Mixing for the Web

Zaxcom’s NeverClip
Meet the Mixer
The Sound of Barton Fink

SUMMER 2013
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Cover: Mixing for the Web
Welcome to our summer edition! Inside, you will find articles of interest to the sound community written by our members, as well as contributions from our corporate sponsors, which we hope you will find interesting and informative. Your publication has grown a lot these last few years, with the help of a very dedicated staff. Please take a moment to check out who they are in these pages!

Your CAS Board of Directors has set in motion several ideas and concepts designed to expand the reach of the CAS, as well as to further our mission: to advance the art and craft of sound mixing. One of our new goals is to enhance our student participation, as well as set up a CAS Scholarship Award. Our next generation of mixers can use our help, and we are committed to expanding our participation in this area. Last year, we launched our new website—CinemaAudioSociety.org, which is now the HUB of our organization, and is the platform for all of our events and news. We are also present now on several social media sites. Be sure to ‘like’ us! Many of your Board members have worked long hours to refine and fine-tune these sites, and it is an ongoing project. I commend all who have given their time and energy to making it work so beautifully.

We are now forming committees that actually do the work of the CAS. These committees will be hard at work behind the scenes with seminars, student participation, streamlining and strengthening our financial framework, as well as refining and enhancing the CAS Award. We plan to hold an Auro-3D demonstration, an audio for gaming seminar, and of course, our annual CAS picnic in August. Please remember to check the website and your email inbox to keep track of our upcoming events. And if YOU have any ideas for us, please pass them along.

Regarding our awards, we are preparing for our 50th Annual CAS Awards to be held on February 22, 2014, at the Millennium Biltmore Hotel in Los Angeles. There is always more to do and creative ideas to investigate. So we are taking a very measured and controlled course while expanding and honoring those who mix sound. I am very excited to see these, and many other positive changes happening as the CAS grows. Please know that as a member, you may also get involved with our work in these areas. Just let us know!

Another goal of ours is to reach out to our national AND international sound community. We are constantly looking for ways to include our ‘out of town’ members, and use the available technology to close the gap of distance, and involve more of our membership in our events. We will also be partnering with our sister guilds and organizations such as the MPSE (our partners in sound), ACE, and others, to make our events even stronger, unite the entire community, and bring topics of interest to the CAS membership.

On the website, you will find our 49th Awards Photo Gallery, and event information which outlines upcoming events. And, we are gearing up for this year’s 50th awards ceremony. Our timeline for awards entries and voting has been released, and is accessible on the website.

In closing, I’d like to say “THANK YOU” to your CAS Board of Directors for all their hard work. We are seeing record numbers of people willing to participate on the Board, which means we are thriving and growing and not remaining stagnant. We are also recruiting members to partner with Board members on many of our committees, so that we can offer full participation and representation to the membership. This will enable us to provide more value, representation, and activities to enjoy as a CAS member. If you would like to get more involved, contact a Board member, and you will be welcomed.

Enjoy the summer!

All the Best,

David E. Fluhr, CAS  President of the Cinema Audio Society

CINEMA AUDIO SOCIETY MISSION STATEMENT

To educate and inform the general public and the motion picture and television industry that effective sound is achieved by a creative, artistic and technical blending of diverse sound elements. To provide the motion picture and 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 and 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 and television entertainment.

CAS SUMMER 2013 NEW MEMBERS

Active
Eric Apps, CAS
Christian Cooke, CAS
Paul Drenning, CAS
Chris Durfy, CAS
Tom Jao, CAS
Mathew Waters, CAS

Student
Shaniquay Abraham
Andrew Bahls
Colin Lechner
Kady Orris
Trew Audio is more than a company... it’s an idea. YOU. Everything we do is with you in mind. We’re staffed with skilled sales, rental, and service professionals dedicated to understanding advances in our industry’s technology so you can be your best. We have stores in Los Angeles, Nashville, Toronto, and Vancouver to support you in more locations with the most available stock.

This is why we continue to work closely with an innovative manufacturer that has the same philosophy – Lectrosonics. Factory trained for repairs and equipped with their latest products, the Trew Audio idea goes beyond just having the expertise, the customer service, and the gear. The very core of Trew Audio is that we are passionate about sharing it... with YOU.

Los Angeles - Toronto - Vancouver - Nashville
Technology. One word that can elicit excitement—or fear—at the prospect of change. In this issue, we have two articles that revolve around changes in technology that should get you thinking. First up is Karol Urban, CAS discussing specs and approaches to mixing for Internet distribution—in addition to typical broadcast requirements. Do we really not have to worry about clipping anymore? See what G. John Garrett, CAS has to say as he examines Zaxcom’s “NeverClip” technology in his “Technically Speaking” column. Former CAS Career Achievement recipient and all-around sound and picture master Walter Murch, CAS invites us to listen as he discusses the sound for the Coen brothers’ 1991 film Barton Fink. Member Mark Rozett, CAS and Andrew Bowser discuss the audio hurdles they encountered on a single shot film they worked on that used a GoPro camera called “Worm.” New contributor Devendra Cleary, CAS takes over the “Food for Thought” column this issue and writes about the balancing act of getting what you need on set while being friendly and sociable as co-editor Matt Foglia, CAS kicks off the new “Meet the Mixer” column with a fun interview with CAS President David Fluhr. Don’t forget to read about what your fellow members are up to in the “Been There Done That” section and check out the photos in this issue’s “The Lighter Side” submissions.

The CAS Quarterly is produced as a service to our members on a voluntary basis. We greatly appreciate, and want, your feedback and suggestions—so send them in! Email us at CASQuarterly@CinemaAudioSociety.org. We also truly value the support of our sponsors and encourage your commitment to them.

INTERNATIONAL CONTRIBUTOR WANTED

The CAS Quarterly is looking for a contributor to write about the goings-on of the international community. We know there is a lot of work taking place outside of North America—and we’d like to share it with the membership! Ideally, this would be an article submitted each issue (four issues a year) that could discuss different regions, different productions, different technical problems relative to a region, etc. Basically, we are open to ideas, but want to make sure we are including more input from our international members or members who are working abroad. While the Quarterly is a volunteer publication, annual membership fees are waived for those writing a regular column. Additionally, this is a great way to expand your presence to the sound community.

If you are interested, please email us at CASQuarterly@CinemaAudioSociety.org
2014
50TH ANNUAL CAS AWARDS TIMELINE

Entry Submission Form available online on the CAS website

(Eblast notification)


Entry Submissions due by
5 p.m., Fri., Nov. 15, 2013

Nomination Ballot Voting begins online Wed., Dec. 11, 2013

Nomination Ballot Voting ends online 5 p.m., Mon., Jan. 6, 2014

Final Five Nominees announced Tue., Jan. 14, 2014

Final Voting begins online Wed., Jan. 29, 2014

Final Voting ends online 5 p.m., Fri., Feb. 14, 2014

50th Annual CAS Awards Sat., Feb. 22, 2014,
in the Crystal Ballroom of the Millennium Biltmore Hotel in Los Angeles

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This quarter, I’m going to take a look at a small piece of technology that may quietly revolutionize how some of us work: Zaxcom’s NeverClip™.

“What’s that?” you might ask. NeverClip is circuitry that exists in the Zaxcom Nomad and is being rolled out in the new Maxx and (pay attention here) in all their new recording wireless transmitters and recorders. I think we can safely assume that, going forward, it will be in any new products they bring to market as well. The short answer is—you can pretty much say goodbye to noise, limiter and overload distortion in your recordings.

The long answer is, well ... longer—and I aim to give you some working knowledge about this cool idea that is no longer just an idea.

