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Cover: New tools at NAB
Welcome to our summer edition!
We are truly blessed with a plethora of activities to choose from here in Southern California. I hope that everyone is making plans to spend time with friends and family, and balance the difficult work hours we deal with in our business. The CAS will help out with that, by holding our annual CAS Summer Picnic again on August 10. Stay tuned for details, and bring friends, family, or just come hang out with other members, schmooze, and have fun. And don’t forget the famous Production vs. Post Production Tug-of-War—it’s always a favorite! There will be music, food, and fun.

This year is shaping up to be a fruitful one for the CAS. As you know, we held our 50th CAS Awards in February, and the event was a huge success. Please know that you can go to our website, CinemaAudioSociety.org, and download pictures from the Awards photo gallery. We are already in the planning stages for next year’s event, so stay tuned. Mark the date—February 14, 2015, at the Millennium Biltmore Hotel. Yes, it’s going to be a romantic evening, so bring your valentine!

When I became President three years ago, one of my first and foremost goals for the CAS was to establish recognition of our student population, the next generation of sound artists. Finally, this year we are announcing our first annual Student Recognition Award. Your Education Committee has been hard at work formalizing proposals and workflows so that we can offer a student the opportunity to be recognized for their hard work, and to support their educational plans. I am very excited to see this idea come to fruition! THANK YOU so much to our Education Committee!

In an effort to provide services for our membership, we are planning a Gaming Seminar—which will explore the use of audio for the vastly growing Gaming Community. Also, look for our Parade of Production Sound Carts—a hugely popular seminar gathering production mixers and their equipment in one location for all to see and discuss. Our post community will find this a terrific opportunity to come and see how it’s all working in the field as well. We are in the planning stages of a high-profile weekend conference in the fall, in conjunction with other guilds and publications, to discuss the new and emerging immersive sound technologies and workflows. Keep an eye out for announcements on all these activities!

In a major advancement on our path to make our website our central hub, we have now engaged the use of MemberClikcs. All of us have received an email encouraging us to register as a CAS user on the site. This is very important, since it supports our ‘green’ efforts, as well as the overall efficiency to reach people, provide accurate dues payment options, and provide many member services. This will allow us to offer an online version of our CAS Directory, as well as initiate online members-only forums for discussion, and many other member services. Please go online and register today!

Our Cinema Audio Society has grown exponentially in these last few years. Whether it’s because of our expanded Awards recognition, our growing global presence, collaboration with other guilds, or just the fact that your Board of Directors makes it a priority to provide quality member services and events which offer value, I remain excited to be presiding over such an amazing group of folks who believe in the theme of ‘giving back’ to the sound community. It’s a very satisfying feeling to be a part of this group. I am humbled and amazed every day by the wisdom and experience your Board of Directors and Executive Committee brings to the table. We have a great group, and I encourage all of you to get involved in some way. I thank your Board of Directors for giving their time in this volunteer organization, as well as our support teams and publicity departments who do a fantastic job for the CAS. This is why we are more financially sound today than ever, and we have tremendous opportunities moving forward to offer value to our members. Have a great 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.
Last year’s “SHARE YOUR SANKEN STORY” was such a huge success that we are adding to the fun this year.

Send us a two minute or shorter video with your authentic Sanken user story to contest@plus24.net by September 30th. The first 50 submissions will receive a $10 discount coupon towards the purchase of any Bubblebee Windscreen. All stories will be submitted for the Sanken Stories 2014 contest and three winners will receive a $250 coupon each that can be used for the purchase of any Sanken product from an authorized Sanken Dealer. Your submissions may be edited for public display (no potty mouth please!)

Sanken is known as The World’s Most Original Microphone Maker. The unique COS-11D Lavaliers, CUB-01 Boundary and CS-1e, CS-2, CS-3e, CSS-5, CMS-10 and WMS-5 mono, stereo and surround shotguns have earned a worldwide reputation to capture sound in the highest fidelity and to solve unique recording problems. The newly introduced CSR-2 is shipping now and provides unparalleled rear rejection with a truly long throw.

Send your video by midnight of September 30, 2014 to contest@plus24.net and receive your $10 Bubblebee coupon as a Thank You. We will announce the three winners for the $250 coupon during the AES Show in Los Angeles.
There is a lot of creativity and innovation that goes into supporting our craft of sound. We honored some of these achievements at this year’s awards ceremony and discussed some of these innovations in last quarter’s “Meet the Winners” column. However, as anyone who has been nominated—but didn’t get the win—knows, someone (or something) else winning doesn’t negate the quality of the other nominees. For this reason, included in this issue, we will shine a spotlight on the other Technical Achievement nominees through articles by Karol Urban, CAS (post production) and Devendra Cleary, CAS (production). In other features, G. John Garrett, CAS presents some of the new technical treats he came across while attending NAB and Karol Urban, CAS provides some insight into Avid Connect. Matt Foglia, CAS writes about recent discussions—and legislation—aimed at further standardizing cinematic loudness. This issue’s “Meet the Mixer” column checks in with Foley mixer Brett Voss, courtesy of Shaun Cunningham, CAS. Toward the back pages, see what your fellow members are up to in the “Been There Done That” listings and “Lighter Side” submissions—which you can chat with them about at this year’s CAS Summer Picnic on August 10.

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. As we gear up for the fall, here’s wishing you an enjoyable rest of the summer.
An Interview with Brett Voss

Brett Voss is a Foley mixer best known for his work on Inglourious Basterds, Pacific Rim, The Descendants, and Game of Thrones. He is part of the company Happy Feet Foley that opened in 2009 and provides Foley services in the film, television, and video game industry. Brett has also won an Emmy, an MPSE Golden Reel, and a CAS Award for his work on Game of Thrones. I got a chance to visit Brett on the Happy Feet Stage, where he and the rest of the Foley team do all their work, and talk about what it is that he does behind the console.

What led you to audio in the first place?
I played guitar and wanted to learn how to record, so I went to school to do that. Then I moved out here (Los Angeles) to become a rock star, and I learned quickly that it was crazy hard to make money in that business. I survived tuning vocals for bands for about six months and realized that it wasn’t going to work. I enjoyed post when I was in school, so I started focusing on that. Then I had to focus on whether I wanted to go learn in a small shop and maybe start working quicker, start my own company and have no real-world experience, or work my way up in a big company that had people doing it for years. I choose the latter.

What led you to Foley? It’s not something that people seem to learn in school.
I “kind of” (learned it in school), but what was presented was so elementary. I started at Todd AO Lantana in Santa Monica where I met the Foley guys, Jeff (Wilhoit), whom I work with now, and Jim (Moriana), who passed away last year, and we just kind of hit it off. I was taking on a lot of side projects for (sound designer) Cece Hall, and Jeff was kind enough to help out with the Foley. I was mixing it and we just worked well together.

