WARNER BROS. PICTURES AND METRO-GOLDWYN-MAYER PICTURES

THANK

THE CINEMA AUDIO SOCIETY

AND PROUDLY CONGRATULATE OUR NOMINEES:

PRODUCTION MIXER
TONY JOHNSON, CAS

RE-RECORDING MIXERS
CHRISTOPHER BOYES  MICHAEL HEDGES, CAS
MICHAEL SEMANICK, CAS

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
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Cover: Chris Newman on The French Connection.
Welcome to the winter edition, as we find ourselves once again right in the middle of Awards season! 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. Thank you!

Looking back two years when I was fortunate to take office, your CAS Board of Directors 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. 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. 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.

Many of our committees have been hard at work behind the scenes with seminars, student participation, streamlining and strengthening our financial framework, as well as refining and enhancing the CAS Awards. Our first annual CAS picnic was a huge success, with new friends made, and old friends reconnected.

Regarding our Awards, we have continued this year to add and define categories, as well as adding eligible nominees in some of our categories. This goal began last year with scoring mixers, and it is continuing now to include more mixing disciplines such as ADR and Foley. We also added a new Award category—Feature Film—Animated, and split television series into “One Hour” and “Half-Hour” categories. There is always more to do and 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 communities. 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), to make our events even stronger, unite the sound community, and bring topics of interest to the entire membership.

On the website, you will find our 49th Awards Timeline and event information which outlines our Awards season, leading up to the dinner held at the Millennium Biltmore Hotel in Los Angeles on February 16, 2013. The Awards this year promises to be exciting, so don’t miss it. Along with our Awards for Achievement in Sound Mixing and for Technical Achievement in Production and Post Production, we are honoring Mr. Chris Newman with our CAS Career Achievement Award. Plus, we will be honoring Mr. Jonathan Demme as the recipient of our prestigious Filmmaker Award. If you do miss the Awards dinner however, you will find it online after the event, along with a segment to “Meet the Winners.”

In closing, I’d like to say “THANK YOU” to your CAS Board of Directors for all its hard work. We are in the midst of our annual Board of Directors election as well, with some of our Board members moving on to other endeavors, others being relected, and still others entering the Board for the first time. We are seeing record numbers of people willing to participate on the Board, which means we are thriving and growing, and not remaining stagnant. This will enable us to provide the membership with more value, representation, and activities to enjoy as a CAS member. If you would like to get more involved, just let us know, you will be welcomed.

All the Best,

David E. Fluhr, CAS
President of the Cinema Audio Society
12 ACADEMY AWARD NOMINATIONS
INCLUDING
BEST SOUND MIXING

CAS NOMINATION
RONALD JUDKINS, CAS production mixer
ANDY NELSON re-recording mixer
GARY RYDSTROM, CAS re-recording mixer
SHAWN MURPHY scoring mixer
BOBBY JOHANSON ADR mixer
FRANK RINELLA foley mixer

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURES – LIVE ACTION

"THE IMPECCABLE FILMMAKING IS NO LESS IMPRESSIVE
FOR BEING QUIET AND TO THE POINT."
KENNETH TURAN, LOS ANGELES TIMES

FOR GENERATIONS TO COME
LINCOLN
DREAMWORKSPICTURESAWARDS.COM
Happy 2013 CAS members! As we gear up for the 49th CAS Awards, check out Peter Damski’s interview with your 2013 CAS Career Achievement Award honoree, Chris Newman. Continuing our discussions relating to the CALM Act, Karol Urban, CAS provides some research on how violators will be fined. Karol also shares a link to a free plug-in that will track your actual session time. Will Hanson, CAS recaps a recent FCC licensing seminar that was put on by Trew Audio/Coffey Sound and Lectrosonics. Matt Foglia, CAS discusses interconnecting and calibrating with peak waves versus RMS waves in the “A Sound Discussion” column, while G. John Garrett, CAS talks about the high-channel, high-resolution transfer protocol Dante in his “Technically Speaking” column. David Fluhr gives an update on the progress of the CAS in “The President’s Letter.” Also, your editors make a request for your participation—so please give it a look. And, as always, see what your fellow members are up to in the “Been There Done That” section and comment to them at the CAS Awards ceremony (February 16) about their “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! We would also greatly appreciate your participation with the publication. Email us at CASQuarterly@CinemaAudioSociety.org. Know that we truly value the support of our sponsors and encourage your commitment to them, realizing that they are professionals just like you. Here’s wishing you and yours a healthy and successful 2013!

Peter Damski, CAS
Matt Foglia, CAS
FOR YOUR CONSIDERATION

ACADEMY AWARD® NOMINEE
BEST SOUND MIXING

MPSE GOLDEN REEL AWARD
BEST SOUND EDITING

BAFTA AWARD
BEST SOUND

CINEMA AUDIO SOCIETY AWARD
BEST SOUND MIXING

BEST SOUND MIXING
PRODUCTION SOUND MIXER
SIMON HAYES AMPS
RE-RECORDING MIXERS
ANDY NELSON
MARK PATerson

BEST SOUND EDITING
SUPERVISING SOUND EDITORS
JOHN WARHURST
LEE WALPOLE

Les Misérables
THE MUSICAL PHENOMENON
thanks the Cinema Audio Society and proudly congratulates our nominees for OUTSTANDING ACHIEVEMENT IN SOUND MIXING

**BRAVE**
- **ADR Mixer:** Bobby Johansen
- **Re-recording Mixer:** Tom Johnson
- **Re-recording Mixer:** Gary Rydstrom, CAS
- **Scoring Mixer:** Andrew Dudman
- **Foley Mixer:** Frank Rinella

**FRANKENWEENIE**
- **ADR Mixer:** Doc Kane
- **Re-recording Mixer:** Michael Semanick, CAS
- **Re-recording Mixer:** Tom Johnson
- **Re-recording Mixer:** Chris Boyes
- **Scoring Mixer:** Dennis Sands, CAS
- **Foley Mixer:** Glen Gathard

**WRECK-IT RALPH**
- **ADR Mixer:** Doc Kane
- **Re-recording Mixer:** David E. Fluhr, CAS
- **Re-recording Mixer:** Gary Rizzo, CAS
- **Scoring Mixer:** Alan Meyerson
- **Foley Mixer:** Frank Rinella

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I don’t know all the history, but in my recollection, one of the earliest implementations of large-scale digital multipair transmission was MADI (AES 10), embraced by Sony and Solid State Logic, for instance, with 64 channels of 24-bit 48 kHz digital audio over single coax (96 kHz on two cables) or fiber. It’s still pretty popular, as are Cobranet and Ethersound. Dante is an improvement over them all.

Is a digital snake in your future? I believe the answer is “yes” for all of us. There have been a number of Audio-Over-Ethernet protocols developed, and they all work well. They often run proprietary end-to-end solutions where all the hardware is specialized and routing is limited. That was until Dante came along.

Dante was developed in Australia, beginning in 2003, by a group of former Motorola engineers in a government-sponsored startup in Sydney. In 2006, Audinate was founded to bring the technology to market, and the company was spun off as its own entity. U.S. headquarters were established in Portland, OR.