Sure, we all know that anything trying to be recorded above 0 dBFS is going to be a disaster. We have learned to avoid this with proper gain-staging, trying to outguess the talent and input limiters. Many folks mix with 10 dB–20 dB of headroom and record ISO tracks with around 20 dB of headroom. How would you like to leave say, 38 dB or even 44 dB of headroom in your ISO file and not have to worry about noise when the track is normalized in post?

Currently, we use input limiting to reduce the input’s dynamic range and avoid “overs.” It’s better than having the overload crash, but limiters still introduce distortion. You can’t use the ISO tracks to fix limiter distortion, because it’s at the input and printed to the file. NeverClip eliminates this problem so you can deliver cleaner audio to post.

To get to the noise question, let’s talk about 24 bit A/D converters.

It’s been long known that the theoretical limit of 24 bit audio (144 dB) is not really what you get with 24 bit converters, because none of them have that much dynamic range. In practical terms, there is about 117 dB of useable dynamic range in a modern 24 bit A/D, and that’s what Zaxcom claims with their A/D. 115 dB–120 dB (a theoretical 19 bit–20 bit equivalent) is all that modern converters can do. The Least Significant Bits (the other four bits equaling 24 dB) are always noise. So, if you’ve under-recorded something significantly and it’s amplified in post, the signal will get noisier as you amplify it. Until now.
So here’s the deal:

• You can get up to 137 dB of useable dynamic range with no audible noise floor.
• You don’t have to worry about limiters.
• You don’t have to ride input gain constantly.
• You don’t have to worry about low-level converter noise.
• You make post happier, which should make your producer happier.
• Are you happy yet?

Now you’re asking, “But … HOW?”

Zaxcom uses two A/D converters and scales them. So, imagine if you will, your A/D converter being a window that’s 117 dB wide. You can’t get more signal through it unless you limit at the top or lop off the bottom. Now, how about just adding another window that you can add to the first to make it 137 dB wide? Your mic is going to overload before the A/D converters! The way the two converters are used is proprietary, but they are scaled in such a way that the bottom four bits, which formerly were just noise (due to limitations already discussed), now contain lower bit audio. So if you record your ISO track at -40, raising the level in any floating-point post system will not increase the noise, because the noise is no longer there! Four bits, that’s 24 dB more headroom, in theory. In practice, it’s still pretty close. The NeverClip technology gets us to 137 dB, which is still 20 dB more than before possible.

So, in production, you can keep your mix track pretty hot without having to have input limiters and you can add headroom to your ISO tracks 6 dB (one bit) at a time (up to 44 dB) without worrying about input overload, limiters or low-level converter noise—because it’s just not there any more.

In post, you deliver even higher quality work where adding gain to bring up the program level does not add converter noise.

Beyond the regular dialog recording we do, I see other possibilities looming. Take the scenario where, say, two actors and a camera operator are going off in a hot-air balloon or into some other space where a mixer just won’t fit. Wire the actors (or the space) with a couple of Zaxcom wireless transmitters or ZFR recorders with NeverClip, jam the timecode, start them recording and off they go. You won’t have to worry about levels, at least! I’m sure you can find other specialty applications, but I think you’ll agree, NeverClip is a technology that is going to change the way we make recordings.
In our profession, this is what I know to be true: You must be easygoing and pleasant to be around, yet you can’t let people walk all over you. You can roll your eyes at this simple statement for the “no-brainer” that it is, but when applying this in practice, you may be looking at yourself and realizing that you are not always perfect. I’m sure this discussion applies to many professions, but I’d like to discuss it specifically within the craft of production sound. What do I know? I’m learning. My mind is bursting with questions. Without being outright philosophical, I think it’s worth examining.

We all want to prosper in our work. We all want to enjoy our work. We have acquired a niche skill set and we want to apply it accordingly. I know there are many factors that challenge this desire, especially in a time where rates and conditions are often racing to the bottom (That is enough to make anyone not so easygoing!).

Producers, UPMs and directors hire you because they like you. They, of course, are calling you because you are an expert in your craft and a resource to them. If you were to put those two facts on a list, which one do you think they would choose? Well, both of course. They deserve both. The trickier question is: What if you had a particularly unpleasant exchange with them or one of their lieutenants? What if you had several unfortunate and ongoing ones? The importance of your expertise may fall by the wayside. (For this theory, consider excluding from the equation those filmmakers whom you are so close with, you bicker like a married couple.) OK, fine. Be nice to all producers, UPMs, directors and whoever else may be “important.” Check. But go ahead and be entitled to yell at that PA who may have been off their game during a lockup? That’s one way to guarantee they will coincidentally be in a position to be your boss one day. That’s the obvious assumption. The not-so-obvious assumption is: People just seem to notice how you treat others. How you’re treating your own crew, how you’re treating members of other departments, etc. They seem to notice, especially when there is no motive to treat them well. That’s the human element of our jobs. Seems so simple, yet it is still a challenge to properly and consistently implement.

Production sound mixing can be a particularly frustrating profession. Don’t get me wrong. I love it. I love capturing performances. I love troubleshooting. I love building workstations. I love gear. I love storytelling. I love working with unique personalities. I love it all. But ... you have loudness of all kinds in your ears all day long. You can’t hear instructions over dozens of people talking. You’re expected to record usable dialog tracks in compromised conditions, etc., etc. Despite all of this, I love it. What this can often lead to is unhappiness during the daily grind. You’re often fighting camera setups that completely compromise your ability to acquire the track that you know is possible to obtain. A good start is to understand that it’s not all about sound. Whoa!

This is an article about sound! I know. But, for those newer to the profession or climbing the ranks, the sooner you realize that what the DP is doing is more important than what you’re doing, the sooner you will be a happy mixer. This is crazy talk, I know. In order to not have to defend this statement later, allow me to backpedal right now. I truly don’t believe that our work is less important. Our work is immensely important. Sound is half of this medium—but we must play ball in their court. We need the cooperation of everyone there. See what happens when any potential entitlement ceases. Also, see what happens when you bring your proven expertise to the table and your pleasantries—despite the challenges, and you will be amazed at the results.
Networking. Ugh, right? Or yay! Right? Either way, it’s a part of our profession. I’ve heard things like “I need to network more” or “I should probably go to this event because it’s a good networking opportunity.” This is not necessarily the appropriate mentality. In my opinion, as far as “networking” goes, if you’re doing it, you may be doing it wrong. What about the idea that it might actually be enjoyable to spend time with people whom you have working relationships with? What about the idea that you actually want to chat up or banter with someone who could hire you instead of just calling them and asking them for work? Our friendships do matter. I’ve also heard grumblings from friends who suffer discriminatory rhetoric for being “too social.” They are literally so overly friendly that people think that they must lack competence in exchange for their social skills! This is ridiculous. These people could be considered “social butterflies,” and, despite their charm, may have just as well put in the hours and experienced the unique challenges our craft encompasses. Our manifestations of these experiences seem to vary on such a broad scale. I’ve heard of individuals resenting the notion of “it’s who you know, not what you know” in the entertainment industry. Anyone who says this with contempt just doesn’t get it. If they had their way, people in our craft would get their jobs based solely on technical expertise and nothing else. Ours is still an artistic collaboration with personalities that have to function within those parameters. If you went to film school ... (It’s OK if you didn’t). Remember when you mixed that brutal, 17-hour day that turned into an all-nighter for obviously no pay; but you guys made an amazing film together? OK, great ... Now you’re a professional sound mixer, and they are professional directors and producers. I feel that same level of collaboration and love for the art should still exist as if you are both naïve and idealistic filmmakers.