What attracted you to Foley initially if you didn’t learn much about it in school?
I enjoy the fine detail work. I like how we can rip the thought of a sound apart and make it our own. And I like when we get to spend time on the interesting stuff. It’s not like we’re just doing footsteps, cloth, and a hand pass. We’re doing the really fun stuff—the fine detail work and fortunately, on Thrones, you hear it. It’s played loud and proud.

How long have you been doing Foley?
I think I started mixing Foley in 2007. I’ve been doing sound for about 10 years professionally.

Speaking of Game of Thrones, can you share any specific sounds you do for the show?
For the dragon, we do the feet sounds with the nails on the ground and physical wing movement. Sometimes we’ll help out with the organic element of the wings.

We did the footsteps for the trolls and beef them up with some low end. They did get tweaked when they got to editorial. I don’t like tying the hands of the mixers, so I try not to print reverb. To help out, I’ll give them thoughtful mic placement so that they have appropriate angles—not too close mic’d. We move the mic a lot throughout the day.

How many mics do you record with? Do you use a room mic and a close mic?
It used to be three but now it’s two on our current stage. I use a room mic and a close(ish) mic, and then I bus those down to one track.

You said you don’t like to tie the mixers hands, so how much processing do you use on your record chain?
In terms of reverb, I rarely put reverb on anything. It’s all done with natural room reflections. That’s the most I do. The re-recording mixers spend a lot of time choosing their
reverbs and (GOT re-recording mixer) Matt (Waters) has all the tools he needs. I just try to give him good material to work with.

It seems that every mixer wants their Foley a little bit differently; it’s almost an individual taste.

When I stepped into the chair, it seemed like I was given suggestions from every mixer at Todd AO about what I should and should not be doing. I had to learn fast.

How do you like the video game work? Are you a gamer?
I started playing video games with the Intellivision in 1981, and have been a computer guy since 1984. So yeah, I’ve always played video games and it was very exciting to start working on them doing Foley.

Was it something that you sought out?
It just sort of happened because Jeff and Jim were already working on games.

Do you have a different approach toward video games?
There are two main aspects to video game work—cinematics and game play.

Game play is a lot of repetition. You have your character, and he has on this kind of shoe and this kind of leg armor, so they need 50 variations of left foot, 50 variations of right foot, at different rates.

You get the detail that you love about Foley then.
Exactly.

How do you prefer your cues? Because it seems that everyone has a different method of cueing.
I record on four tracks and use 16, 17, sometimes 21 tracks to deliver material that’s been recorded. And then I may have eight tracks of footsteps underneath, which are the cues, and eight tracks of props directly under that. I go through and look at just the section of cues that I’m working on and delete as I go. Some people like to record on the same track that their cues are on and that drives me nuts because I can’t tell what’s there and what isn’t. I need to see things disappear and other things reappear.

Do you cue a lot of stuff yourself?
We end up cueing when there are time constraints—not so much on these projects but, for example, on features with 5 reels, you may have 5 days but, “Oh, here’s 8 days worth of work” and it’s not possible to finish with good, usable material. So, we’ll make decisions, and re-cue things the way we need to. A lot of times we’ll look at sequences and they’ll be daunting—eight solid tracks of footsteps running throughout. Oftentimes, we’ll keep the main characters separate and then re-cue the backgrounds as we go.

Do you take the approach of foreground, mid-ground, and background?
Sometimes. Not so much in the TV world. With features, if we have time, we’ll do that.

Do you organize it differently in your sessions?
I try to keep main characters on the same track as they are throughout. Everything else is fair game. Props, I generally keep hands and specific movement toward the top. Cloth follows as the last track. In GoT, there were four additional tracks of armor.

How often are you working with one walker?
Not often. We left Todd AO in 2009 and started our own company, Happy Feet Foley, and have always had two walkers.

Since leaving Todd, my walkers were Jeff Wilhoit and Jimmy Moriana. They were friends since early childhood and both broke into the film business with the help of their fathers. After a few years of sound editorial jobs, they both found their way into Foley and have been working in it ever since. So once Jim died last year, we sort of scratched our heads, not really sure what to do. Jim was a third of our team and not easily replaced. The guys worked so well together. They knew how to deal with every situation. Not just anyone could fit into our team. We talked about it and gave Jeff’s son Dylan a chance. He had never walked anything but he’s very similar to his dad in many respects. There was a lot of hope that he was going to catch on pretty quickly, and he did. He’s extremely thoughtful and has a great ear. It took two episodes before we started giving him characters to walk.
Did he have any training?
His dad taught him how to conceptualize Foley, how to mentally process characteristics of walking, how to feel flow and how to anticipate. Dylan is a very smart guy and picked it up quickly and is now actively walking a few main characters on Black Sails.

What’s good about having two walkers?
Many things! Props! Backgrounds! Two people can make the sound of four characters, sometimes more.

What about prop-wise?
We call them bro-cues—one guy is doing one element, and the other is doing another. It sometimes feels more natural to have them going together instead of separating everything into three or four tracks.

Now do you pick specific elements, are you doing similar type stuff?
It depends. Let’s take armor from GoT. Armor is not just the sound of the metal plates. That is just one element. It’s also going to be leather or chainmail and, possibly, scabbard/swords. So, one guy can be working the plate and the other the leather. Sometimes, they want to hear scabbards and swords together, Jeff can be working the plate and then Dylan is doing the swords on the scabbards. It all gets blended.

Does that cause any issues for the mixers when that stuff is blended? Or do they perform it where they know the mix needs to be?
We have a lot of communication with the mixers. We talk with (re-recording mixers) Matt Waters and Onnalee Blank as much as needed. We just finished our third season on the show, so we have a good idea of what they are looking for.

Where do you see the future of Foley?
The future of Foley? Hopefully, more time and budget to create organic flow!
The CAS Summer Picnic Is August 10

Come socialize and meet new members (families are welcome) at Elysian Park (right next to Dodger Stadium) on Sunday, August 10, from noon to 5 p.m. Big Time Catering will be grilling up delicious food for us, just like last year. Plus, there will be lots of activities and good times such as our annual Production vs. Post Production Tug-of-War, a bounce house for the kids, raffles, a watermelon eating contest, and lots more. Don’t miss it!!

Have you discovered YOU on MemberClicks?

This great new resource will offer a current online directory to our members, as well as provide privacy settings and help to keep our organization “green.” Also, it opens a world of possibilities for additional valuable member services content (coming soon), such as online dues pay, forums, and exclusive members-only content. If you haven’t already, please go to CinemaAudioSociety.org and log in at the top right corner with the MemberClicks information you received in your email.

If you are missing your MemberClicks email invitation with login and password, please contact CASOffice@CinemaAudioSociety.org so you can begin using this new feature today!!