“Oh geez, another standard...” You might be saying right about now. But wait, there’s more! It seems to me that Dante is far and away superior and more flexible than anything that has come before and, in my book at least, better is better.

Here’s a quick rundown of features.

First, NO proprietary network infrastructure. That’s right, you can run it over normal routers and gigabit (and faster!) switches with a PC or Mac running a Dante controller. It doesn’t have to be a dedicated machine, either.

Next, the Dante controller and virtual sound card are both software; no specialized hardware at the computer is needed.

Next, adding devices or routing more channels does not increase network latency. Minimum latency is 83μs however, in some high channel-count situations, the controller adds a little more latency to process everything. You can transmit in Unicast or Multicast format.

Next, depending on the bandwidth in your system, you can run 192 kHz, 24-bit audio to and from as many devices as you have switch ports for. So, if you need 1024 channels of 96 kHz 24-bit audio, as long as your network infrastructure can handle the bandwidth, you’re good to go! Kieran Walsh at Audinate puts the maximum realistic channel count at 32X32 channels at 96 kHz or 64X64 at 48 kHz over a 100Mb/s system. With 1Gb/s you can get 512X512 and at 10Gb/s, up to 4500 channels per link. Multicasting can also reduce network loading significantly by 40% or so. 40Gb/s and 100Gb/s architecture is being developed in the industry right now.

Got your attention yet?

Next, with gigabit equipment for instance, you can run 100 meters between nodes over CAT5 and 550 meters over multimode fiber and over 100 km over single mode fiber. How much would a 100 meter 24-pair snake weigh (or cost, for that matter!) and how much HF loss would you incur from the distributed capacitance of balanced twisted pair analog over, even, 150 meters?

Audinate has a pretty large and fast-growing list of partner companies, from Yamaha, Allen & Heath, Sound Devices, Lectrosonics, Focusrite, Soundcraft, Symetrix, Stagetec, Electro-Voice, Harmon, Klark Teknik, Midas, Shure, Bosch and Digico for starters. There are folks like Link USA who can custom-build a Dante stagebox that interoperates with MADI and other protocols simultaneously.

There are some cool field possibilities all ready to go. The Yamaha 01V96 has DANTE; so do the JoeCo Black-Box recorders and the Sound Devices PIX250i recorders. Theoretically, you could show up to record a multitrack live show with a JoeCo box and 10 feet of Ethernet cable and maybe a laptop! How about that!

Thanks to Lee Ellison, CEO of Audinate USA, and Ervin Grinberg, Head of Marketing, for helping me digest the firehose of information available on their website: www.audinate.com. If you have an idea that could leverage Dante, call them up. They have hardware developer kits available. And when you find a new use for Dante, let me know!•
As I was performing my loudness metering plug-in analysis for the last issue, I engaged the VU meter option on the VSonics VMeter. A funny thing happened, however, when I engaged the Signal Generator, set the value to -20 dBFS and set the calibration reference on the VU VMeter to -20 dBFS; it read at -3 VU. My outboard VUs, however, read 0 VU. I then inserted my Dorrough meter plug-in, and it gave a reading of 0 VU just like my outboard meters (see Fig. 1). Thinking I was misengaging the plug-in, perhaps taking a mono signal and having it read across a stereo channel (which would drop the level 3 dB), I checked my routing. Everything was mono—as it should be. I then changed the Signal Generator to RMS and the Dorroughs and my outboard VU both shot up to +3 VU (see Fig. 2). “How odd,” I thought, “It’s referencing an RMS value in the DAW.” Questioning the calibration approach I’ve been using for years (“Have I been doing things incorrectly all this time???”), I went to the ATSC website to download some reference files (available at: www.ATSC.org/refs/a85/). Putting the sound file “400Hz_Left_Ch-20dB” on a track and checking my levels, the Dorroughs and my outboard VU displayed 0 VU, the VMeter VU displayed -3 VU (see Fig. 3). Why the discrepancy? Let’s think about it.

Ideally, professional equipment should have at least 24 dB of headroom. We calibrate our VU meters, which show RMS, so that 0 VU equals +4dBu. Essentially, we still have 20 dB of headroom above that. Now, in the DAW, we are looking at peak—as we don’t want to clip. We have 20 dB of headroom there, too (using -20 dBFS). Basically, they’re both giving us 20 dB of headroom, just analyzed and displayed a little differently. It’s kind of analogous to the reason we have so many dB references: dBu, dBV, dBm, etc. We can take a signal and have a meter analyze it in whatever manner we like, but it’s still just the same original signal regardless of metering.

Of note, I contacted the folks at VSonics regarding this and they will be implementing a “Peak” or “RMS” source switch on the next update of the VMeters—so the user has a calibration reference choice. They mentioned that some other customers called to request the option, too. It’s good when you’re not the only one questioning these things!
METRO-GOLDWYN-MAYER STUDIOS
AND
SONY PICTURES ENTERTAINMENT
Thank the
Cinema Audio Society
and Proudly Congratulate Our Nominees for
Outstanding Achievement in Sound Mixing

STUART WILSON
Production Mixer
SCOTT MILLAN, cas
Re-Recording Mixer
GREG P. RUSSELL, cas
Re-Recording Mixer
SIMON RHODES
Scoring Mixer
PETER GLEAVES
ADR Mixer
JAMES ASHWILL
Foley Mixer

SKYFALL
007
A Free Time Tracking Plug-In

by Karol Urban, CAS

Have you ever been handed a mix and asked to do what you can in a predefined amount of time or agreed to a project price and thought “How long did I actually spend on that?” Have you wondered how much time you actually spend on those trips to the coffee machine or talking to the office intern, or just how fast you are at completing a specific task?

A recording facility and plug-in company in Germany has a cool free little “app for that” or rather … a plug-in. It is called the HOFA 4U ProjectTime and is part of the HOFA 4U Free Bundle. It can run as a VST, VST3, AU, RTAS, or AAX plug-in.

You simply download the installer found on the plug-ins page of the HOFA website found here: http://hofa-plugins.de. It should default to appear in your downloads folder where you can select the HOFA 4U ProjectTime plug-in. The installer has the ability to install all their offerings, free or otherwise, so be sure to just select the HOFA 4U ProjectTime if you prefer.

The plug-in will now be available as an insert in your DAW. In Pro Tools, it appears under the “Other” submenu of your plug-in selections.

It looks like this:

ProjectTime is simple and easy to use. It begins counting as soon as you place it as an insert into the channel strip and requires no significant CPU usage.

I leave it open on my desktop and let it gently remind me of the task at hand and how much time has already been spent. If you take a break or get interrupted, you can simply hit the pause button.

If you end up starting a new session, picking up a previously started project or deleting your plug-in, there is an offset option that allows you to offset the timing ticker.

It is a cool little widget. I find it helps me to realize how long something is taking so I can either decide what details need to be cut while preserving my time for the tasks that make the biggest difference or to raise a flag ASAP as to expectations versus budget. Best of all, it is free and painless to use. Enjoy!
We would like to congratulate all the CAS Award Nominees this year.

www.trewaudio.com
49th Annual CAS AWARDS nominees

The Cinema Audio Society will host the 49th Annual Awards on Saturday, February 16, 2013, in the Crystal Ballroom of the Millennium Biltmore Hotel.