People hire their friends. We even do it within our department. It’s OK. We don’t hire our friends who are unreliable or unqualified. We hire our friends who are more than competent. We hire our friends who are our friends for many reasons including the fact that we admire their immense talents. Filmmakers are the exact same way, if not more so attached to this logic. I don’t claim to know the definitive answers here. I am fascinated by this topic of conversation though. Especially when I see people argue these feelings both within online threads and in person. I suppose it’s just a “balancing act” that we have to do where we omit the word “act” from the equation. When we value our work and our relationships equally, our own value in this misunderstood niche of a craft can increase exponentially.
While this magazine introduced us to a lot of folks in our spring 2013 “Meet the Winners” issue, we thought it would be fun to start a new column where we pick a member who has volunteered their time to the CAS and interview them. Given that we can all Google or IMDb a credit list and resume, we’re going to implement some stranger questions into the Q&A. That being said, our inaugural column features current CAS President, David Fluhr, who has dedicated much time and effort to the organization. While reading, think about what your answers would be.

Here’s the requisite intro: Please state your current professional position and time served at said position.
I am a dialog and music re-recording mixer. I started mixing in 1983 and have been mixing at Walt Disney Studios since 2004.

What was your prior position and title and the time you spent there?
I started as a runner/go-fer at Compact Video in 1980, fresh out of music school in New York—and learned sound for picture. I became a sound editor and recordist on their TV stages in 1981, and began full-time mixing in 1984. In 1990, I joined Larson Sound Services, mixing long form television. In 1996, I moved to Todd AO Studios and began mixing for feature films. In 2004, I was invited to come to Disney Studios’ Stage A. In 2010, I became a freelance re-recording mixer, but in November of 2012, I was invited back to the new Disney Digital Studios, where I currently work full time.

What subject did you really dig in high school (study hall doesn’t count)?
I was very active in the music department from early in elementary school (as many mixers were) and started an independent study program in high school for music composition. It was an amazing experience. I ended up studying with composers in New York City, and having my music performed around Long Island and the city.

In high school, what did you think you’d be doing (or hoped you’d be doing) when you went out into the “real world”?
I thought I would be either teaching music or making a living as a composer. Once I realized I couldn’t make a living as a professional swimmer either, of course, I had a reality check!

What was your first car and how did you come about getting it?
My first car was a blue and white 1966 Volkswagen van. I bought it from a mechanic in upstate New York where I was going to school—I think for around $400. I was a regular customer of his from then on! The floorboard was so corroded, you could see the ground going by under your feet in the driver’s seat! But, it got me and my friends up and down to college—upstate from Long Island for a couple of years.

If you could be a car, what car would you be?
I’d actually like to be a ski boat—always love being in the water. Maybe it would have a Corvette engine though—if that counts…

What are your three “desert island” records (assuming the desert island has a stereo system and electricity)?
(Other than Silvestri’s short score from Cast Away…) Frank Zappa’s Over-Nite Sensation would definitely keep me occupied. Stravinsky’s The Rite of Spring, as it was a huge game changer for me in my learning about music and, definitely, some Beatles. Probably Sgt. Pepper’s.

What character from the Star Wars saga would you be and why?
Friends used to call me “Chewie.” Maybe it’s because of my long hair and beard in upstate New York—because it was SOO cold (see picture opposite page, top left).

Imagine that you’re at an extremely rudimentary console (input, volume, pan and, interestingly enough, an insert send/return) and are granted one piece of outboard gear to use. What would it be and why?
A man can never have enough reverb…

An Interview with David Fluhr
by Matt Foglia, CAS
If re-recording mixers had to wear jerseys like baseball players when they mixed, what number would yours be and what colors?
I always used the number three in baseball, not because it’s Babe Ruth’s number, but it was my father’s favorite as a ballplayer, and since, my lucky number. Probably black and red with yellow sneakers—since this is Mickey’s team. LOL.

What did you have for dinner last night?
Grilled salmon on a cedar board—grilling several times a week is relaxing for me.

What is the last app you downloaded?
The GoPro App for my new GoPro Hero 3 camera. I used it last week to shoot video from my water ski perspective as well as my son’s wakeboarding. Awesome stuff—and fun. And, since Nick wants to learn Pro Tools this summer (he’s 12), we’re going to make a music video of our footage and cut music to it.

Imagine you have to give someone something you own that represents “you.” What do you give them and why?
Probably my piano. Music has been with me since I can remember—as an expression, and also as a tool to help others express themselves. I’m continuing on through helping filmmakers tell their stories.
How Do You Like Your Room?—
An Appreciation of the Sound of Barton Fink

by Walter Murch, CAS

Editors’ note: This article, in a slightly different form, first appeared in The Soundtrack, Volume 1; Issue 2 - 2008, published by Intellect Books, Bristol, UK.

“How Do You Like Your Room?—
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“Because you DON’T LISTEN!”
—Charlie Meadows, aka Madman Mundt

It is curious—even mysterious—that the evocative nouns look, glance, stare, gaze, glimpse, gawk, goggle, gander, squint, ogle, peer, peep, peek, etc., have no equivalent in sound. The act of looking is a look, the act of staring is a stare, but the act of listening is … well, occasionally we say give a listen to this. But other than that, there isn’t a word for the act of listening—let alone ten or twelve. Perhaps it would be different if we had ears like dogs, able to direct them to alertness or indifference.

And yet we do listen attentively to the world around us dozens, sometimes many dozens, of times a day—often with greatly heightened emotions. Our lives may even depend on it: What was that? And we are on pins and needles. Relief: It was only the wind! Or ecstasy: the lover’s key in the lock! Or dread: someone is laughing mirthlessly in the next room…

As in language, so in film. Every motion picture is full of looks, glances, stares, gazes, glimpses—cinema would be inconceivable without them—but there are many films, full of sound, in which the characters do not listen. More precisely: in which we do not see the characters listening.

And then there is Joel and Ethan Coen’s Barton Fink.

Barton hits a small silver bell next to the register. Its ring-out goes on and on without losing volume.

. .

After a long beat there is the dull scuffle of shoes on stairs. Barton, puzzled, looks around the empty lobby, then down at the floor behind the front desk.

A TRAP DOOR

It swings open and a young man in a faded maroon uniform holding a shoe-brush and a shoe—not one of his own—climbs up from the basement.

He closes the trap door, steps up to the desk, and sticks his finger out to touch the small silver bell, finally muting it.

The lobby is now silent again.

This delicately surreal moment, ten minutes into the film, is followed a minute later by another gentle dislocation of sound: the cheap lithograph of a bathing beauty on the wall of Barton’s room is accompanied by its ‘soundtrack’ of surf and seagulls. Barton (and the audience) have been put on alert: pay attention to the sounds—here at the Hotel Earle (“A Day or a Lifetime”) the usual laws do not apply.
Judging by the crowded ranks of shoes left out in the hallway for shining, Barton’s 621 appears to be the only room available. But we meet only one of these other guests: the affable (and affably named) Charlie Meadows, and our first “glimpse” of him is his muffled mirthless laughter:

A PILLOW

As Barton’s head drops down into frame against it.

He reaches over and turns off the bedside light.

He lies back and closes his eyes.

A long beat.

We hear a faint hum, growing louder.

Barton opens his eyes.

HIS POV

A naked peeling ceiling.

The hum—a mosquito perhaps—stops.

BARTON

His eyes move this way and that.

After another silent beat we hear—muffled, probably from an adjacent room—a brief dying laugh. It is sighing and weary, like the end of a laughing fit, almost a sob.

Silence again.

We hear the rising mosquito hum.

FADE OUT.
The tense, mosquito’ed mystery of Barton’s first night at the Earle is reprised and intensified in the days and nights that follow: the isolation of his seedy room makes Barton (and the audience) hyper-sensitive to those sounds that filter through the walls on either side—energetic lovemaking from room 619, mirthless laughing/sobbing from 623, repetitive thudding from 721 directly above (is there a seventh floor to the Hotel Earle?)—as well as tiny sounds within the room itself—the hum of mosquitoes; the gurgling of the drains; the suck of the hallway wind; the sticky, adhesive-giving-way gaak of peeling wallpaper.