In Memory of our Friends

As we put more years into our craft, we interact with many inspirational individuals on set and on the stage who impact our careers and lives. If you would like to notify fellow members of the passing of a collaborator they may have worked with, you can submit information and, if possible, a photo to: CASQuarterly@CinemaAudioSociety.org
Do you own or work for a company whose facilities would enjoy copies of the CAS Quarterly?

If so, submit the company name, contact name, requested number of copies, and mailing address to CASQuarterly@CinemaAudioSociety.org to apply for additional mailed copies of our publication.

51st CAS Awards Schedule

2014
- Entry Submission Form available online on the CAS website Mon., Oct. 13
- Entry Submissions due by 5 p.m. Fri., Nov. 14
- Nomination Ballot Voting begins online Wed., Dec. 10

2015
- Nomination Ballot Voting ends online 5 p.m. Mon., Jan. 5
- Final Five Nominees announced Tue., Jan. 13
- Final Voting begins online Wed., Jan. 21
- Final Voting ends online 5 p.m. Fri., Feb. 6

Honorary Awards will be announced later in the year.

The 51st Annual CAS Awards are scheduled for Saturday, February 14, 2015, in the Crystal Ballroom of the Millennium Biltmore Hotel, Los Angeles, California.

Announcing the Student Recognition Award

Those who attended the 50th Annual CAS Awards dinner will remember CAS President David Fluhr’s announcement regarding the creation of a CAS-sponsored student recognition award. The student award program is an extension of CAS’s long-standing commitment to fostering student interest and development in the field of Sound Mixing. The Education Committee has been working for more than a year on the planning and implementation of this new Student Recognition Award.

Applications will be available online by late summer/early fall. The award will be given to an undergraduate or graduate student at an accredited, four-year degree-granting institution, based on demonstrated enthusiasm and interest in production and/or post-production sound mixing. Professors’ recommendations and student essays will aid in the selection of five finalists, who will then be interviewed by the Selection Committee.

All five finalists will be invited to attend the 2015 CAS Awards dinner in February, where the student awardee will be announced.

Watch your email and the CAS website for more information.
Welcome to NAB 2014

by G. John Garrett, CAS

Competition breeds innovation. And innovation means great new tools for sound mixers—at least when it comes to NAB. And the new tools showed up in force this year. Here’s my overview from the floor of the NAB Show in Las Vegas this April.

K-Tek introduced their new Stingray audio bag. Early models are made for the Sound Devices 633 and Zaxcom Maxx, but they have more sizes in the works. www.ktekbooms.com

WisyCom has brought their RF distribution amps and wideband wireless mics to the U.S. They look rugged, and reports indicate great audio quality. Body packs will do up to 232MHz tuning range (depending on the model), with 50mW output. www.wisycom.com/www3/products/category/wireless_microphone_systems

Lectrosonics is bringing digital encrypted radios to the market. Here’s a shot of Gordon Moore showing off the whole system and the DB transmitter. When approved and on the market, the 50mW transmitter will tune across all blocks, and receive modules will do 25MHz apiece. The Wireless Designer Software is impressive too. www.lectrosonics.com/US/Systems/product/333-dsw-system.html#data-sheet
Also at the show were the new L series digital hybrid units. The LMB is the lower cost transmitter with a fixed antenna, 50mW output and tunes 75MHz (three blocks). The LT is a higher-end transmitter with removable antenna and is switchable to 100 mW of power. They match up with the LR beltpack receiver and there’s an infrared TX/RX sync function.


Of note, both of these Lectro systems are awaiting type acceptance from the FCC.
Sennheiser jumped on the surround bandwagon last fall with their Esfera surround mic system and had it on display. They use a 1RU processor to derive 5.1 from an X-Y stereo pair.

Ambient has a new cloud-based metadata system called the “Ambient Clockit Network,” that provides real-time sync, metadata input, and sharing. It looks like a bunch of manufacturers are getting on board to license this very interesting system.

Microphone maker dpa displayed their d:fi ne line of headworn mics in a variety of colors. Though I don’t know how they sound, dpa mics are well respected in the music world. Plus, the production designer will like you!

Here’s the Countryman B2D, the smallest cardioid mic going. Available in five colors, three sensitivities and has a detachable cable.

Countryman B2D
Rycote has a new Super-Softie with early reports stating that it works great! Say goodbye to the hairballs you got cleaning the old furry ones.


Zaxcom made a splash over the winter with its new wireless receivers, the QRX200 and QRX235, and transmitters TRXLA2 and TRXLT2. The QRX200 covers all UHF wireless blocks, and the transmitters cover the upper or lower four blocks. Along with a tweak to their modulation, availability of new quieter parts and some Zaxcom magic, they get about 15dB more S/N out of the system, which is a lot.

There’s a new configurable 8-fader panel for the Nomad, the FP8. You can make any control be an analog input trim, ZaxNet transmitter gain control or channel volume control.

Also, we saw the RX-12, a modular 12-channel receiver package that’s the same size as the Nomad, along with the MicPlexer 2, a broader-band tunable RF distribution system for the QRX receivers. www.zaxcom.com

AudioRoot has some DC power distro stuff and a USB mixer. Trew Audio may be the only U.S. source for them right now.

www.audioroot.fr/

AudioRoot has a new Super-Softie with early reports stating that it works great! Say goodbye to the hairballs you got cleaning the old furry ones.


Rycote has a new Super-Softie with early reports stating that it works great! Say goodbye to the hairballs you got cleaning the old furry ones.


Yamaha introduced their QL5 consoles for live shows, installations, and TV recording work. They include Dan Dugan’s automixer and DANTE networked audio.


I certainly didn’t see everything, and I probably didn’t even see everything you wanted to see, but you have to agree, I got an eyeful, and there are some pretty cool new toys out there for sound professionals.
Film Loudness Levels

by Matt Foglia, CAS

Laws, laws, laws. We sure have a good amount of them. And, as you know, our industry was recently the recipient of one focusing on loudness: the “Quick, get me an acronym” named CALM Act that is supposed to keep TV viewers from grabbing their remote controls to adjust the volume between commercials and programs. I, for one, still have to grab my remote. When we’re in theaters, however, we don’t have a remote to grab to adjust the volume of the film. Of course, in a theater, we’re not supposed to. Cinema speaker levels are supposed to be calibrated to an industry standard and the playback systems are supposed to be set at a constant level. Dolby’s band-limited pink noise, for instance, is calibrated at 85 dBC for each speaker. When mixing to this reference, it can be quite uncomfortable to keep your program material at 0 VU. This is because 0 VU was meant for the loud parts of the mix. Recently, however, mixes may be hovering around this level for longer durations and, as was the case with broadcast TV, audiences are complaining.