A highlight of the evening will be the presentation of the CAS Career Achievement Award to production mixer Chris Newman. Another highlight is the presentation of the CAS Filmmaker Award to director Jonathan Demme. Awards for Outstanding Mixing will be presented in six categories this year. Winners will be announced in the categories for Motion Pictures—Live Action; Motion Pictures—Animated; Television Movies and Mini-Series; Television Series—One Hour; Television Series—Half-Hour; and Television Non-Fiction, Variety, Music Series or Specials. For the ninth year in a row, the CAS will present two Technical Achievement Awards honoring technical innovation in the areas of Production and Post-Production sound.

The evening kicks off with cocktails in the Tiffany Room at 5 p.m., with dinner at 6:45 p.m., followed by the Awards presentation at 8 p.m.

To order tickets, contact office manager Patti Fluhr at (818) 752-8624 or email: CasOffice@CinemaAudioSociety.org. Event address: The Biltmore Hotel, 506 South Grand Street, Los Angeles, CA 90071.

The Hobbit: An Unexpected Journey
Production Mixer: Tony Johnson, CAS
Re-recording Mixers: Christopher Boyes, Michael Hedges, CAS, Michael Semanick, CAS
Scoring Mixer: Peter Cobbin
ADR Mixer: Chris Ward
Foley Mixer: Pete Smith

Les Misérables
Production Mixer: Simon Hayes
Re-recording Mixers: Andy Nelson, Mark Paterson
Scoring Mixer: Jonathan Allen
ADR Mixer: Robert Edwards
Foley Mixer: Pete Smith

Lincoln
Production Mixer: Ronald Judkins, CAS
Re-recording Mixers: Andy Nelson, Gary Rydstrom, CAS
Scoring Mixer: Shawn Murphy
ADR Mixer: Bobby Johanson
Foley Mixer: Frank Rinella

Skyfall
Production Mixer: Stuart Wilson
Re-recording Mixers: Scott Millan, CAS, Greg P. Russell, CAS
Scoring Mixer: Simon Rhodes
ADR Mixer: Peter Gleaves
Foley Mixer: James Ashwill

Zero Dark Thirty
Production Mixer: Ray Beckett, CAS
Re-recording Mixer: Paul N.J. Ottosson
Scoring Mixer: Sam Okell
ADR Mixer: Brian Smith
Foley Mixer: John Sanacore, CAS

49th Annual CAS AWARDS nominees

outstanding achievement in sound mixing for 2012
motion pictures—live action
outstanding achievement in sound mixing for 2012
motion pictures—animated

Brave
Re-recording Mixers: Tom Johnson, Gary Rydstrom, CAS
Scoring Mixer: Andrew Dudman
Original Dialogue Mixer: Bobby Johanson
Foley Mixer: Frank Rinella

Frankenweenie
Re-recording Mixers: Michael Semanick, CAS, Tom Johnson, Christopher Boyes
Scoring Mixer: Dennis Sands, CAS
Original Dialogue Mixer: Doc Kane
Foley Mixer: Glen Gathard

The Lorax
Re-recording Mixers: Randy Thom, CAS, Gary Rizzo, CAS
Scoring Mixer: Shawn Murphy
Original Dialogue Mixer: Carlos Sotolongo
Foley Mixer: Frank Rinella

Rise of the Guardians
Re-recording Mixers: Andy Nelson, Jim Bolt
Scoring Mixer: Andrew Dudman
Original Dialogue Mixer: Tighe Sheldon
Foley Mixer: Kyle Rochlin

Wreck-It Ralph
Re-recording Mixers: David E. Fluhr, CAS, Gary Rizzo, CAS
Scoring Mixer: Alan Meyerson
Original Dialogue Mixer: Doc Kane
Foley Mixer: Corey Tyler

outstanding achievement in sound mixing for 2012
television movies and mini-series

American Horror Story: Asylum Part 1 – Welcome to Briarcliff
Production Mixer: Sean Rush
Re-recording Mixers: Joseph H. Earle Jr., CAS, Doug Andham, CAS
Scoring Mixer: James S. Levine
ADR Mixer: Judah Getz
Foley Mixer: Kyle Billingsley

Game Change
Production Mixer: David R.B. Macmillan, CAS
Re-recording Mixers: Gabriel J. Serrano, Leslie Shatz
Scoring Mixer: Chris Fogel
ADR Mixer: Travis Mackay
Foley Mixer: Tor Kingdon

Hatfields & McCoys: Part 1
Production Mixer: Dragos Stanomir
Re-recording Mixers: Christian Cooke, Brad Zoern
Scoring Mixer: Jeff Vaughn, CAS
ADR Mixer: Eric Apps
Foley Mixer: Peter Persaud

Hemingway & Gellhorn
Production Mixer: Nelson Stoll, CAS
Re-recording Mixers: Lora Hirschberg, Pete Horn, Douglas Murray
Scoring Mixer: Marc Blanes Matas
ADR Mixer: Andy Greenberg
Foley Mixer: Don White

Sherlock: A Scandal in Belgravia
Production Mixer: John Mooney
Re-recording Mixers: Howard Bargroff
Scoring Mixer: Nick Wallage
ADR Mixer: Paul McFadden
Foley Mixer: Will Everett
outstanding achievement in sound mixing for 2012 television series — one hour

**Boardwalk Empire:**
The Milkmaid's Lot
- Production Mixer: Franklin D. Stettner, CAS
- Re-recording Mixer: Tom Fleischman, CAS

**Breaking Bad:**
Dead Freight
- Production Mixer: Darryl L. Frank, CAS
- Re-recording Mixers: Jeff Perkins, Eric Justen
- ADR Mixer: Eric Gotthelf
- Foley Mixer: Stacey Michaels

**Game of Thrones:**
Blackwater
- Production Mixer: Ronan Hill, CAS
- Re-recording Mixers: Onnalee Blank, CAS, Mathew Waters
- Foley Mixer: Brett Voss

**Homeland:**
Beirut Is Back
- Production Mixer: Larry Long
- Re-recording Mixers: Nello Torri, CAS, Alan M. Decker, CAS
- ADR Mixer: Paul Drenning
- Foley Mixer: Shawn Kennelly

**Mad Men:**
Commissions and Fees
- Production Mixer: Peter Bentley, CAS
- Re-recording Mixers: Ken Teaney, CAS, Alec St. John, CAS
outstanding achievement in sound mixing for 2012

### television series — half-hour

**30 Rock: Mazel Tov, Dummies!**
Production Mixer:
Griffin Richardson, CAS
Re-recording Mixer:
Tony Pipitone

**Californication: Hell Ain’t a Bad Place to Be**
Production Mixer:
Harrison “Duke” Marsh
Re-recording Mixers:
Todd M. Grace, CAS,
Edward Charles Carr III, CAS

**Modern Family: Disneyland**
Production Mixer:
Stephen A. Tibbo, CAS
Re-recording Mixers:
Dean Okrand,
Brian R. Harman, CAS