Barton’s only defense is the occasional fusillade from his Underwood: the smack-smack-smack of the type-writer keys obliterates all other sounds. But these outbursts are pathetically intermittent (writer’s block) and the silence quickly floods back, bearing the spume of those muffled room-next-door sounds so distracting to the life of the mind.

These episodes of intense, wordless listening—Barton alone in his room at the Earle, head cocked, eyes darting—alternate with scenes of volcanic, lop-sided loquacity—Barton’s meetings with Lipnik and Geisler at Capitol Studios; his encounters with the Faulkneresque writer/souse W.P. Mayhew (whom we first meet through the gurgling rush of his vomit); and the visits Charlie Meadows pays to room 621.

Charlie (played by John Goodman), Barton’s next-door neighbor from 623, not only looks and acts like a blood-relative of Wallace Beery—the mooted star of Barton’s barely-begun “wrestling” screenplay—but as it turns out is an expert wrestler himself. I could tell you some stories he eagerly proffers, three times; but Barton is oblivious, even dismissive: Thanks, Charlie, you can help by just being yourself. Later, Charlie demonstrates some wrestling moves, but Barton—flattened in a half-second by Charlie’s swift bulk—says he is not interested in the act itself. Finally, Charlie thumps his chest and overtly proposes: Make me your wrestler. Then you’ll lick that story of yours! If Barton had his wits about him, he would have simply picked up his pencil, let Charlie tell those stories, and his troubles with the screenplay would be over.

While the film’s sound effects—supervised by Skip Lievsay—have been expertly priming Barton (and us, the audience) to listen to everything with microscopic and paranoid intensity, at these crucial moments Barton does not listen; locked in his intellectual hot-house reverie of a theater for the common man (the hopes and dreams of the common man are as noble as those of any king! he tells Charlie) Barton remains oblivious to the hopes and dreams of the common man whom fate has obligingly set down right in front of him.

These are serious but not yet fatal mistakes: Charlie doggedly keeps up his offers of condolence and help after each of Barton’s increasingly catastrophic meetings with Lipnik and Geisler.

Things take a murderous turn, though, when Barton reaches the breaking-point with his screenplay and finally calls out for help—not to Charlie but to Audrey Taylor, the mistress-secretary of creatively spent litterateur Bill Mayhew (I just like making things up). Audrey comes to Barton’s room, takes him in hand, one thing leads to another and the breath and bed-springs of their lovemaking are suctioned down the washbasin drain into the resonant plumbing of the Hotel Earle. (Seems like I hear everything that goes on in this dump, Charlie had mentioned to Barton earlier. It’s the pipes or something.)

Barton, woken next morning by the hum of a mosquito, discovers that Audrey has been ripped asunder sometime during the night: her corpse, lying beside him, is awash in blood-soaked sheets and mattress.
From this seemingly inexplicable moment, Barton's story careens into its death spiral, crashing through several metaphysical sound-barriers along the way, until he is left, metaphorically and literally beached, watching with stunned fascination the cheap bathing-beauty lithograph come to life, while beside him sits a box wrapped in brown paper containing (most likely) the head of Audrey Taylor.

On our way down the spiral, we are treated to the sound/image of Barton shaking the paper-wrapped box Charlie had given him and hearing clearly—thanks to a brief luftpause in Carter Burwell’s music—the dull thud of a roundish object weighing perhaps slightly more than seven pounds. Of Barton finally speed-typing his screenplay (“Burlyman”) with cotton stuffed in his ears, now truly oblivious to any sound or influence from the outside world (This is my uniform! he later yells at a crowd of servicemen at a dance, pointing at his head). Of little involuntary peepings coming from Barton’s throat as he sits beside Audrey’s corpse, the music again obliging with several well-timed luftpauzen.

There is only one theme in Burwell’s beautiful and creepy music for Barton Fink: it is stated over the opening credits, but not heard again, except in judiciously parcelled-out fragments (usually at scene transitions) until the extended sequence of Barton writing the first draft of Burlyman three quarters of the way through the film. Prior to that, most scenes play without music.

Which has the effect of making us (and Barton) listen more intently. Lievsay’s carefully designed sound effects, heard without the safety-net of emotional color that music inevitably brings, have a vivid clarity that rubs up against the image like static electricity.

The musical theme returns again for the murderous standoff between Charlie (in his “Madman Mundt” mode) and the two LAPD detectives Mastrionotti and Deutch. Set against a hellish background of flames which burn but do not consume, Charlie dispatches the two detectives with blasts from his shotgun, and then liberates Barton, whom Deutch had handcuffed to his bloody bed-frame. Sobbing with relief and fear, at his wit’s end, Barton’s pleads the existential question: But Charlie, why? Why me? and Charlie, world-weary at the foibles of humanity, gives the existential response: Because you DON'T LISTEN!

And if he had? What if Barton had listened to Charlie’s stories with the same focused attention he paid to the thumping from room 721 or the lovemaking from 619? In a film about listening and the creative process, which shouts: LOOK UPON ME! I’LL SHOW YOU THE LIFE OF THE MIND! and yet is metaphysically agile enough to surround its characters with flames and have them only complain about the heat—it has to be asked: Was it inevitable that Charlie would turn out to be Madman Mundt?

Maybe not. If Barton had just let Charlie tell his stories, perhaps he would have remained Mr. Meadows after all; and perhaps Barton, inspired by those stories, would have written his screenplay; and then the move from New York to Hollywood would have kept Barton connected to the wellspring of the common man; and Lipnik would have green-lit Burlyman; and Barton would have been the Toast of a New Town.

But of course, Barton didn’t listen, and we have instead a parable of the terrible revenge exacted by the enraged and ignored Idea who arrives fortuitously to help us in the midst of our creative struggles and to which our sense of self-importance often makes us deaf; and the betrayal felt by that Idea; and the consequentially horrendous price to be paid for that betrayal, both by us, by the those around us, and strangely enough by the disappointed Idea itself, returning dejected to its pathetic home in the midst of eternal flame and torment.
This has been a very exciting year for episodic television. New distribution models and broadcast pathways have opened up to real high-quality, original on-demand digital streaming content. TV will never be the same. Will our jobs?

Not long ago, mixing for Internet distribution was not something to brag about. But now, with Tom Hanks, Kevin Spacey, Jerry Seinfeld, Larry King, and a long list of A-listers involved in projects, supported by the ever-widening availability of high-speed Internet, online distribution is becoming sexy. Netflix even reportedly out bid HBO, Showtime, and AMC for House of Cards. The National Telecommunication and Information Administration, a division of the United States Department of Commerce, divulged that, as of October of 2012, 72.4 percent of American households (88 million households) have high-speed Internet at home. That is a lot of potential eyeballs ... and ears.

When I first started mixing for the Internet, the general idea was to match program level to advertising levels which, due to the bandwidth limitations at the time, were short, usually custom-created ads for the Web, and they were LOUD. I was often asked to keep my RMS around -15, accentuate 6 kHz–8 kHz in the voice, as well as add heavier compression and reduce the overall dynamic range. It was as though the loudness wars found a whole new battlefield. But this has really changed in the last 10 years ... although not officially.

While online programming distribution is still generally lawless concerning audio level requirements, it appears that many factors have had a great influence on the trend of current mix-

by Karol Urban, CAS
ers to keep their mixing style and technical specifications fairly consistent to that of the standard broadcast mix.