Internationally, concern has become prominent in Belgium, where the Flemish region of Belgium has adopted an “in-theater sound regulation.” This was the result of significant audience complaints about the volume of commercials, trailers and features, coupled with the case of a teenager developing permanent tinnitus, apparently, after a feature film viewing in 2010 (Grimm 4). Interestingly, there were already loudness regulations for concerts in place. However, since the dynamics of theatrical presentations are quite different from the dynamics of live musical performances, and given the fact that volume
levels of film can widely vary based on genre, a specific theater guideline was needed.

This new theater regulation had the input of the Belgium Cinema Association and, among other items, dictated different Dolby (CP650) fader levels across three broader categories of content: preshow, kids films, and “normal” films. As you would expect, the fader levels are dependent on room size. (UNIC) Prior to this, theaters were adjusting the Dolby fader anywhere between 3.5 and the “standard” 7, based on their own interpretation of the loudness of the program. After the incident with the teenager, there is an obvious desire to be certain that the hearing of children, in particular, is being protected as best as possible.

Just like abroad, some movie theatergoers in the United States are voicing their distaste for the playback volume of presentations. In Connecticut this past spring, a bill was introduced to the state’s Public Safety and Security Committee (No. 287) that would limit the level of movies to 85 dB. The bill’s language does not specify whether this 85 dB maximum refers to average or peak levels. Obviously, this distinction is vital. In their opposition letter to the bill, the Connecticut Association of Theatre Owners mention how 85 dB is an arbitrary number that does not take into account “the difference between short outbursts like a bell or whistle and sustained loud or annoying sounds.” (CATO)

During discussions, the Committee was made aware that average program loudness measurements are implemented (as is the case in broadcast with the CALM Act). However, the bill’s supporters mentioned that levels (peaks) far exceed the average level. Data was provided showing “sustained burst as high as 110 decibels.” (AP) The analogy of having a car’s average speed measured at 55 mph, but noting that it had “periodic sustained bursts of 100 mph” was given to try to better illustrate the extent of the audio dynamics and the difference between average- and peak-level measuring. (Stuart 3)

Trailer levels were of a particular focus. A “loudness war,” akin to the debacle that often affects music mixes, is perceived to exist with trailers and commercials more so than features. This scenario has the next trailer or commercial trying to “grab” the attention of the viewer—just like the next song on the radio tries to grab your attention more than the prior song—by being “louder.” Those of us who understand dynamics can see how the Trailer Audio Standards Association (TASA) average level of 85 dB(m) could differ across two trailers—even if they hit their target average. If we have an action trailer with driving music that plays for two minutes, its peaks can’t be too much above the average, since they would nudge the dB(m) value beyond the target. If we have a dialogue-driven dramatic trailer with classical music as the underscore, we can have peaks that greatly surpass those of the action trailer because, in the end, much of the program is below the average, so we don’t have constant energy at the targeted average level.

One of the supporters of the bill was quoted as saying that the bill would be a “wake-up call to theater owners and the MPAA to get their act together.” (AP) However, I don’t think any of us are audio villains who are trying to take over the world via high decibel mixes (well, maybe a couple of us are). In fact, during the hearing, the MPAA noted that voluntary standards are in place—and were adopted—to address audience complaints about loud trailers. Additionally, as noted in the letter from CATO, “it is not uncommon for theatres to set their fader back to 5 or 6, compared to the normal setting of 7.”

Do the current standards need further examination to decide if a different type of measurement should be used? Given what is being done in Belgium and the introduction of this bill in Connecticut, perhaps. Do we need to use a
**AN ACT CONCERNING THE MAXIMUM DECIBEL LEVEL AT MOVIE THEATRES.**

Be it enacted by the Senate and House of Representatives in General Assembly convened:

Section 1. (NEW) (Effective October 1, 2014) (a) No person holding a license under the provisions of section 29-117 of the general statutes shall exhibit or show any moving picture film or preview film that exceeds eighty-five decibels. The Commissioner of Administrative Services shall establish the procedure for checking maximum decibel levels to determine compliance with this section.

(b) Any person who violates the provisions of this section shall be subject to the provisions of section 29-111 of the general statutes.

peak level relative to SPL instead? Do we need a measurement that indicates a peak level relative to a certain time scale? Do we need to use multiple long-term and short-term averages coupled with peak as we do in broadcast? While we ponder these and other questions, we’ll have to wait to see what, if any, approach Connecticut decides to go with. As of now, the bill has not been assigned a subsequent discussion date. •

“Basic principles of new Flemish in-theater sound regulation.” Union Internationale des Cinemas (UNIC).


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This year’s nominees for the Technical Achievement Award for Production also include PureBlend Software MovieSlate 7.0, the K-Tek/M. Klemme Technology Corp. Nautilus Microphone Suspension Mount, the Zaxcom Zax-Maxx, and the Sound Devices PIX 260i.

**Sound Devices, LLC PIX 260i**

With Sound Devices winning this year with their 633 mixer/recorder, let me delve right in with the Sound Devices PIX 260i production video (and audio) recorder. The PIX 260i is a first-of-its-kind unit that can record full-res video files in both Apple ProRes and Avid DNxHD formats. Why have a video recorder receive a nomination in a sound award category? Well, looking into its audio capabilities, you will find that it can record up to 32 tracks via either a combination of analog, AES, embedded audio with SDI or HDMI and Dante. Or just via Dante from your choice of several mixing consoles that accept their version of a Dante card slot. Shortly after its release, they included in a software update with the ability to record Broadcast WAV files in lieu of video files with embedded audio. The ability to use the unit’s video input for monitoring still exists while being in audio only mode. The unit has four possible drives mountable. Two internal, which allow you to install SSD drives into removable caddies that have FireWire 800, USB 3, and eSATA connectivity. Also included are two external eSATA ports. The release of the Compact Flash Caddy sealed the deal for making this a viable cart-based production sound recorder. And mind you, with way more tracks than you think you’ll ever need until it’s deployed on a reality show. Then it seems about right. Whether you’re recording a 3-track WAV file or a 32-track WAV file, this unit is still a sleek box that fits nicely into any rack or on any sound cart. They developed PIXNET for this recorder which is a network-based controller that allows you to utilize transport controls, settings, and metadata entry in any Internet browser. Control one or multiple units with one browser window.

Shortly after the 50th Annual Cinema Audio Society Awards, this unit evolved into three other units—all with more specific uses. The product line now includes a PIX 250i with video recording but limited audio features, a PIX 270i with video recording and extensive audio features, and a 970 audio-only recorder with very extensive audio features including (like the 260i) a Dante audio interface. But now with the addition of the MADI audio interface, up to 64 recording tracks, an additional DC power input and PowerSafe technology.