**Nurse Jackie: Handle Your Scandal**
Production Mixer:
Jan McLaughlin, CAS
Re-recording Mixer:
Peter Waggoner

**The Office: New Guys**
Production Mixer:
Ben Patrick
Re-recording Mixers:
John W. Cook II, CAS,
Kenneth Kobett, CAS

### television non-fiction, variety, music series or specials

**The 2012 Rock & Roll Hall of Fame Induction Ceremony**
Re-recording Mixer:
Brian Riordan, CAS
Re-recording Mixer:
Jamie Ledner

**Deadliest Catch: I Don’t Wanna Die**
Re-recording Mixer:
Bob Bronow, CAS

**Frozen Planet: To the Ends Of The Earth**
Production Mixer:
Archie Moore
Re-recording Mixer:
Graham Wild

**Great Performances at the Met: Anna Bolena**
Re-recording Mixer:
Ken Hahn, CAS
Music Mixer – Live Performance:
Jay David Saks

**Sound Tracks: Music Without Borders**
Re-recording Mixer:
Paul James Zahnley, CAS

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*Please note that every effort is being made to determine the correct names of all our nominees. Additional nominees may be added and will be announced via daily updates as they are confirmed on the CAS website at: www.CinemaAudioSociety.org*
An Interview
with
Chris Newman

by Peter Damski, CAS

Having been in this business for over 30 years, I am not easily star-struck and, I must admit, that when it comes to Chris Newman, the CAS’s choice for the Career Achievement recipient this year, I am a little giddy. Newman has been nominated for eight Academy Awards and has won three times. Chris was a trendsetter in a time when there were little rules and minimal examples to follow. Newman is part of the generation that brought the importance of great sound to the industry as a whole and, more importantly, to a growing community of listeners, myself being one of them. It is with great pleasure that I share this with the membership.

Where did you grow up?
I was born in Manhattan and at 6 months, we moved to Flatbush, Brooklyn, where I was raised. Through rapid advancement classes, and the date on which my birthday falls, I went off to study at MIT at the age of 16. I was studying to be a metallurgical engineer. Don’t ask me why, I have no idea. I left the program after 1½ years because I found that my brain didn’t work in the way the program required. Now 18, I returned to New York and picked up a variety of odd jobs.

What first attracted you to working in the sound business?
I have listened to music since a very early age, and was raised on listening to the radio in the 1940s and early ’50s. I used to do my homework in front of a radio, not a TV. I somehow decided that it would be interesting to work in a recording studio. I was not interested in film at that point.
How did you find your first industry job?

More than anything, I have been a very lucky man. I never had a philosophy of sound or a philosophy of film. I just kept trying to get hired. By anyone, for anything. I picked up the Yellow Pages and I looked up 30-odd recording studios in New York. There were many of them at that time. I went from studio to studio to studio, and nobody would hire me.

What year was this?

I would say this was around 1959. I knew nothing and I offered to work for nothing, and still nobody would hire me. Somehow, in the middle of all this mess, I met a few people who were working in film production and post-production. A lot of my friends were in the theater and they were becoming filmmakers. The New Age had invaded NY. Anyway, I couldn't find a job doing what I wanted, so I looked for a typist job, because I was a very fast typist. I was about to take a typist job when one of my friends told me he knew a guy, who knew a guy, etc., who needed someone to do some sweeping and cleaning in a recording studio in New Jersey. Although I didn't have a job, I did have a car. They offered me the job, for no pay. The way I made money was by duplicating eight-track tapes. I got paid a penny a tape. This sometimes involved 18-20 hour days to make any money at all. I was sweeping and listening and learning. While there, I was taught all of the equipment, like the Ampex 300 and the Neumann and Telefunken microphones that they had. One day the owner, Al Magoscy, was asked to do a film job in the midwest for three weeks for what was then called “National Educational Television.” This was 1961. Al couldn't go but suggested that I go for $25 a day, which was a fortune for me at the time. He trained me and sent me off with this huge Ampex tube mixer, these huge RCA lavaliere, and the AMPEX 300, and off I went. During this job, I realized that I was absolutely hooked on doing film work. I left the studio in New Jersey shortly after this because there was no more film work. In November of '61, I bought a Nagra III for $1,000. My first Newsweek spread from Medium Cool riots. Pay attention to lower left panel with Chris and recorder over the shoulder!
As the editors of the *CAS Quarterly*, we try to compile articles and features of interest to our membership. Along with our own articles, we have regular contributors who, voluntarily, take the time, four times each year to research and discuss topics that we feel may resonate with our membership. With this in mind, we are trying to introduce some new topics to help keep things fresh. Some ideas include:

“Sound Travels”—A column where production mixers comment on their experiences recording in different locations. This could be a narrative “diary” account, a technical recap or even a release about difficulties on location. We know that readers like to read about—and learn from—the experiences of other sound professionals.

“The Sound Around Us”—Short excerpts describing enjoyable sound experiences, such as the sound of a volcano erupting in Costa Rica heard while on vacation, the sound of Cathleen Battle at the Hollywood Bowl, or the sound from an interesting sound installation heard during a visit to a modern art museum. Perhaps recalling sounds that encouraged and provided sonic inspiration for projects.

Unfortunately, with our limited group of volunteers, we can’t accommodate all of the content. This is where we need your help! These ideas, along with ideas for articles on technology, techniques, workflows, etc., that you can share are what we are soliciting. We are not asking for a recurrent commitment (although, we are not against it!). We are asking for your help for one issue and are encouraging all members in the States and abroad to participate.

What will you get out of it? In addition to helping inform and educate your fellow members of all levels, you’ll have your article published in a well-regarded industry magazine. (Of note, being published is looked upon very favorably if you are interested in entering the education sector full time or part time.) If you aren’t a great writer but have something you’d like to share, we will assist with putting it together—so don’t be shy! Plus, who doesn’t like to see their name in print?

Email us at: CasQuarterly@CinemaAudioSociety.org

—Peter Damski, CAS, and Matt Foglia, CAS
We Congratulate All The Nominees & Honorees of the 49th Annual Cinema Audio Society Awards

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www.wbsound.com

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experiment was to record the sound of a dried leaf falling to the concrete sidewalk in my backyard in Flatbush. I was unsuccessful; I had a dynamic mic, one of those Electro-Voice mics that you could hammer nails with, and it didn’t work very well. After working on documentaries for a while, I began working with the great cameraman Julian Townsend, who subsequently introduced me to the great documentary filmmakers Ted Yates and Bob Rogers. I then went off with them to do documentaries for NBC in Vietnam and Cambodia and Laos.

**How did you get into the feature film business?**
A job done on a weekend introduced me to documentarian/cinematographer Jerry Feil, who introduced me to Haskell Wexler, himself a great documentary filmmaker. Feil was one of the first people ever in the United States to have brought in the Nagra III. He felt that the machine would revolutionize the film business and he was right. Haskell asked me to work on a project that became the groundbreaking feature *Medium Cool*. I didn’t know much about recording sound for features. What I knew was recording for documentaries. When I took the job on *Medium Cool*, I’d never worked with actors or had a professional boom man. I was lucky that *Medium Cool* filmed at the 1968 Democratic Convention. Recording demonstrations and getting tear-gassed—that was something I knew how to do. Haskell recommended me to Hal Ashby, who was directing *The Landlord*. Our DP was Gordon Willis, another new kid on the block. My feature career was launched.