Many times this is due to the fact that the same mix for TV is often compressed into a streaming format to make the online broadcast. April Tucker, CAS states that “Five years ago, no one really knew what to do for Web and it was sort of a free-for-all. Now, we mix television shows that could get as many viewers online as on-air. There’s no time or budget to do separate broadcast and Web mixes so, by default, we follow broadcast specs.” When mixing with her on ABC’s The Bachelor franchise, I was really taken aback by the online presence and promotion it received on HULU. Online viewership was definitely a significant viewing demographic and no special “streaming mix” was budgeted or possible with the already tight turnaround. Keith Rogers, CAS has experienced this as well when mixing for various networks. He adds, “Most networks have online broadcasts available now or through iTunes where viewers can download the shows. When mixing for CBS, TNT, ABC, etc., we usually stay within TV broadcast specs, since we have to deliver for multiple possible broadcasts.”

In fact, the lack of upstream processing by master control centers may have a very positive effect on the viewer experience. Sherry Klein, CAS, who recently mixed Netflix’s Arrested Development, explains, “The biggest difference is that it’s a file-based delivery … nothing is being ‘sat on.’ Right now, the streaming feed is probably the closest sounding to our dubs!” I have even heard tales from multiple mixers who have determined broadcast errors versus mix issues with traditional networks by checking the online mix.

Another factor may be mixer comfort and room calibration. When April found herself providing mixes for Yahoo! TV, she began experimenting with the challenge of mixing appropriately for online distribution without any technical specification guidance from the distributor. April expands, “At first, I tried mixing full scale, monitoring lower and aiming for a dialog norm of -17 to -15. I found this posed two problems: 1. Figuring out the optimal monitoring level, and 2. Metering.” She continues, “When you’re used to working in audio bays that are calibrated for monitoring at 82 dBSPL or 85 dBSPL, and you’ve never seen a meter hit -3 dBFS when you’re mixing dialog, it does make you question whether you’re in the pocket. The best approach that I’ve found is to mix exactly the same as I would for broadcast—so the calibration of the room, meters, etc., are the same. That way, I trust the room and I trust my instinct on a mix.”

Show format and release schedules can also influence level choices. When Sherry mixed on the anticipated Netflix release of Arrested Development, all episodes were made available online at the same time. “Since we were dropping all 15 eps at once, and there was no spec to meet, I had to think ahead because I knew there would come a point where there would have to be some tag team mixing in order to meet the delivery. So, early on, I elected to have all show laybacks done at -23 on the LKFS. This way, I could feel confident that there would be a consistent level when going from one episode to the next, regardless of the mix team.”

Other times, determining the intent of the production company or adhering to other distribution path’s technical specifications is the answer. In the last year, I mixed a feature documentary which went to Epix and Netflix distribution. Epix was a bit more specific. So we went with those levels, which were also fine with Netflix, which has no level specs currently listed in their technical documents.

Finally, as in almost all situations, having a direct conversation with the director about the plans for the production is best. Where, if any other distribution stream, is the project likely to be shown? Is it hitting the film festival circuit? Are they trying for a limited theatrical release? Are they marketing to broadcast stations? Are they making a DVD or Blu-ray? Currently, I am finishing a mix for Netflix that will also be distributed on DVD and Blu-ray. So, we have elected to use a typical home theater level specification as it will fit both intended distribution streams. Keith Rogers, re-recording mixer for Electric City, which was mixed at 3rd Street ADR, aims high explaining, “We
always try to mix for the highest audio standard, which was the 5.1 master. At the time of the dub, the show had multiple delivery possibilities. The key is to create a mix that does not need a lot of containing or limiting, so that the down mixes are consistent with the 5.1.”

But online level specifications are on their way, at least for some networks. Freelance re-recording mixer Shaun Cunningham mixes primarily at Yahoo! Studios. He is currently working with them to develop a loudness standard for all of their original content. However, it may not deviate greatly from what we are asked to provide as re-recording mixers for television broadcast. Shaun explains, “The Web has been regarded as the ‘wild west’ for loudness standards and, when I first began mixing streaming content, I was mixing much louder than broadcast specs. Now, I am mixing much closer to broadcast because of sound quality and the fact the speakers are improving in consumer electronics. The speakers on the new iPhones, iPads and MacBooks are significantly better than they were just a few years ago, so you don’t have to limit your frequency spectrum or mix to full scale. Additionally, content is also increasingly crossing from Web to broadcast, so that brings in another consideration for Web media; make it broadcast level from the start or have to remix all of your content later on if it gets distributed with a TV network.” Rob Nokes, supervising sound editor for Tom Hanks’ Electric City, reaffirms this sentiment, explaining, “For Electric City, we mixed 5.1 for DVD and home theaters. I never thought of it as Internet only. So, for me, it was always about mixing as best as possible for 5.1.”

But what can you do today, if anything, to ensure a solid streaming reproduction of your mix? Overwhelmingly, the answer is to check your mix on multiple monitor sets. And, if online distribution is an inevitability, consider an additional set of “smalls.” Shaun elaborates, “Definitely, I still love my Auratone 5c’s, but more and more I check a mix on my laptop speakers or even iPad. I’m always cognizant of my overall EQ on the mix spectrum, especially with sound design. It’s definitely a matter of finding a balance between viewers who may be watching on a tablet or phone and ensuring that those viewing on a home theater system are not lacking. I think that knowing that there will be such a wide range of platforms at the start of a project greatly influences my choices in design elements and my approach to the mix.” Sherry recalls checking her mix through a sound bar, which technical reviews regard as having decreased low-end capabilities. April sites awareness as being key. “A lot of producers check mixes on their laptops. We’re definitely aware that the majority of end-users may be monitoring on computer speakers, smartphones, earbuds, etc.” I recently mixed in a room that had wired up a small tablet as a third set of returns in addition to Auratones and a 5.1 array of Adams speakers.

Streaming content is definitely becoming more popular and accessible to viewers at home. Streaming distribution networks are giving rise to programming of higher and higher production values, and the technical hurdles of achieving Dolby Digital surround sound and hi-definition picture are a diminishing issue in households around the country. Currently, it appears these technologic advances are bringing us back home to our established broadcast and home theatrical specifications. As Shaun elegantly summarizes, the only thing that is certain is that, if even just for the convenience of mobile on-demand broadcasting, “streaming media is clearly the way of the future.”
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I first heard about *Worm* from Trip Brock, sound supervisor and owner of Monkeyland Audio. He described the film as being shot entirely with a GoPro Hero 2 mounted on a Snorricam worn by the lead actor, who was onscreen at all times AND that it was done in one continuous 93-minute take. I knew it would be filled with audio challenges, but also some unique sound opportunities. It was a project in which I wanted to be involved.
In spite of the uniqueness of the technical approach, the story of Worm was classic film noir about a man on the run. A low-level criminal sets out to prove his innocence before the cops catch up to him and put him away forever. Along the way, he finds that most of his friends have betrayed him, and his young daughter has been kidnapped. Worm must navigate through morally murky waters in order to find out who is behind this villainy—and clear his name in the process.

When I first met Andrew Bowser, the unassuming director and lead actor, he had already endured a large number of audio pitfalls during the shoot in Guthrie, Oklahoma, the year before. As he related it to me:

“I knew sound would be a challenge when I set out to make Worm, but I was deeply naive as to just how difficult it would actually be. The idea was simple enough in my mind. You stage a film like a play, have actors waiting in certain locations while the lead actor makes his way from one space to the next—in essence, running a gauntlet of sorts that we (as the audience) never break away from.

“I pictured boom microphones hidden on desks and hanging from ceilings. I saw a gingerly placed lavalier affixed just outside of frame capturing every word from the lead character with crystal clarity. When I explained the concept to a friend of mine who works in sound design, he said point blank, ‘You’re going
to have to ADR your entire film,’ I laughed. Now, almost a year after we shot Worm ... know he was right.