**Zaxcom Maxx Mixer/Recorder/Transmitter**

The Zaxcom Maxx or Zax-Maxx mixer, recorder, transmitter is basically a smaller version of their Nomad line of recorders with a twist. Even though this recorder is small, Zaxcom never ceases to amaze me by how many features they can pack into their products. The features include the standard stuff we now come to expect from small multi-track recorders. SMPTE timecode, flash drive recording, pre-record buffer, digital mixing and routing, mic/line inputs, menu selectable AES and AES42 connectivity, DC–powered with low-power draw, etc. But it’s...
the unexpected features that really set this unit apart. Not only does this recorder offer an auto mixer, it also offers something you won’t find anywhere else: NeverClip™. This is a magic technology that is made possible by the inclusion of two analog-to-digital converters. It uses both of the signals per input to generate a much higher dynamic range. Specifically, 137 db in this recorder. Basically, with science and some Zaxcom “Secret Sauce,” this technology can give your iso tracks more headroom than without. Not only is this device already a lightweight offering to any bag setup, it can also save you even more weight if you order one with a UHF transmitter built-in! You pick what block you want and your camera hop is included! Not to mention it saves you the hassle of interconnectivity, powering, and potential ground loop problems sometimes associated with separate camera hop units. Going through its menu, much like other Zaxcom products I’ve used, was very simple and easy to navigate. Within a few minutes, I knew it pretty well. Because our craft is so small and specialized, oftentimes components (recorders in particular) can roll off the shelves with many of their features not enabled yet or software bugs not ironed out. Not the Zax-Maxx. Reports from the field have been so positive in regard to stability and reliability. This is thanks to what manufacturers like Zaxcom can learn from their predecessor equipment. That knowledge and experience is what small recorders like the Zax-Maxx are built from.

PureBlend Software Movie★Slate 7.0

PureBlend Software released the Movie★Slate 1.0 iOS app in 2009. The development of the Sound Department plug-in option released with version 3.0 in 2011 has changed the way many of us sound mixers keep our daily report logs. For years, we would either buy a pre-printed spreadsheet, or design our own and have three- or four-part NCR sheets printed. Nonetheless, the report itself was handwritten with our info, shots, takes, notes, timecode, and track assignments. Eventually, some of us experimented with computerized Excel-type spreadsheet reports and, albeit these reports looked beautiful and you were proud...
to turn them in, they were somewhat labor-intensive. Even with your own layout to default to, logging itself was manageable but track naming and arrow drawing proved to be an art project all its own that you’d be working on instead of doing sound. Enter Movie Slate which runs on any iOS device. Logging with a tap of the finger! Since most people don’t really know what we do, just seeing an iPad app open that is clearly doing something sound related usually draws compliments and shows that you exist on the future side of technology. Since its release, PureBlend has responded very quickly to user suggestions. Their current version 7 is a culmination of that input plus their own creativity. Once you set up the Sound Department plug-in the way you like, the everyday use of the app is very fast and simple. The initial setup is fast too but, depending on how detailed you get with the style you like, the columns you include, the recorders you use, the mics you use, the character names you use, and the file structure you use, you can spend some quality time personalizing it. Movie Slate 7.0 was an update in response to the major iOS 7 upgrade, which was a new design language, yet Movie Slate 7.0 still allowed the app to be used by iOS 6 users. In my experience, software companies whose clientele is the smaller professional market are usually very slow to update on top of a new OS release. Not PureBlend. This update came right on the heels of the release of iOS 7. I’ve seen this app start to take off with camera departments and script supervisors as well as sound mixers. The partnership with hardware companies like Denecke, Teredek, and Timecode Buddy brought this app into even broader usability. I’m sure in the future, a script supervisor will enter some metadata on their iPad and it will push out updates to all other departments’ logs. Everyone will be logging with harmonious timecode all around.

Fix troubled audio with unprecedented power and precision. With the new RX 3, iZotope brings you the most robust and best-sounding audio repair toolkit on the market.

Learn more about the 2014 CAS Award-winning RX 3 at www.izotope.com/rx
While iZotope RX 3 Advanced took home our 50th CAS Award for Technical Achievement Award for Post Production this year, our nominees were tough competition and offer some excellent technical innovations that we believe our members should check out. Beware: You may end up spending money if you read further.

**Avid Pro Tools 11**

Recently, I walked into a new facility and mixed a film on a Pro Tools 11 system with no ramp up time, no explanation of hardware, and with the responsibility of building a template on the fly and setting up signal flow between video playback, the recorder system, and the monitoring section of the ICON. While immediately obvious that I was working with new gear, I had little trouble adapting to the new interface design. In fact, the next week, when back on my usual Pro Tools 10 stage, I longed for a few of the more obvious features that jumped out at me, such as the improved graphics, metering, video engine, and offline bouncing.

The window designs and GUI modifications were very impressive. In fact, the high DPI Retina Graphics were really helpful for my less-than-perfect eyesight. The meters are also 30% taller. Furthermore, you can now get gain reduction metering on each channel in both the mixer and edit windows and as mini-meters on the insert view of each individual processor on your channel strip. You can also set master faders to one type of metering while keeping your channels set to something else. This makes keeping track of your input levels versus your output levels super easy. Also, you can now see volume and headroom at the same time while orange clip indicators show internal mixer levels over 0 dB and red clip indicators let you know that an output or interval converter is clipping.

Whenever I work on anything with significant VFX, I tend to get last-minute Avid video formats arriving with directors and editors to the stage the day of the mix. The new 64-bit Avid Video Engine helps to ensure we don’t have significant downtime converting video to something our Pro Tools can play back smoothly and easily by giving support to a wider range of HD Avid and QuickTime video formats. Additionally, for ADR, they are supporting seamless video looping of these new high-quality formats. The new Video Engine integration to the software adds other useful features such as session format, playback quality, and output settings to video hardware right in the edit window. You now even have the ability to easily import any audio associated with the video in the timeline by right clicking on the video as well as easy exporting from Avid formats to QT formats. If using Avid sequencers, you can even view cut information on the video track.

Finally, offline bouncing is a feature that some may find a lifesaver and may just get a cool “shrug” from others. With speeds up to 150x faster than real-time, any track using HDX DSP plug-in that has an AAX equivalent can now be rendered offline. A Bounced Files folder is automatically created, unless suppressed via an option in the bounce window. While I trust only my ears when making a full mix printmaster, I can see a huge advantage when asked to make a surprise extra stem or sub-mix from a bus, or to quickly create a quick pre-dub output or small uploadable proof. I can also see this being a large advantage for people who need to export versions of a mix, perhaps for radio shows, trailers, promos, etc.
While these are just a few features I saw as incredibly innovative, there is much more in the 11 release. Other features include the ability to control multiple Pro Tools HD systems from one Satellite Link, an all-new Avid Audio Engine that allows you more processing power, the ability to access more RAM for your sessions, a dedicated input buffer offering low latency, dynamic host processing, and much more. This was a big release and worth a good look.