**How did you handle the change in genres?**
I kept trying to apply the lessons that I’d learned from documentary filmmaking. What was the story of each film? What elements did we need to tell the story?

I tried to do with sound what Gordon was doing with images. Gordon was always pushing the envelop—shifting from scenes of brilliant light to scenes that were almost black. I modified my Nagra III repeatedly, trying to capture a wider and wider dynamic range, trying to match what Gordon was doing with light. Between 1970 and 1971, Gordon and I went from *The Landlord* to *The People Next Door* to *Little Murders* to *Klute* to *The Godfather*. The 1970s were a great decade for making films. People were willing to take chances. When I made mistakes, and I made plenty, I just kept going. In my life, I never knew whether something was a huge mistake or the world’s greatest idea until we tried it. We were always experimenting. We used more and more attenuated mics, radio mics that crapped out (and then Sennheiser mics that worked), and weird versions of multi-track before multi-track existed. On *The Godfather* and *The French Connection* and *The Exorcist*, we created multi-tracks by running two tape recorders simultaneously. On *Mikey and Nicky* we used some of the first two-track recorders available in the U. S., and learned how to work them as the movie went along. I spent weekends during the shooting of *Nell* and *Larry Flynt* driving back and forth to the Nagra factory so they could keep making adjustments to our new four-track recorders.

**Which films are you most proud of?**
You must understand that I am proud of all of these films. I will say that there are a few that stand out for me. The NBC documentaries, *Silence of the Lambs*, *Amadeus*, *The Godfather* and finally, the last movie that Sydney Lumet directed, *Before the Devil Knows You’re Dead*.

**What is it that separates these projects from the others?**
I think that these movies represent all kinds of challenges: technical, psychological, and aesthetic. In some cases, just showing up was a challenge. When the bullets were flying during the NBC documentaries, staying on top of what was important, what the story was about, what we needed to do to make these
things coherent, were all challenges. With Lumet’s film, just keeping up was a challenge. He rarely did more than two takes. I’m very sad that Lumet is not alive to help me receive this award, but I am very pleased that Jonathan Demme will be there to experience it with me.

**Are there any nightmares you would consider sharing?**

I would have to say that I had the most apprehension making the transition from the documentaries to narratives and, to be honest, those nightmares went on forever. The changeover from one microphone on documentaries to the demands of feature films, where every take had to be perfect; where there was a boom operator, plant microphones, and wireless microphones to be mixed together.

**Tell us about your boom operators.**

My boom men always saved me from myself. They tempered my somewhat demented perfectionism with unfailing professionalism and great technical skill. Bill Johnson and John Boles walked me through my early days. The late, great Pat Suraci made *The French Connection, Klute, The Godfather and The Exorcist* possible, with Lez Lazarowitz joining him as the third. When Pat moved to California, there was Arthur Bloom and Vito Alardi. When Les became a mixer, there was Dennis Maitland Jr. on *All That Jazz, Fame* and *Silence of the Lambs*. Ken Weston, Dave Sutton, Richard Daniel and Jean-Marie Blondel were in Europe and Central America on
Amadeus, The Unbearable Lightness of Being and Mosquito Coast. The ’90s brought Marc-Jon Sullivan, Gregg Harris, John Fundus, Ron Wright and Kira Smith. We bulldozed our way through Philadelphia and Wall Street and Thunderheart and The English Patient and You’ve Got Mail and Before the Devil Knows You’re Dead. With boom people of this caliber, a mixer could not lose.

Can you share about some of the people who did the post on your films?

Great post-production people were always willing to tell me what was wrong with my tracks (as Dick Vorisek said on Mikey and Nicky: “ Basically— everything.”) They showed me what could be fixed and what couldn’t—crucial knowledge for a production mixer. I learned from Don Hall and Ted Soderburgh on The French Connection, Richard Portman and Walter Murch on The Godfather, Buzz Knudsen on The Exorcist, and Maurice Schell on Tender Mercies and Q and A. Rick Nicklaus, my transfer man at Magno, took my panicked phone calls every morning for more than 30 movies: “Rick! Were the dailies okay? Did we get away with the interference?” Rick in New York and Magic Moreno in California did the dailies mixes for many of my films. Lee Dichter made magic on Sophie’s Choice and Primary Colors. David Parker made more magic on Amadeus and The English Patient. Ron Bochar, Tom Fleischman and Peter Schneider ushered
in a new digital era on *Married to the Mob* and *Philadelphia; 85* movies in 40 years. I learned from everyone.

**How do you feel about the new digital technology?**
I think its strength lies in the ability to multi-track. I prefer not to provide a “production” mix on my shows. I preferred to monitor a sum of all mics and then let the transfer man do the dailies mix in the transfer room. As time went on, the demands of the industry were such that a production mix was a requirement for the job. I fought it until I retired, sometimes successfully, sometimes not.

I understand that you are teaching now. What do you do to emphasize storytelling rather than technology?
What I do is I teach directors to be sound people and I teach sound people to be directors. Some of my students want to be sound people; most of them do not. In my classes everybody gets to direct. I want them all to know what it is like to direct, to see what the pressures are like, and to understand the organizational issues. Some of them will understand and others will fight it. In the end, if you really want to be a good sound person, you need to be a technician who thinks like a director.

**Can you tell us about your family? Any kids following in your footsteps?**
I was discussing this with my wife Anne and although I don’t have any of my biological kids following in my footsteps, I am very proud that so many of my film and sound students (some 75 to 100 kids) are working in our business.

**Do you have any advice for anyone considering starting a career in film sound?**
I don’t quite know how it works today, but when I started out, I announced to anyone that would listen that I was a sound person. I didn’t have an effing clue! Nobody told me anything about mixing. I had had to figure it out as I went. I wasn’t smart enough to be afraid.

**Is there anything else you would like to add?**
Thanks, guys, for putting up with me. This Career Achievement Award is really the achievement of many, many careers.

As you can see, Chris Newman has seen and heard much across his 40-plus years in the film industry. Many of his projects are considered to be some of the greatest films of all time. One can’t help but be impressed by his credit list, but what impresses me the most is that with all those achievements, he now continues to spend his life preparing future generations of filmmakers with a greater understanding of the craft and the importance of good sound to the success of a great film. Thank you, Chris.●
The Cinema Audio Society is pleased to announce the nominees for the 9th Annual CAS Technical Achievement Awards for Production and Post-Production. CAS President David E. Fluhr made the announcement after a Blue Ribbon panel met to determine this year’s nominees.

Winners will be announced at the 49th Annual CAS Awards dinner on February 16 at the Millennium Biltmore Hotel in the Crystal Ballroom. During this Awards Dinner, the highest honor of the CAS—the CAS Career Achievement Award will be presented to production sound mixer Chris Newman and the CAS Filmmaker Award will be presented to director Jonathan Demme. KTLA entertainment reporter Sam Rubin will be returning as master of ceremonies.

