Doc Kane
Career Achievement Award Winner
"WE FEEL NOT JUST AMBUSHED BUT SURROUNDED, PERHAPS MOST OF ALL BY THE ASTONISHING SOUND DESIGN, WHICH TRANSFORMS THE MUSIC OF BABBLING BROOKS, RUSTLING TREES, THUNDEROUS HOOFBEATS, FALLING BODIES AND ANGUISHED SCREAMS INTO A WILD SYMPHONY OF WOODLAND CHAOS."

- VARIETY
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Cover: Doc Kane
Photo: Stephanie Wiley Photography
It’s time to make our presence known and understood. We are the Cinema Audio Society, a creative force in Hollywood and around the world. We stand shoulder-to-shoulder with the other creative contributors in the filmmaking community, passionately ready to give our best to the art of sound.

The CAS is a venerable institution, stewards of an ideal: excellence in the art of storytelling through sound. And in this time of awards and recognition for the accomplishments within the entertainment world, we proclaim our commitment to this ideal.

You’ll find examples of this throughout this issue as we highlight our work and recognize our award nominees. Great work good friends, we congratulate you!

Each one of us can be an ambassador for our profession. Each day can present an opportunity for us to reinforce and enhance our message. What we bring to the mix matters. We are essential to the process.

It is so important to communicate this in all of our work relationships and opportunities. We can do so through commitment, concern and contribution, creating an active voice, and spreading the word.

Importantly, we are greater than the sum of our tools. For us, it is about the filmmaking, the storytelling, and the project at hand. Like all artists, we are devoted to our craft. We remember that technology is always in service of our art, not the other way around.

Every day, we retrace our steps to reinforce what we’ve learned up to now, and then we build on that foundation, opening our minds to new ways of accomplishing this ancient task of telling the story, revealing the characters, unfolding the journey.

We can remind those we work with that we are as indispensable to the process as any of our peer contributors. This is not a conceit, but merely a statement of fact that is often missed in the chaos that can consume the making of movies and television. Let us be an island of serenity in that sea of chaos, performing under load, delivering the goods.

Let me single out, Karol Urban CAS MPSE, our co-editor, for her excellent work in producing the Quarterly. She has again done a terrific job of bringing all the contributors’ articles together with this issue. Thanks so much for all you do, Karol.

Likewise to the major contributions made by all of your elected Board members this past year, you are an amazing group of people and it is a privilege to serve with you.

Happy New Year to our many friends. Warm wishes to you all in the year 2016.

Mark Ulano CAS
President of the Cinema Audio Society

CAS WINTER 2016 NEW MEMBERS
Active
Al McGuire CAS
Andy King CAS
Eddie Kim CAS
Erika Schengili-Roberts CAS
Fred Paragano CAS
James Mace CAS
Robert Smith CAS
Sam Hammer CAS
Todd Weaver CAS
William Britt CAS
Associate
Aaron Eberhardt
Cote Travis
Jennifer Winslow
Nicholas Petoyan
Nuno Fonseca
Trey LaCroix
Veronica Kahn
Westley Moore
Xiao Hou
Student
Callie Sorce
Derek Sepe
Rykara Chase
5 ACADEMY AWARD® NOMINATIONS
BEST FILM EDITING • BEST SOUND MIXING • BEST SOUND EDITING
BEST VISUAL EFFECTS • BEST ORIGINAL SCORE

BAFTA AWARD NOMINEE | SOUND

FOR YOUR CONSIDERATION

BEST SOUND MIXING
Re-Recording Mixers
Andy Nelson • Christopher Scarabosio

Sound Mixer
Stuart Wilson

BEST SOUND EDITING
Supervising Sound Editors
Matthew Wood • David Acord

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With 2016 here (along with some crazy weather), we bring you the winter Quarterly. In this issue, Jesse Dodd sits down with your 2016 CAS Career Achievement Award honoree, ADR mixer Doc Kane, for an interview filled with lots of laughs. We are also proud to announce this year’s Filmmaker Award recipient, director/writer/producer, Jay Roach. Westwind Media’s VP of Technology and Engineering Dan Shimiaei, provides a great case study on PVC versus loom projection screens. If your stage is considering upgrades, be sure to check it out. Speaking of upgrades, Devendra Cleary CAS discusses how some manufacturers approach equipment upgrades and paths—referencing a recent example from Lectrosonics. G. John Garrett CAS shares his thoughts on this fall’s New York AES Convention while Matt Foglia CAS reviews the Dante AV Networking World event that recently stopped by Nashville.

As we inch closer to our 52nd Annual CAS Awards Ceremony on February 20, be sure to check out your CAS Award nominees, tech nominees, and student nominees listed in these pages. Don’t forget to see what your fellow members are up to in the “Been There Done That” section and comment to them at the CAS Awards Ceremony about their “Lighter Side” submissions. Finally, we tip our hats to the now retired Leo Chaloukian, whose service to our field was instrumental to its growing recognition.

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. Also, 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 2016!

Leo Chaloukian Retires

Leo Chaloukian CAS retired last year at the age of 86. He led a 60-year career beginning at Ryder Sound. He later bought the company that was eventually sold to Soundelux in 1996. Under his leadership, the company garnered 42 Emmys and an Oscar for Platoon.

He served as a president of the Television Academy and is currently a Board member for the Academy Foundation. Leo Chaloukian is an Honorary member of the Cinema Audio Society and was awarded a “Special Award” in 1988 to honor his unique contributions to sound for picture.

The Cinema Audio Society would like to congratulate him on his retirement and thank him for the contributions he has made on behalf of the art and craft of sound for picture.