**FabFilter Pro-DS**

While excessive sibilance is best remedied in record, this is often an impossible challenge based on less than ideal spaces, close proximity recording used to reduce room ambience, individual vocal characteristics, microphone characteristics, etc. The list goes on.

On the dub stage, this is remedied in two basic fashions: via momentary automation of the EQ to reduce sibilance as it becomes momentarily too present or in the form of a de-ess processor, which is, basically, a frequency-specific compressor. Both of these solutions can take significant time and automation to do well.

Recently, however, a few “intelligent” sibilance sensing plug-ins have come to market. FabFilter Pro-DS is a standout amongst these new-school products. Re-recording mixer Tom Marks, CAS states, “The FabFilter Pro-DS plug-in is the most transparent de-esser I’ve heard. It removes the sibilance without taking away the ‘s,’ so the voice stays natural.”

The GUI uses a spectral graph illustration. If you’re an RX disciple, it will be extremely intuitive and familiar. The visual feedback, what it senses and how you are affecting the signal based on the parameters you set, was phenomenal. And yes, it does the job very well. It is simple and easy to use while still remaining precise and effective. I contacted FabFilter co-founder Floris Klinkert for comment. This is what she had to say:

“I think that the best thing about FabFilter Pro-DS is that it’s really a set-and-forget plug-in; it’s that accurate and transparent! 99% of the time, you can just add it to your vocal track, load a suitable preset, and leave it there doing its job. And that’s exactly how de-essing should be.”

That “sounds” about right to me.

**Zynaptiq Unfilter**

At its core, this little magic tool uses a process called ‘real-time blind de-convolution.’ While I will admit to not understanding the magic behind it, this is a very diverse and useful tool.

It can correct aggressive EQing, remove roll-offs, add additional color and harmonics, have one signal adopt the frequency characteristics of another, remove room characteristics from dialogue, extract an IR to import into another application, remove comb filtering and resonance, etc.

I downloaded the demo plug-in and took it for a whirl. While this takes a bit of time to master, it has great potential to work as everything from a futz machine to an audio restoration tool. The ability to reduce room resonance and comb filtering alone makes me wish I had had this tool years ago for a number of productions. It handles subtle to extreme restoration very well.

But, like all restoration and noise-reduction tools, I advise a light and strategic approach, as it can be pushed too far. But, in this regard, it could also have potential as a unique sound design tool. This may be something you want to use, like iZotope RX, in AudioSuite, as it is processor-intensive.

Zynaptiq knows they have something special, claiming post production uses include removing comb filtering from “open” mics that have been baked down to one track, removing resonances from reflective off-axis shotgun recordings, or chest resonance from lav mics, matching ADR to production by profiling frequency characteristics in the production track, or even synthesizing room tone fill by applying those characteristics to pink noise. Now, that is handy.
Exponential Audio PhoenixVerb

PhoenixVerb is very impressive without being super innovative in its function or offering any mysterious black audio magic. Sporting a sexy new GUI in its most recent version, it is simply a well-organized, easy-to-use, natural, non-metallic sounding, DSP light, dependably automate-able reverb offering Eucon support.

It offers everything you need and doesn’t overwhelm you with parameters. You can open it up and know what to do, right away. Michael Carnes, the creator of PhoenixVerb says:

“I spent a good deal of time designing an early reflection architecture that would add density naturally, acting as a bridge into the reverb tail. At the same time, I didn’t want to burden the user (or myself) with setting up dozens of delays: that’s a true creativity-killer. As a result of that thought process, I came up with a simple rubber-banded UI that’s quick and visually intuitive. Three little knobs control the whole early section.”

Exponential Audio verbs also monitor their signal to help manage system resources. Unlike other verbs, they will stop cycling and wasting resources when signal falls below a user preset volume threshold. PhoenixVerb’s focus on system conservation often allows mixers to have many copies of the verb within a session without exhausting system resources.

It offers more than 1,000 presets, which are easily searchable using keywords, and saves user presets to all copies of the software to be reachable from whatever application may be hosting PhoenixVerb.

Finally, since the nomination for Technical Achievement at the 50th CAS Awards, Carnes has released a surround version of this plug-in. Continuing his focus on a natural sound and simplicity of operation, along with input from the post mixing community, he feels “they [surround versions] have largely superseded the stereo versions for post use.”

Unlike the technical innovators in the competition, PhoenixVerb is a solid classic that will bring you back because it just sounds great.
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This past April, over 1,000 users, partners, resellers, and leaders of the media industry converged on the Bellagio in Las Vegas for the Avid Customer Association (ACA) inaugural Avid Connect event. Offering networking with some of the industry’s leading talent, along with workshops, panel discussions, passes to NAB and IBC, two nights of entertainment, and inside access to the next phase of Avid Everywhere, it’s no surprise that the event sold out, even if attendees were unsure of what exactly Avid had up their sleeve.

Jonathan Wales, CAS senior re-recording mixer and owner of Sonic Magic Studios recalls, “I’m not sure exactly what I expected from the conference, but I am happy to say that Avid Connect exceeded my expectations in every way. The meetings were informative—unusually so—and there was direct access to many Avid employees at the event as well. Even beyond that, it served as a great time to meet and network with other industry colleagues from around the world. Attendance was very high and it was obvious that Avid took the event very seriously—and treated the attendees very well. If this is an indication of the new Avid’s attitude to their customers, then count me in.”

The event itself underscored that Avid’s new attitude seems to be one of collaboration, both with users through the ACA and amongst users via Avid Everywhere. In his opening remarks, Avid President and CEO Louis Hernandez Jr. announced the company’s new strategic vision of Avid Everywhere that intends to assist media creators with connecting directly to consumers. “We have a major opportunity to re-assert our role ... Now more than ever, we must collaborate ... One of the largest media technology companies in the world is inviting you to join us in our journey forward.”

Included in the $400 attendance fee to the event is a year’s membership in the Avid Customer Association. Comprised of Avid users, customers, and media professionals with support and facilitation provided by Avid itself, you can still join the ACA for $100 and take advantage of the benefits of membership, including:

- Interaction, networking, and exposure to professional industry peers
- Access to insights and experiences from premier media companies
- Access to a future ACA members-only portal
- Access to Avid leadership through Advisory Councils made up of key industry leaders
- Increased influence on the Avid Community
- Opportunity to provide regular and open feedback to Avid

Ceri Thomas, mix technician/assistant sound editor was in attendance, and upon looking back, was suitably impressed. “Avid Connect as an event was a great success. Attendees came largely with no knowledge of what they were to expect, councils met with little to no information about the teased platform and yet we came away from the event having seen the introduction of Avid’s vision for the future of the company and of the industry in general.
Skeptical of the scope they were promoting, of course, but appreciative of the change in vision. Three months down the line, we are beginning to see Avid Everywhere come to fruition... Eucon has been updated on both the S6 (with S6 v 1.2) and on the System 5 with its version 6 software update.