“I knew getting audio into the GoPro wouldn’t be possible, as the camera was in an underwater housing (at a pivotal moment, our hero jumps off a bridge and swims to shore). My initial plan was to have two Zoom H1 recorders mounted on the Snorricam. One facing Worm, and the other facing out toward any character that would speak and interact with Worm. Unfortunately, however, the Zooms proved to be too bulky and heavy for the rig. They would fall off or run into door frames during the rehearsal. I then moved on to the idea of having a Zoom recorder mounted lower—and a lav mic (running from the Zoom) pinned higher on the rig.

“This seemed to work, and I wore this lav/Zoom combo during the filming. I thought the bulk of Worm’s audio would be from that device mounted on the rig. We then hid small Zooms and Tascams at various locations, with boom mics running from those devices. Some were hidden behind potted plants while some were hanging from the rafters of an old dive bar. We rehearsed and rehearsed, and I listened back to the audio we captured in this manner, and it sounded as if ... it may work. We pressed on.

“The deeper we got into rehearsing the film, however, I came to realize how restricted these hidden devices made the actors feel. Rather than move freely, with a boom operator following them, they had to stay planted in one place. As we got closer to running and recording the actual movie, I realized these methods would not work. I finally settled on the idea that Worm’s dialogue would be recorded from his lav and any off-screen characters would have to be re-recorded afterward as wild lines. This also freed everyone up to be able to make mistakes during the single, continuous take. If they flubbed a line or if they missed a cue—they could regroup and continue. As long as Worm, who is on camera at all times, didn’t break character or say the wrong thing, we could salvage the film. Their audio from the actual video run of the movie would serve as guide track.

“After getting the film in the can (we had only one pass to get it right), we moved on to recording actors’ lines in the actual environments. The day after the video pass, we went back to each location—and captured the dialogue of the off-camera characters.

“During the editing process back in L.A., however, I realized there were still holes in the audio. So ... drove 19 hours back to Oklahoma and captured even more wild lines in the original locales. These new lines of dialogue helped spackle over holes and even fleshed out misunderstood plot points. Having the openness of that world sonically, I was able to cover a lot of my glaring mistakes. Because of the limited view of the camera angle, the whole world needs to be insinuated through the landscape of sound,” Bowser explained.

The post-production challenges of Worm continued because of that very preponderance of off-screen dialogue. Only Worm himself (or anyone we see speaking behind him) is visibly delivering dialogue. The film is, in effect, one continuous “reverse POV”—where you, as the viewer, are put in the geographic position of the person who is speaking face-to-face with the main character—who is on-screen at all times. During the dialogue premix, it became apparent that, without some sort of locality information, there was confusion as to who was speaking and their geographic relationship to Worm in the scene. It was pretty obvious we would have to deliver that information to the audience through panning those voices.

In general, I’m not a fan of panning dialogue. It can be effective if it actually makes a point—someone calls out from off screen and the actors look in that direction—or a “jump surprise” where the sudden new source direction adds to the startle. It can also help clarify where someone is in the scene and give an important piece of geographic information that may not be readily visible (see District 9 and Children of Men). But, that very piece of information will tend to make an audience
The film is, in effect, one continuous “reverse POV”—where you, as the viewer, are put in the geographic position of the person who is speaking face-to-face with the main character.

“notice” the directionality—therefore it needs to be part of the story. If it’s done just for the sake of placing the sound literally where it is on-screen, it can be distracting—putting importance on “where” a line is coming from rather than “what” is being said, thereby detracting from the story.

In the case of Worm, if we were to be literal, the majority of the dialogue would emanate from the surrounds. But, because in conventional 5.1 mixing the surrounds are a “field” array with multiple speakers devoted to a single channel rather than point source, voices emanating from the surround speakers tend to become “disembodied” and locality becomes blurry. Although the new Atmos and Barco systems offer better point source localization for a more realistic result, Worm is a smaller independent film so it is unlikely to play in the exclusivity of those theaters or even in 7.1. With our sound field limitations, we had to experiment with exactly where in the panning field we could get off-screen geographic location that would be appropriate, without sounding as if we were playing simply as “the voice of God.”

In the end, there was no secret algorithm—it really was handled on a case-by-case basis. Very little was panned entirely into the surrounds. A conservative approach worked best—gently lifting off the screen to give the locale “clue” rather than being literal. Very often there was a “sweet spot” that achieved the directionality we were after, without adding distraction. We were careful with the reverb returns—using them as a unifying element to “glue” all
the voices in the room, rather than be completely accurate with their directionality.

Another problem I’ve found with “literal” panning is simply the changing directions caused by edits. An actor could easily jump from the left side of the screen to the right and back again in just a matter of moments. To follow that literally would not only be very confusing and disorienting, but also very unnatural sounding, as nothing like this occurs in our real life experience.

As it turned out, the single continuous take structure of Worm worked in our favor. Because the film was done in real time, with NO edits, “jumps” in screen direction were not an issue. Voices could be panned smoothly across the spectrum to “cement” where the off-screen actor was located in the real time of Worm’s movement. Again, the reverb returns were useful in keeping some consistency in the sound image, preserving the geographic cues while helping to avoid an unrealistic and disorienting “whiplash effect” with the panning. An unexpected benefit was the fact that so much of the off-screen dialogue was actually wild lines, shot in the same location. Without a lot of the noise inherent in an actual shoot, the noise floor was low enough to allow panning without the problematic movement of production tone within the panning track. Discretionary use of Izotope RX Denoiser further helped the situation.

Sound effects were panned in the same manner that the dialogue was—but if the placement of an effect worked better in keeping the continuity of the scene intact rather than being literal, it was adjusted accordingly. An enhanced “hyper-reality” approach was used in the sound effects to reinforce the drama of the visuals—liberally filling the sound array to put you “in” the scene—thus you are “in the POV” of the Harley that Worm rides. Sound effects editor Steve Avila, assisted by Alex Pugh, comments that the large number of vehicles in the film presented a particular challenge. “Usually, when you edit the sounds of the vehicles, there are plenty of cuts,” Avila says. “This helps to mask the fact that many individual effects typically comprise a driving sequence. Because Worm has no edits, it was a new and exciting challenge to weave seamlessly through the hundreds of sound files and edits that make up all of the different vehicles that Worm drives or rides in.”

Worm premiered at the Seattle International Film Festival in May 2013 to enthusiastic audience reaction. An interesting sidelight of watching the film is that after the initial surprise of the unique viewpoint of the film, you quickly get drawn into the story and the unusual soundscape becomes relatively invisible. Worm was a unique film to work on and is a testament to the emerging technologies of today that offer excitingly new creative opportunities.

You can see the trailer for Worm here: http://vimeo.com/49201218

Worm worked in our favor. Because the film was done in real time, with NO edits . . . voices could be panned smoothly across the spectrum [to “cement” where the off-screen actor was located in the real time of Worm’s movement.]
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**READY TO RECORD.**
Finishing up the CBS TV series Under the Dome in Wilmington, NC, mixer Mack Melson CAS, boom op Misty Conn and utility Chris Isaac. Next stop, back to Dallas, Texas, for the TNT TV series Dallas.

David Bondelevitch CAS has been promoted to tenured associate professor at the University of Colorado Denver’s Music and Entertainment Industry Studies Department, where he will be head of the recording arts program starting this fall.

Michael Keller CAS is currently finishing Zack Snyder’s 300: Rise of an Empire on Warner Bros. Stage 9 and will start Seventh Son.

Andy Koyama CAS and Beau Borders CAS are currently mixing Carrie on Todd AO Seward Stage 2. They just completed final mix on Lone Survivor and recently spent two weeks helping out as second stage on Iron Man 3 on Todd AO West Lantana Stage 1.