**Production nominees**

- Lectrosonics
  WM Watertight Transmitter
- PureBlend Software
  Movieslate® 3.8
- Quantum5X
  TapShoeMic™
- Sound Devices
  664 Field Production Mixer with Recorder
- Zaxcom
  ERX2TCDF IFB Receiver

**Post-production nominees**

- AMS Neve
  DFS Gemini with Superstem™ Mixing
- Barco
  Auro 11.1
- Dolby®
  Atmos
- iZotope
  Insight™
- Waves
  WLM-Waves Loudness Meter
Recently, I attended a seminar in Los Angeles put on by Lectrosonics and Coffey Sound (a Trew Audio company) on the subject of how to go about getting your license to operate wireless microphones in the United States.

It all started with Glen Trew telling some funny stories of what he would do when he first started using wireless transmission, like announcing his call sign. Then he introduced Scott Wolsey from Lectrosonics. Scott covered a few things while he talked. One being how the UHF spectrum is becoming a scarce resource and how Congress has handled scarce resources in the past—like water for example. Now there are many people vying for access to the spectrum, however limited the spectrum may be. He touched on why getting a license from the FCC is beneficial—given that the spectrum is becoming more and more scarce. One, is that you have a standing as a low-power broadcast auxiliary station, which gives you priority over unlicensed users and white space devices. Two, you have a greater transmission wattage, up to 250mW. Being able to transmit more than 50mW gets you over the noise. Three, you have no restriction of what TV channels you can use that’s been designated for broadcast as long as you’re not interfering with a TV station. Four, you can register with the white space device database administrator on a daily basis and tell all white space devices within 1 km to stay off your frequencies.

Now, as of today, there really isn’t that much pressure to follow the FCC rules for operating without a license. The database administrator is only operating for the East Coast—and no white space devices have been deployed as of yet. However, these things will change as people come looking to maximize advantages. 

### Advantages

- Elevates one status with the FCC to a priority just below a primary station, that of the Low Power Broadcast Auxiliary Station.
- Licensed operators may use the entire available spectrum, as long as no interference is caused to Primary Stations.
- Licensed users may transmit up to 250 mW.
- Operators of licensed wireless microphones may register sites directly with a designated database administrator.
- When the FCC makes decisions as to reallocation, etc., they take into consideration licensed users.
the spectrum and regulation begins and the database goes nationwide for the lovely white space devices. The way we get noticed for this battle to come is for everyone who turns on a transmitter to get a license. We are lucky to even qualify to get a license, as many are not such as churches, live sound concerts and courthouses.

Next, Glen introduced Bill Ruck, who is the frequency coordinator for San Francisco and is commonly referred to as “The Frequency Guru.” First, he gave a brief background on the beginnings of wireless technology. Then he ran through the spectrum and what it’s being used for. Finally, honing in on the part of the spectrum for broadcast, how it began to be allocated and then into how it is being allocated right now. He discussed how that may drastically change. Right now, Congress is telling the FCC, under section D, Title VI of the Middle Class Tax Relief and Job Creation Act of 2012, to figure out how to auction off another 100 MHz of UHF spectrum from 600 MHz to 700 MHz. That will leave us with TV channels 14-35, Lectrosonics blocks 21-23 (21 channels). Now, I’m thinking this is years off, but if it ever were to happen, a huge fight is bound to take place since, with only 21 channels left, there would be no space for any wireless mics, white space devices, in-ear monitors, public safety, video assist devices, etc., as it will all be filled up by TV broadcasting. So the biggest tool we have in this fight to come is a license, as this will give us a voice saying that this spectrum is already in wide use. After that rather scary discussion, he moved on to what frequencies we can use and the scope of what we can do as license holders. Finally, he demonstrated how to fill out the application to get a license from the FCC.

If you’re interested in getting your license, you can do so by following this link: http://wireless.fcc.gov/uls/index.htm?job=home or you can contact Bill Ruck at billruck@earthlink.net.

Also, the Trew website (www.TrewAudio.com) has a video of the seminar available for streaming and kindly included a PDF packet of the application and other information.

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- Accept lowest priority.
- Not transmit over 50 mW.
A Loudness Legislation Update:

Breaking the Law! Breaking the Law!

by Karol Urban, CAS

After passing the legislation in the House and Senate well over a year ago, on December 13, 2012, the FCC began its enforcement of the Commercial Advertisement Loudness Mitigation Act (CALM Act). In addition, the FCC presented its newly compiled set of enforceable loudness rules pulled from the pages of the ATSC A/85 Specification. Much of the industry has expressed feelings of dread over the idea of FCC penalties being applicable to non-compliant audio levels. Mixing commercials and promotional materials too loud or too soft could now cost the end broadcaster some serious coin and undoubtedly produce some unhappy clients.

The CAS Quarterly has done its best to keep all of its members informed through our coverage of the legal progress, technical explanations of the new standards based on the ATSC A/85 Specification, and reviews on multiple metering solutions that will keep you compliant (See last month’s cover story on loudness metering). Basically, if you meter your mixes correctly using the ITU BS.1770 method, and make sure your Target Loudness value is -24 LKFS (with an acceptable tolerance of +/- 2 dB), as well as adhering to any additional network specific requirements regarding RMS, peak, and sub mix deliverables, you should see smiles on all faces as you deliver your everyday audio awesomeness. But, what happens if you don’t?

Enforcement appears to be happening in two manners: viewer auditing and required broadcaster spot checks.

The audience is listening...

While phone numbers, fax numbers, emails, and physical mailing addresses are available for submitting viewer complaints, it is recommended by the FCC that viewers submit complaints through their dedicated website. At www.fcc.gov/complaints, after navigating through the Complaint Type (Broadcast TV and Radio, Cable, and Satellite Issues) and the Category (Loud Commercials), viewers are guided to submit a “Form 2000G - Loud Commercials Complaint.” This e-form asks for the consumer’s information (name, address, phone #, email), as well as the name of the company, TV station, or subscription service on which the offense occurred. In order for a complaint to be fully considered, all of the following must also be submitted in the complaint:

- The name of the commercial’s advertiser/sponsor and/or product/service
- Date viewed
- Time viewed
- The channel number or network name on which the commercial appeared
- The program name

“Enforcement appears to be happening in two manners: viewer auditing and required broadcaster spot checks.”
...And so are the broadcasters

Lyle Elder, of the FCC Media Bureau Policy Division, presented the new set of rules to the commissioners. He explained that the FCC’s Enforcement Bureau will notify stations and multichannel video program distributors (MVPDs) of possible infractions if “a pattern or trend” of consumer complaints gathered. But he also explains that there are two methods broadcasters will use to display their continued compliance as well.

With equipment upgrade grace periods expired, television stations, satellite TV providers, cable operators, and other MVPDs, with the exception of a few who may have filed for extensions and waivers, should have the equipment to monitor audio levels and will now be required to do so. Indeed, audio equipment suppliers have noticed an increase in orders for monitoring equipment over the last two years. Ray Carter, VP and General Manager of WPXI-TV in Pittsburgh, who asserts that he already had the monitoring equipment available at his station, commented to the Pittsburgh Post-Gazette that “one of the requirements of the Act is to be able to log audio levels to prove compliance. As this requirement did not exist previously, most stations were required to purchase additional equipment to comply with that aspect of the rules.”