As a leader in media-creation technology, Avid has a unique vantage point of the changing landscape of the media industry. So, what is the consensus? Adapt, or follow in the flightless footsteps of the Dodo.

Avid Everywhere seeks to streamline the needs of successful media organizations by integrating the content creation and monetization processes by embracing seamless, collaborative workflows while still protecting and optimizing the value of creative assets. The foundation of this vision is laid in the Avid MediaCentral Platform, a series of three modular application suites: the Artist Suite, Media Suite, and Storage Suite.

Avid has lumped Pro Tools software and audio plug-ins, compact-to-large format Eucon-enabled surfaces, as well as live sound solutions into the Artist Suite module. As part of the Avid Everywhere vision, projected capabilities were announced that include cloud collaboration, a track asset metadata schema, and a revitalized marketplace.

For creative audio professionals, this predicts a workflow where we have the ability to communicate via text or video chat securely within Pro Tools. Ceri Thomas expounds, “Pro Tools Cloud brings with it the real-time collaboration that will be needed in our industry going forward, where multiple versions are coming in all the time. Depending on the implementation of the tools, it could be possible to be mixing Reel 1 on a S5 in Eucon, running multiple Pro Tools systems and a Media Composer picture playback in L.A., while the picture editor makes changes and sound editorial [continues] in San Francisco updating the reel offline, while mixing continues. When it is ready to publish, a single-button press updates the reel to the new version, and the stage continues to roll. It could change the way that we work forever.”

Demonstrations showcased the ability to stream mixes from your session directly to your collaborators’ mobile devices for real-time review.

Additionally, you will have the ability to access an ever-present marketplace that will allow you to, not only search and acquire assets or plug-ins for your current session without restarting, but also market and license your own content to the end consumer.

As part of this first phase, Avid is developing a new, universal metadata schema to track your projects and assets through this new landscape. By developing an industry standard set of expandable metadata parameters available for use within your DAW, Avid anticipates being able to track a project from its initial collaborators to its final end-users for years to come. And you thought Netflix already knew too much about your tastes.

After such a successful launch, Hernandez reports, “We are proud to have assembled such a significant representation of our community collaborating together to start addressing their key strategic challenges as a group, and set a path forward for the entire industry.”

More Avid Connect events are already scheduled prior to IBC on September 11, 2014, in Amsterdam, as well as in advance of NAB ’15, on April 10–12. Information on the events, as well as joining the ACA, can be found at: www.avidcustomerassociation.com •
**Darryl L. Frank** CAS just started shooting a feature Western with John Travolta and Ethan Hawke. Hot, windy, dusty … got to love it … great cast and crew making it happen. I have also been very lucky to be able to mix a new A&E show *Dogs of War*. A documentary about military vets finding and training their own service dogs from local animal shelters. A great project that I hope goes well … everyone have a great and safe summer.

**Paul James Zahnley** CAS has been mixing the docs *3 Still Standing* for Beanfield Productions and *Becoming California* for PBS. Paul is currently mixing *Food Forward* for PBS release fall 2014.

**Carl Rudisill** CAS has already had an interesting year of sound! Earlier in 2014, Carl worked on a spy/thriller pilot for CBS entitled *Red Zone*. After that, he moved directly into the super-powered world of *Max Steel*. A live-action film based around the action figure line and cartoon of the same name. Carl and his team of J.T. Jones and Chris Isaac are currently working on *The Longest Ride*, a film adapted from the Nicolas Sparks novel. Following last year’s success of *Safe Haven*, this is Carl’s second summer in a row bringing the words of Nicolas Spark to the big screen. The film is shooting in and around Wilmington as well as other locations around the state of North Carolina. His studio at North Star Post and Sound is also currently working on ADR for the smash hit TV shows *Under the Dome* and *Sleepy Hollow*. He’s excited for a continued busy year of North Carolina Film!

**Jon Ailetcher** CAS has been busy just finishing up *Bench*ed for USA network. After a few weeks to rest, it’s back to set with an Amazon pilot called *Just Add Magic* and then onto Season 1 of *Black-ish* for ABC. Chris Sposa will be booming and Danny Greenwald will handle utility duties.

**Andy Hay** CAS would like to extend his best wishes to all those affected by the recent closure of Todd-Soundelux. Todd AO Burbank has been Andy’s mix facility of choice for numerous features and TV shows over the past several years, in large part due to the unwavering support of Steve Bartkowicz and Duke Lim. May we all work together again soon! These past few months, Andy and his company Proper Post have been busy with Season 1 of NuvoTV’s original series *Los Jets*, a verite documentary series featuring a high school soccer team facing adversity, defeat, and tasting victory both on and off the field. They’ve also handled original sound design for online and mobile games for the *Tammy* and *Planes: Fire and Rescue* marketing campaigns. He’s happy to announce the return of Hulu’s *Behind the Mask* for a second season following a sports Emmy nomination this year, and is also gearing up for two features this fall—Charlie Kaufman’s *Anomalisa* and Snoot Entertainment’s *The Devil’s Candy*.

**Todd Grace** CAS and **Edward Carr** CAS remain on WB’s Stage 2 and have a busy year ahead. Currently, they are mixing the second season of Lifetime’s *Devious Maids* and the return of HBO’s *The Comeback*. Before summer’s end, they will begin work on the second season of the Fox hit *Sleepy Hollow*, then dive into the seventh and final season of *The Mentalist* for CBS, and the fifth season of Showtime’s *Shameless*. Finally, they’re looking forward to mixing CBS’s new show *Scorpion*. They plan
to sleep sometime after the holidays.

Devendra Cleary  CAS with boom operators Javier M. Hernandez and Chris “Catfish” Walmer headed back up to San Francisco for our second leg of exterior scenes for the new Steven Bochco TNT show *Murder in the First*. We returned to Los Angeles with another week of shooting before hiatus. We wrapped up that show hoping for a second season. It was a very rewarding show to work on with a great group of producers and crew. In the meantime, I am keeping busy with commercials for Caviar Content and Last Pictures.

Dick Hansen  CAS just finished *The Runner*, starring Nicolas Cage. It was directed by Austin Stark. Booming for him was Lenny Suwalski. The film was a political drama set in New Orleans.

Jonathan Andrews  CAS is working on a TV series currently called *Polka Kings*. This show is following the antics around a polka band as they strive to make it in
the music business. Helping him on this is Peter Keller who has rapidly proved himself as a very capable A-2.