Frank Morrone CAS and Eric Apps CAS are mixing Copper for Barry Levinson and Tom Fontana at Deluxe.

Steve Morantz CAS has a pretty busy year so far. We completed Season 5 of Parks and Recreation, did the pilot Brooklyn Nine-Nine for Fox, Just completed Season 3 of the Adult Swim show Eagleheart and just started the Joe Carnahan movie Stretch, then right back to Season 6 of Parks and Recreation. With me are Adam Blantz, Mitch Cohn as well as Craig Dollinger and Chris Sposa.

Eric Batut CAS is mixing Almost Human for Bad Robot/Warner Bros. Boom operator is Millar Montgomery and sound assistant is Simon Bright.

This summer, Paul Vik Marshall CAS has been busy with Rodgers & Marshall (R&M) Sound and Solar on set (SOS). With his boom op Paul Leo Romo, Marshall has been working on commercial campaigns including, Verizon, DIRECTV, Sonic, NFL, Amazon and Lyrica. Paul's solar company has been providing portable solar phone charging and 4G Wi-Fi systems for the LAPD counter-terrorist response teams including SWAT, Bomb Squad and Air Support. In early June, a counter-terrorist exercise took place in downtown Los Angeles. Paul brought in a sound team to mix live and record the event. Joining R&M and SOS were Hansel Gonzalez (live mix), Paul Romo and Alexander Burstein (boom ops) and Sheraton Toyota (cable utility). About 2,000 guests witnessed a truly impressive display of LAPD’s finest at work. In just under a half hour, more than 1,000 rounds of half- and full-load gun shots, flash/bang grenades and (2) helicopters made for a really wild and loud exercise. I’m very proud of the team I put together and can’t wait to bring them on my next big project.

John Pritchett CAS and crew, Dave Roberts and Kelly Doran, were finishing up Paul Thomas Anderson’s Inherent Vice when their project from last summer, This Is the End, came to theaters. Also, John and team completed the film Parkland, shot in Austin, TX, a tale about what happened at Parkland Hospital in Dallas the day Kennedy was shot, a poignant project for John as he was actually there when Kennedy was killed.

Philip Perkins CAS: The big news is that daughter Roxie Perkins graduated magna cum laude from the UCLA Theatre/Film/TV Department June 14! Meanwhile, I mixed Samantha Grant’s A Fragile Trust (PBS/Independent Lens), Laura Lukitsch’s Beard Club (PBS), the TV remix of Leo Chiang’s Mr. Cao Goes to Washington (PBS/Independent Lens), Simone Jude’s Public Sex, Private Lives, the international version of Patsy Northcutt’s Journey of the Universe, and mixed the music for Grand Electric Skull (featuring the Rova Saxophone Quartet) and Purple Silk (Great Wall Youth Orchestra).

Tom Curley CAS mixed Honeymoon in North Carolina and is now working on docs 701 and The Culture High.

Andy Wiskes CAS in post production mixed two films: The 19 Broadway Good Time Band and 8 Guns Over a Dead Girl. Also finished restoring and remastering The Outfit. Currently, post-mixing The Joe Roth Story and prepping to record the Cline Jazz Festival in Sonoma. And I finally received my FCC license!

Steven Grothe CAS is currently working on the feature film Veronica Mars, with Adam Blantz on boom and Greg Gardner as utility. Upon completion of the film, I immediately moved on to the Fox network comedy Brooklyn Nine-Nine, with Kevin Santry on boom.

Dick Hansen CAS was in New Orleans mixing Return to Sender, starring Rosamund Pike, Nick Nolte and Shiloh Fernandez. Booming for him was Lenny Suwalski. This was the second film he has done with director Fouad Mikati. We followed that up with American Heist, starring Hayden Christensen, Adrien Brody, Jordana Brewster and Akon. It was directed by Sarik Andreasyan from Moscow. Two-man crews are common in New Orleans. On very few of the days, I added Derek Schwebel to the crew as utility sound.

Scott Harber CAS has just finished Season 3 of Wilfred for FX. Funny how disturbing becomes normal after a while on that show. Ben Greaves boomed while three cameras did their damage and Howie Erikson rode in on a 6’4” pintail for mop up/utility. Quite a dance it is. Now we are heading into a feature with Dan Fogelman at the helm for his maiden movie where we will be having Al Pacino singing and ripping folk’s hearts...
out along with Sir Michael Caine, Annette Bening and Jennifer Garner. David Holmes and Chris Sposa swing mics around and Howie Erikson sits in on drums/utility. Should be great fun and plops us into the fall. So glad to be working on a film in Los Angeles. I consider myself quite lucky.

Tom Hartig (boom op), Dirk Stout (2nd boom/UST) and I are currently on the Warner Bros. production of The Judge, filming in Boston, MA. Our project is being directed by David Dobkin and stars Robert Downey Jr., Robert Duvall, Vera Farmiga, Vincent D’Onofrio, Billy Bob Thornton and others. –Mark Ulano CAS

James Bigwood CAS and David Wainwright CAS were awarded Emmys for Outstanding Audio by the National Capital Chesapeake Bay Chapter of the National Academy of Television Arts and Sciences for their mix of America’s Veterans: A Musical Tribute. The show was broadcast live on Maryland Public Television and featured the United States Air Force Band and the Singing Sergeants, with guest stars Ruben Studdard and Anthony Kearns.

Leon Johnson CAS, production sound mixer, is currently mixing the Sony Pictures feature Heaven Is for Real, with Sacha Rosen booming and Eric Neufeld as cable person. The film is directed by Randall Wallace. In April, we wrapped the feature Cry/Fly for Arcadia Pictures, with Claudia Llosa directing. The three of us also were the sound team recently on Reasonable Doubt, starring Dominic Cooper and Samuel L. Jackson.

Peter Damski CAS will be presenting his paper, “Creating a System to Assist the Educator in the Training of the Novice Boom Operator,” at the AES Educational Conference in Murfreesboro, TN, at the end of July. The conference will be held on the campus of MTSU.
Recently wrapped in Colorado, Dave Schaaf CAS was the production mixer on Dear Eleanor, directed by Kevin Connolly and featuring Luke Wilson, Josh Lucas, and Jessica Alba. The boom op was Jesse Yadon and Lauren Glover worked as sound utility.

Greetings! After a great pilot season, I jumped on to another run of Chevy commercials with Randall Einhorn and @radical.media. (Thanks again Scott Harber CAS!) Had fun fitting in the usual summer visit to Colorado to see the fam. After that I filled in for Jim Stuebe on an episode of The Newsroom for HBO. Then, Major Crimes 2nd unit (thanks Tom Stasinis CAS!) and a handful of commercials for caviar. Now off to Boston for a mini-vacation before starting the feature Life After Beth in Los Angeles. –Devendra Cleary CAS

Gavin Fernandes CAS finished the 3D IMAX feature Jerusalem in June, is presently mixing Daniel Radcliffe in the Michael Dowse feature The F Word and finishes the summer on a Jean-Marc Vallée film, Dallas Buyers Club, with Matthew McConaughey. As Technicolor downsizes, Gavin will be leaving to follow his clients on future projects.

Frank Stettner CAS is working on Season 4 of Boardwalk Empire. With him are Sam Perry and Peter Fonda, boom operators, and Toussaint Kotright, utility. Egor Pachenko does Pro Tools playback as needed.

Steven A. Morrow CAS has wrapped up a film in Cleveland, OH, called Draft Day, with boom operator Craig Dollinger. Now we are happy to be back in Los Angeles working on The Vatican Tapes, with utility sound Kevin Becker.