Broadcasters must demonstrate that they have installed, utilized, and maintained their software and hardware to monitor loudness in a manner in compliance with the rules as it relates to locally inserted commercial content. But, already embedded ads now have a safe harbor option. Elder said, “With respect to embedded commercials, the order provides an alternative safe harbor approach. It involves a combination of certification by programmers and spot checks by distributors. All stations and MVPDs will be in the safe harbor for commercials embedded in programming, if the program provider has certified that its programming complies with the practice and the station or MVPD has no reason to believe that certification is incorrect and the station or MVP certifies the compliance of its own equipment to transmit the program to consumers.”

These new certifying programmers must also make their certification services available to any distributor. Any non-
certified incoming commercial content is required to undergo spot checks by broadcasters and MVPDs.

All major broadcasters are required to perform annual 24-hour spot checks. Concerning the amount of material to be checked, size does matter. The top MVPDs and large broadcasters, with more than 10 million subscribers, must spot-check 100% of non-certified content. Those with fewer subscribers, but more than 400,000, must spot-check 50% of non-certified material. Smaller broadcasters are exempted from the annual spot-check process of non-certified embedded commercial content, unless they receive a notification of customer complaints from the FCC.

After two years of spot checks on non-certified programming with no evidence of non-compliance, larger stations can remain in safe harbor and cease further annual spot checks. Lyle explained that “This will increase the likelihood that at least one entity is spot-checking all commercial programming including regional or other programming not carried by one of the top four MVPDs ... this approach will also ensure that national programming is spot-checked on multiple days over the course of a year.” All stations are required to perform a 24-hour spot check if alerted by the FCC of a trend in customer complaints.

If a station or MVPD is found to be in non-compliance during a spot check, the station must notify the Commission and programmer within seven days and repeat the spot-check process within 30 days. If non-compliance is found during a follow-up spot check, the station or MVPD will no longer be in safe harbor and will be liable for any future violations.

Fines could exceed $10,000 per infraction and will affect the organization responsible for delivering the content, not the ones who created the material. But I am guessing that someone will knock on our studio doors if there is an issue with our mix. So be aware, big brother is metering your mix and the law is in full effect.

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I see from my husband David Stephenson CAS’s IMDB that he is at present working on his 100th film, Thor 2, at Shepperton Studios in England. Whilst I do not wish to embarrass him by printing a list of his many credits in the film industry, I thought it important to register this landmark in his career. Yours faithfully, Susan Stephenson

Lisa Pinero CAS and team have been fortunate to stay busy this summer and fall. We just wrapped Ten with director David Ayer. The action picture was shot in the Atlanta area and stars Arnold Schwarzenegger, Sam Worthington, Terrence Howard and Olivia Williams. I am very grateful to have had Randy Johnson with me on boom and there to wire a large ensemble cast. Paul Sorohan from Atlanta handled utility. Prior to this show, I had the opportunity to work on the still untitled Nicole Holofcener project, which stars Julia Louis-Dreyfus and James Gandolfini. This feature film was shot in Los Angeles and I was again lucky to have Randy Johnson on boom and Zach Wrobel handling the utility position.

Richard Lightstone CAS just completed the Disney pilot Kirby Bucket for producer Skot Bright and director David Bowers. Boom operator Scott Solan and utility Michael Davies made the job smooth as silk.

Michael Keller CAS and Mike Prestwood Smith are currently working on Marvel’s Iron Man 3 on Lantana Stage 2.

Tom Marks CAS and Fred Paragano have been mixing the television series Granite Flats on Stage 4 at Warner Bros. Tom Marks and Kelly Vandever mixed Gor Kirakosian’s feature film Ticket to Vegas at Monkeyland Audio’s Stage B. Tom has also been mixing several trailers at Monkeyland Audio for the films: Love and Honor, V/H/S, Liars All, Ticket to Vegas, and The Revenant.

At Disney Digital Studios, Victory Stage, Keith Rogers CAS and Scott Weber have been busy mixing Season 2 of Person of Interest for CBS/Bad Robot Productions. They are also finishing up the animated series TRON: Uprising for Disney. This spring they are looking forward to mixing the TNT/ABC series Perception.

Frank Morrone CAS and Todd Beckett are mixing Last Resort on Sony Stage 7. Frank is wrapping the mix for Strangely in Love for writer/director Amin Matalqa and is mixing Season 3 of Raising Hope with Craig Hunter at RH Factor.

Frank Stettner CAS finished Season 3 of Boardwalk Empire in late September. He went on to Season 4 of The Big C. His crew for both was Sam Perry and Peter Fonda, alternating boom operators, and Toussaint Kotright, utility. Season 4 of Boardwalk Empire will begin production at the end of February 2013.

2012 was a very exciting year for Eric Lalicata CAS, co-owner and re-recording mixer at Anarchy Post. January started off with a documentary destined for the Sundance Film Festival, Stacy Peralta’s latest film about the beginnings of skateboarding, Bones Brigade: An Autobiography. During the rest of the year,
Eric mixed two animated features, Outback and The Reef 2, followed by live-action features Breathless, Bad Ass, Cowgirls ‘n’ Angels, The Baytown Outlaws, and finishing off the year with Rob Zombie’s latest film, The Lords of Salem, which hits theaters in April 2013. Eric is currently splitting his time as a re-recording mixer and also as the DI/online supervisor in Anarchy’s newly built video department. In December, Eric supervised the audio and video post-production for Chosen, an original series for Sony Pictures. 2013 looks to be just as busy, starting off with Eric mixing The Quiet Ones in January. Happy New Year and good luck to the CAS in 2013.

I am glad to be one of the founding fathers of the CAS!! – Leonard Peterson CAS

Happy holidaze to everyone! I am grateful for an incredible second half of the year. Two full features: Beyond Paradise and Victor—with Brad Bryan on pole skills and an alternating utility of several folks. Also—a big thanks to Duke Marsh—2nd unit on the feature JOBS and Sons of Anarchy; wonderful to be a part of those; a pilot for Nickelodeon; additional scenes for the Catherine Hardwicke film Plush, Playback on Not Another Celebrity Movie—(they still owe me rental money, yikes); projects with Justin Bieber; Maroon 5’s Adam Levine; a 10-part CD series and commercial Tie-in for Dr. Daniel Amen (one of the PBS Brain guys) and corporates for Hyundai, Zoom, and for Fisker Automotive—driving around in the luxury electric sportscar “Karma” with Henrik Fisker himself. Brad Bryan (on boom) and I were also invited to do the opening filmed segment for this year’s People’s Choice Awards. Also a big week-long corporate for Rode Mics. Of course, they had an arsenal of Rode mics for me to use—even boom poles and gave them to me at the end of the shoot to boot! Also updated my package with a 788TSS; a Field Venue with SMV and SMQVs; updated Comtek and bay station; with an eye toward the new CMIT shotgun. Enjoy and to a busy new year! – James Ridgley CAS

Fred Ginsburg CAS will be teaching a graduate level course in production sound at Chapman University this coming semester. In addition, he will be teaching two classes, a sound course and a film production course, at California State University Northridge. He is also working with both universities to put together an educational panel about production & post sound for the upcoming annual conference in August of the University Film & Video Association. Fred has just completed an updated users’ guide to the Tascam HS-P82 multitrack recorder; and he will be working with Tascam at the upcoming NAMM Conference in Anaheim.