Mark McNabb CAS’s new home in Reno, Nev., is now all finished except the landscaping which will start next week and expected to be completed by the end of July. With new construction there is always something unexpected although this has been pretty clear sailing. My show The Neighbors was unfortunately not picked up by ABC, which is too bad. It was the most fun show I have ever worked on and I could have happily done a third season. I think my two boom operators and friends, Jeff Norton and Paul Miller, would agree. My best to all our friends at CAS.

Gary D. Rogers CAS and Dan Hiland CAS are currently mixing The Leftovers series for Damon Lindelof and HBO. They’re gearing up for the fifth season of AMC’s The Walking Dead, third season of the CW network’s Arrow, and the fourth season of the CW network’s Hart of Dixie on Mixing Stage 1 at Warner Bros. Studios in Burbank.

The new year brought a little downtime and travel before Michael B. Koff CAS geared up for the Nicolas Sparks film The Best of Me. The usual crew of Matt Armstrong on boom and Charlie Mascagni as third got the job done with flying colors. Now, it’s time to hit the road for beautiful North Carolina to film Loomis Fargo with Zach Galifianakis, Owen Wilson, and Kristen Wiig … a true story with a comedic twist. A local boom and third has been tapped for this project.

Danny Michael CAS has two movies in post production at the present time: This Is Where I Leave You and John Wick. The year started out with two pilots for NBC and plenty of time to enjoy my 18-month-old grandson Bryce. My boom Kira Smith & utility James LaFarge will be starting a new Nancy Meyers movie called The Intern in mid-June. The 11-week schedule will finish up around mid-September so that we’ll miss the entire summer in New York, except for weekends. What can you do?

Thomas Curley CAS mixed Home with utility Michael O’Heney and boom op Tony Max.

David Bondelevitch CAS recently finished a temp dub for the feature comedy Jimmy Vestwood: Amerikan Hero, starring Persian-American comedian Maz Jobrani. The film was directed by Jonathan Kesselman, who previously directed The Hebrew Hammer.

Philip Perkins CAS just finished PBS mixes for the new Pachamama Alliance series, Walking in Two Worlds, as well as the TV mixes for Stories from Toboku.

Steve Weiss CAS mixed Silicon Valley for HBO with Keith Birchfield on boom and Dennis Carlin on utility before moving to Season 4 of TNT’s Franklin & Bash, with Adam Blantz on boom and Dennis Carlin utilizing. Steve, Adam, and Dennis are currently the sound team on Season 3 of TNT’s Major Crimes.

Frank Morrone CAS and Mike Woroniuk are mixing Guillermo del Toro’s series The Strain at Technicolor.

Jonathan Wales CAS, whilst managing his normal workload of mixes, is anticipating the completion of an install of Dolby ATMOS on Stage A of Sonic Magic Studios. It is slated to be up and functional by July 17.

Anup Dev CAS received an IIFA (Indian International Film Award) for Best Re-recording
Mixer for the year 2013–2014 for Chennai Express, starring Shah Rukh Khan, Deepika Padukone, and directed by Rohit Shetty. The event was held at the Raymond James Stadium at Tampa Bay, Florida, on April 14, 2014.

Cory Rizos CAS opened a new studio this past January in Montreal Québec called Amplitude Postproduction where he just finished mixing Les états inventés d’Amérique. He is also slated to begin two new projects this coming month: Le concierge by Federico Hidalgo and The Wandering Muse by Tamás Wormser.

Karol Urban CAS finished mixing the Hulu series The Hotwives of Orlando, a scripted parody of the well-known reality franchise starring a hysterical cast including Kristen Schaal and Casey Wilson. She also just finished the final mix of Tesla and Twain, a new Web series for NBC Universal, with mixing partner Steve Urban as well as the independent feature Messina High. Currently, she is mixing the docu-reality series The Hunt, narrated by James Hetfield of Metallica.
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For over 90 years, MPTF has been helping Hollywood take care of its own. Together, we ensure that the magic we create isn’t just on screen. Find out more at MPTF.com
I first met Dennis in Madrid on the film *A Talent for Loving*. My wife-to-be and I were sitting outside a bar opposite our apartment, having an early-evening drink. We noticed Dennis sitting at a table on his own, so we invited him to join us. It was the best invitation we could have ever made.

A few days later, Dennis’ wife Joan arrived and immediately struck up a friendship with Susie. That friendship has grown stronger and stronger over the last 40 years.

When we returned to England, Dennis and Joan were one of the first guests to be asked to our forthcoming wedding. At the reception when it was time for us leave for our honeymoon, Susie appeared wearing a GREEN coat. How she ever got a kiss and hug from Dennis I will never know—but she did!!

When our first daughter was born, we asked Joan to be her godmother. They took their role very seriously and never missed a birthday, even when they were living in Los Angeles. They even managed to attend both our daughters’ Christenings and later, weddings.

Whenever we had the opportunity, we would meet up for a Chinese meal and a catch up on all the news. Joan and Dennis seemed to like to eat early because we were always the first in the restaurant and always the last to leave. Dennis’ stories were endless. We loved his passion for the industry. He was such a talented filmmaker from starting as a loader to focus and then operator and finally, cinematographer.

Apart from his extensive career in the camera department, he was also a very talented writer and director.

We have had such fun with a true friend over the years. Our thoughts and love go to dear Joan, who was such a devoted wife to her beloved Dennis. We will all miss him so very much.

—David and Susie Stephenson

Tony Max

Tony was a great asset to any team, very talented, fun to be around, and a good friend off set. He passed away May 16, 2014, and will be sorely missed.

—Thomas Curley, CAS

Cinema Audio Society extends our sincerest condolences to the friends, families, and team members of these respected professionals. Their absence will no doubt be profoundly felt in the community.
Adam Méndez, CAS is enjoying new Foley surfaces at the Foley Theatre at Twickenham Studios. Check out the progress shots.

Devendra Cleary, CAS at 850 Bryant Street, San Francisco, California.

Ike Magal, CAS enjoying the view and explaining, “Sedona makes me smile.”

Michael Smith, CAS, on spring break in Boracay Island, Philippines.

Charlotte and the mountains nearby have been echoing with the barking and trainer commands of MGM’s Max. Through poison ivy and carnivorous insects, boom Tim Cargioli and utility Elenor Rimassa have endeavored to persevere along with the always grateful Jonathan Gaynor, CAS.

Anup Dev, CAS holding his IIFA (Indian International Film Award) for Best Re-recording Mixer for the year 2013–2014 for Chennai Express at the Raymond James Stadium in Tampa, FL, on April 14, 2014.

Cory Rizos, CAS in his brand-new audio post facility in Montreal Québec called Amplitude Postproduction.

Chris “Catfish” Walmer and Javier M. Hernandez at Dolores Park in San Francisco.

Brian Curley and Thomas Curley, CAS of Curley Sound working together on the Jaguar “Villain” campaign in Downtown Los Angeles.
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