Two CAS industry veterans, Fred Ginsburg CAS and David Bondelevitch CAS, will be educating the educators at this summer’s annual conference of the University Film & Video Association, being held at Chapman University (Orange, CA). Professor Ginsburg will be explaining multi-track field production, and in a later workshop, professor Bondelevitch will demystify the art of Foley. Later in the summer, Woody Woodhall CAS and Fred Ginsburg will be on a panel at the HollyShorts Film Festival. Fred is also field-testing and developing an advanced users guide for the new TASCAM DR-60D portable 4-track recorder developed for use with DSLR.
Greetings!! It has been a really active and rewarding spring/summer season. Mixed & designed with Kevin Smith and Jason Mewes on their animated return as Jay and Silent Bob in *Super Groovy Cartoon Movie*, currently being screened in the United States and Canada on tour with Kevin Smith. Recorded and enjoyed as always working with the series *America’s Book of Secrets*, also got to work together with Ken Teaney CAS on a new IMAX Film called *Hidden Universe*, from MacGillivray Freeman Films. Also had the privilege to be a part of the mix team on the TV/radio campaign for *World War Z*. Thanks, David Abrahamsen CAS

It’s been a busy first half of the year for Ron Bochar CAS, mixing the features *Anatomy of the Tide*, *Non-Stop* and *Frontera*, as well as documentaries *Evocateur*, *Lambert/Stamp* and *Remote Area Medical*.

From the Universal Studios Sound Department: On Dub 6, Jon Taylor CAS and Christian Minkler just wrapped up the final mix for *Ride Along*, with director Tim Story for Universal. Over in the Hitchcock Theater, mix team Jon Taylor and Frankie Montano are preparing to start the final mix on *47 Ronin*. Elmo Ponsdomenech and Bill Freesh CAS are on Dub 1 mixing *Necessary Roughness* for USA. Joe DeAngelis and Bill Freesh are mixing Season 2 of the Cinemax/HBO series *Banshee* on Dub 2. Ken Kobett CAS and Joe De Angelis are on Dub 2 working on NBC’s new TV series *Camp*. John Cook CAS is having the best luck ever in Mix A mixing *Good Luck Charlie* for the Disney Channel. Nello Torri CAS and Alan Decker CAS are in mixing two series for Showtime, *Ray Donovan* and *Homeland* in Mix B, along with two series for the USA network, *Psych* and *Covert Affairs*.
Mixers Pete Reale and Todd Morrissey are in Mix G mixing *Suits*, created by Aaron Korsh for USA.

**Brad Harper** CAS just wrapped *Hoovey* and *Summer's Shadow* and is about to start work on *Daylight's End*.

Having wrapped a very successful first season of *Orphan Black* for BBC America, **Sylvain Arseneault** CAS is prepping *Reign*, a new 13-episode series for The CW.

**Lee Orloff** CAS did the Phillip Noyce pilot for NBC, *Crisis*, starring Gillian Anderson and Dermot Mulroney, which was picked up and will be shooting in Chicago. My crew on that was Anthony Ortiz and Mitch Cohn. Now shooting the *Untitled Michael Mann Project*, starring Chris Hemsworth, for Legendary Pictures in Los Angeles, China, Indonesia and Malaysia. I've got Jeff Humphreys and Don Coufal with me again, reuniting after our *Lone Ranger* days in the saddle.

**Karol Urban** CAS has just finished the very unique and hilarious series *Felt* for Logo as well as mixing a few episodes of the new game show *Perfect Score* for The CW. She is also in final stages of mix with partner Steve Urban for a concert documentary called *Mortified* for Netflix Distribution. The two are also currently in the midst of mixing a new docu-reality series for Discovery Channel as well as slated to begin dubbing two new features shortly. Finally, she is still contributing to FOX's FX network by providing mixing for their promotional campaigns, most recently for the new series *The Bridge* and newest season of *Wilfred*.

**Robert Sharman** CAS is finishing up Season 2B of ABC Family's *Switched at Birth*, concluding the second season. As always, boom-operating responsibilities were performed by Aaron Grice, with 2nd boom and utility work handled by Michael Kaleta. And I don't want to leave out thanking our guests who stop by from time to time. The regulars include Tim Salmon, Dennis Fuller, Kevin Becker, and Peter Hansen.

In Hollywood, **Sherry Klein** and **Lisle Engle** CAS have been busy mixing Season 3 of *The Killing* for AMC and the seventh and final season of *Burn Notice* for USA at Larson Studios. They have just completed episodes of *Arrested Development* for Netflix. This fall in Burbank, Sherry and Lisle will be mixing *Reckless* for CBS on Smart Post Stage 5 and *Sirens* for USA at Larson Studios.

Production mixer **Michal Holubec** CAS is now filming on location, the feature *Child 44*. He and his team, Jan Skala and Lukas Spacil, will continue shooting the TV series *Crossing Lines* upon completion.

**Steve Guercio** CAS just wrapped a documentary at the Nike complex in Portland, OR, for First Row Films. The documentary follows 18 ranked high school quarterbacks and their journey to the fraternity of the Elite 11. Steve has also mixed an episode of *Treehouse Masters* for Animal Planet and contributed on the feature film *The Signal*, directed by Will Eubank.

Summertime and a bit of a break from the halls of Seattle Grace-Mercy West Hospital, Season 9 of *Grey's Anatomy*. Thanks to all of the “double up” people who dropped in to help out! Many thanks to Derrick Cloud and Bryan Mendoza, who basically rock, and kept me looking good at the cart. They especially rocked the last two episodes with fake rain (which is still wet and cold) and pitch-dark sets.

Now I'm finishing up a Blumhouse film, which may be called either *Lazarus* or *Reawakening*. Bryan Mendoza again and Aaron Wallace on this little thriller. By the time you read this, we'll be back for Season 10 of *Grey's*. And yes, I'm grateful! –**Beau Baker** CAS

**Geoffrey Patterson** CAS just finished six months in New Orleans on the new HBO miniseries *True Detective*, with Matthew McConaughey and Woody Harrelson. Jeff Humphreys and Chris Cooper did the booming honors.

**David Barr-Yaffe** CAS has just completed Season 2 of *Perception* at ABC for TNT. After a few weeks of well-deserved R&R, David will be heading out to Chicago to mix the upcoming season of *Mind Games*, with Christian Slater and Steve Zahn.

There have been some signs of life lately, especially in the Los Angeles motion picture production world. I don’t know if it’s a trend or just a blip, but I’m glad to be a part of it. My spring began, however, out of town with an ABC pilot called *Hatfields & McCoys* (nothing to do with the History Channel version). Just to show how strange the world is these days, we were shooting Boston for Pittsburgh. Thanks to Tom Williams for recommending my fine local crew: Brian Courchine and Jason Fryberg. It didn’t get a pickup but it was fun to shoot in Boston (where my daughter goes to school) and I learned all about “wintery mix” which is not something you get at Trader Joe’s for a snack. There’s a reason the movie business moved west 100 years ago ... oh, never mind. Back to Los Angeles and without a day off, I went right into *Townies*, a full-contract motion picture shooting in Los Angeles! (It was going to go to NOLA but it actually came back to California.) I was reunited with Tom Hartig and John Sheridan and we had a lot of fun and challenges doing this highly improvisa-
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Derrick Cloud fighting the elements on Grey’s Anatomy. Courtesy of Beau Baker

Philip Perkins, CAS and his daughter Roxie at her graduation from UCLA.

Daniel McCoy, CAS on the Paramount lot.

You probably know that walking is good for your heart. But, here’s some news that should really get you moving. New research shows that heart-healthy exercise is also good for your brain. It also may reduce the risk of Alzheimer’s disease. To learn more about Alzheimer’s disease and what you can do, visit alz.org/californiasouthland. Thinking ahead now just might make all the difference down the road.

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