Ron Bochar CAS mixed Admission, a Focus Feature directed by Paul Weitz at C5 and Digital Cinema in New York City, finishing just in time for the holidays! Happy New Year, everyone!

Michael Krikorian CAS here. Aka Kriky. I have had a nice string of feature films that lined up nicely in 2012. I mixed Jesus in Cowboy Boots with Tim Song Jones on boom and Jesse Kaplan doing utility. Tim and I then moved on to Trust Me. I would name the utility sound folks but it might fill up the page. I then went on and worked with
Pawel Wdowczak CAS and Tim Song Jones on A Many Splintered Thing. And to finish up 2012 and start 2013, I’m mixing 10 Things I Hate About Life with Scott Jacobs on boom and Tim Song Jones doing utility. In between features, Beau Baker CAS would call me in to do some double-up days on Grey’s Anatomy. It has been a great year and I have a lot to be thankful for!

Dick Hansen CAS was in Shreveport mixing Ain’t Them Bodies Saints with Betsy Lindell booming. The film with Casey Affleck, Rooney Mara and Ben Foster will be in competition at Sundance. Then a quick 10-episode season of Maron for IFC, starring Marc Maron who does a podcast from his garage. We filmed 11 pages in 11 hours every day. Just in time for Christmas, I finished Dallas Buyers Club, starring Matthew McConaughy, Jennifer Gardner, and Jared Leto. The film was directed by Jean-Marc Vallee from Montreal. I had Lenny Suwalski booming for me. Lenny will also be with me in January for 18 days of reshoots on Percy Jackson: Sea of Monsters in New Orleans.

From Universal Studios Sound: Mixers Kevin O’Connell and Frank Montaño just finished a temp dub for Universal’s 47 Ronin. Frank Montaño and Chris Jenkins are busy pre-dubbing Man of Steel, directed by Zack Snyder for Warner Bros with final mixing starting at the end of January. Kevin O’Connell and Elmo Weber are on Dub 6 wrapping up Identity Thief in Studio 6 which will hit theaters in February 2013. It’s comedy, it’s crime, and it’s directed by Seth Gordon, and stars Melissa McCarthy and Jason Bateman. Elmo Ponsdomenech & Bill Freesh CAS have been busy mixing in Studio 1. They keep those faders flying mixing Cinemax’s new series called Banshee and NBC’s Emily Owens M.D. Ken Kobett CAS and Joe DeAngelis are doing what they do best ... mixing NBC’s Defiance in Studio 2. Robert Carr CAS and Joe DeAngelis are topping it off with 1600 Penn and Do No Harm. Peter Nusbaum CAS and Kevin Burns CAS are mixing it up in Studio 5 with two of NBC’s fall season’s hit comedies, Go On and The Mindy Project. Peter Nusbaum is also going solo mixing both Malibu Country and Guys with Kids. Mixers John Cook CAS, and Ken Kobett are holding down the fort in Studio A with Parks and Recreation, which is in its fifth season. John Cook is also mixing Last Man Standing and Warehouse 13. Nello Torri CAS and Alan Decker CAS are in Studio B working on the Showtime hit Homeland and the new series.
Ray Donovan, which is about ready to roll. Things aren’t so Grimm for NBC as the hit show continues mixing its second season. The Bates Motel is getting ready to take reservations with just enough time left to mix Psych and Covert Affairs for the USA channel. Mixers Pete Reale and Todd Morrissey are burning the midnight oil in Studio G mixing Chicago Fire and Law & Order: SVU for Dick Wolf and NBC. This team is also mixing Suits, created by Aaron Korsh for the USA channel.

Joshua Anderson CAS is two-thirds of the way through mixing Season 2 of NBC’s Smash. Once again, he’s teamed up with the irreplaceable Gregg Harris on boom, the incomparable Jason Stasium on Pro Tools Playback, and the infamous (and internationally wanted) Terence McCormack Maitland, sound utility nonpareil. In Season 2, the sound team has delved deeper into the world of musical television: music playback, live singing, dancing, live piano accompaniment, 16-piece orchestras and New York City. They’ve also had the joy of working with an amazing crew and cast, including special guests Jennifer Hudson, Bernadette Peters and Liza Minnelli. It’s been another great season!

Darryl Frank CAS just finished a pilot for NBC called After Hours. We took a day off and went back to the final eight episodes of Breaking Bad. Please check out The Last Stand, which opens on January 18, 2013.

Steve Guercio CAS recently wrapped Travel channel’s new series NFL Road Tested, featuring the Cleveland Browns. This five-part documentary reveals the logistic side of pro football. In addition, he also completed another regular season of player wirings and fishpole sound for NFL Films and Showtimes’ Inside the NFL.

Gavin Fernandes CAS will be starting the year by mixing the feature documentary Inkulal and the experimental film Cauchemar with musician Patrick Watson. Next up are the features Lac Mystère and The F-Word.

Karol Urban CAS, MPSE completed mixing the feature Assumed Memories for Juniper Post as well as the TV movie for Lifetime entitled Dark Desire at Monkeyland. She is also mixing on The Bachelor for ABC with April Tucker CAS at Levels Audio. In addition, she continues to lend her services to FOX’s FX Network, mixing and recording for many of their trailers and promotional launches for programming including the newest season of Archer, the new series The Americans, and the new series Legit.
David K. Grant, CAS on location for the feature Running Wolf. Oh, how the carry bag bursts when you cram the whole cart in there. Wireless feeds: Lectro’s on the talent, Micron’s on the booms, Sennheiser on the slate, multi-Comtek’s batteries recharging.

Scott D. Stolz, CAS and his wife, Elisa Forni (who is a script supervisor, member of Local 871), sent out their annual holiday card for 2012. As is their tradition, the photo for the card is often something humorous in nature: we would like to wish everyone a Happy New Year for 2013!! (Photo: Chris “CQ” Quilty)

Darryl L. Frank’s sound crew, Nigel Maxwell (cable) and Steve Willer (boom operator), at Churchill Downs, Kentucky.

Darryl L. Frank, CAS with boom operator Steve Willer.

Michael Krikorian, CAS and his crew, Scott Jacobs (boom) and Tim Song Jones (utility), starting their first week on 10 Things I Hate About Life.
MIXED... not stirred
by Technicolor Sound

Technicolor would like to congratulate Scott Millan and Greg Russell on their nominations and thank Sam Mendes, Barbara Broccoli, Michael G. Wilson, Eon Productions, MGM and Columbia Pictures.
“ZERO DARK THIRTY IS A TOUR DE FORCE AND THE BEST FILM OF THE YEAR.”

-Christopher Orr, Atlantic

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