6 WINTER 2016 CAS QUARTERLY
WARNER BROS. PICTURES
WOULD LIKE TO THANK THE CINEMA AUDIO SOCIETY
AND CONGRATULATES OUR NOMINEES FOR
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
BEN OSMO  CHRIS JENKINS  GREGG RUDLOFF  THOMAS J. O’CONNELL  RYAN SQUIRES

ACADEMY AWARD NO...
“A MASTERCHEESE. IT’S UNDOUBTEDLY THIS GENERATION’S ‘ALL THE PRESIDENT’S MEN,’ showing the cinematic greatness that can happen when talented actors are paired with a story that needs to be told. Not only is it AN AMAZINGLY CRAFTED MOVIE, IT’S AN IMPORTANT ONE AS WELL.”

USA TODAY, Brian Truitt
This isn’t complete, or maybe even thorough, but here’s what caught my eye at the 139th AES Show in New York in October. Of course, there are tons of great lectures, seminars, and demos that only the AES can do, but there are new products and working models of the case/concept pieces that often show up at NAB.

I’m not saying the Rycote Cyclone shock-mount/zeppelins are going to be piano-killers, but they come in three sizes, have an isolated internal shockmount, and magnetic closures on the zeppelins. The basket and microphone are separately shock mounted for a reported 15 dB more isolation than their legacy products—and at about two-thirds the price of the Cinelas. I’d like to get one out in the breeze and see how it compares.

DPA introduced their new Slim 4060/4061 line, with some cool mounting accessories that include a Concealer mount and a snoot of sorts for mounting the mic in a buttonhole. Small, rectangular side-address construction, DPA sound.

Tascam had a couple of interesting pieces at the show. First, a single-channel plug-on micro recorder, the DR10X, which will take any mic level signal and make 24-bit 48 kHz recordings, with a safety track at a lower level. Made for handheld mics, no phantom. Then there’s the 64-track DA6400, a one RU 64-track recorder with a swappable SSD bay and Dante, MADI, and AES option slots. Available with redundant power supplies. Looks like they will give JoeCo some competition.
Zaxcom usually has something new at every show and this was no exception. There was the long-anticipated Oasis console for the Nomad—giving sophisticated control for Nomad cart mixing, and Nomad Touch software which adds touch-screen capability to the Nomad. But there were a couple of surprises too. The ERX3 IFB/timecode receivers, with rubbery, better protected on/off/volume control and a stunningly beautiful OLED screen, which is being rolled out in all the new transmitters or available as a retrofit.

JoeCo had their award-winning BBR1MP 24-channel recorder at the show, featuring 24 balanced inputs or optional MADI or Dante, along with their 64-channel analog/Dante and analog/MADI recorders, and their slick wireless iPad remote control.

Shure was showing a series of new USB-powered mics and iPad plug-in mics, from lavaliere made to plug into phones to a large diaphragm mic based on the R51. They include a free recording and control app called Motiv, which will let you do 24-bit 48 kHz recordings. They had an XLR/TRS interface too, and an MS mic whose pattern is controlled by the Motiv app.

Lectrosonics was showing off its tiny new SSM transmitter, which will cover three frequency blocks at 25 mW or 50 mW with a proprietary swappable lithium battery pack. Here’s a photo for scale—in Karl Winkler’s hand.

Audinate (the folks behind Dante), have a software app for routing audio signals on their network called Dante Via. Beyond routing there’s local monitoring, the ability to find and connect devices to the network, create an audio network with computers running Dante and more.

Zoom is growing into a legitimate company, despite what you may think of “Zoom on a stick” location sound. Their F8 eight-channel recorder seems fine for ISO backups, and lots of field recording situations, and they make a 1RU TAC 8 (8 analog in, 10 analog out, 10 digital in/out, to 192 kHz) mic pre/interface in Thunderbolt, and the UAC 8 (8 analog inputs, 16 analog outs; 8 ADAT and 2 SPDIF digital I/O) in USB 3 flavor.
“Marvelously and excitingly imaginative. ‘The Good Dinosaur’ is a triumph of creativity.”

– THE WRAP

FOR YOUR CONSIDERATION

Disney · Pixar

THE GOOD DINOSAUR

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE: ANIMATED

WALTDISNEYSTUDIOSAWARDS.COM ©2016 Disney/Pixar
ACHIEVEMENT IN SOUN D MIXING
PAUL MASSEY, MARK TAYLOR
AND MAC RUTH

BEST PICTURE
SIMON KINBERG / RIDLEY SCOTT
MICHAEL SCHAEFER / MARK HUFMAN

ACHIEVEMENT IN SOUN D EDITING
OLIVER TARNEY

6 BAFTA AWARD NOMINATIONS
BEST DIRECTOR / BEST ACTOR / BEST EDITING

BEST SCREENPLAY
WRITERS GUILD OF AMERICA AWARD NOMINEE

BEST EDITING
AMERICAN CINEMA EDITORS CIRCLE AWARD NOMINEE

GOLDEN GLOBE WINNER
BEST MOTION PICTURE

WINNER
BEST ACTOR

LIVE
TRIM
BLEED

MECHANICAL BUILT @ 100%

WINNER
4 NATIONAL BOARD OF REVIEW AWARDS
TOP FILMS
BEST DIRECTOR, BEST ACTOR IN A FILM

BEST PRODUCTION DESIGN
ART DIRECTORS GUILD AWARD NOMINEE

BEST COSTUME DESIGN
ART DIRECTORS GUILD AWARD NOMINEE

BEST VISUAL EFFECTS
VISUAL EFFECTS SOCIETY AWARD NOMINEE

BEST SOUND MIXING
CINEMATOGRAPHY ACADEMY AWARD NOMINEE

THE MARTIAN
FOR YOUR CONSIDERATION
Audinate’s audio over Ethernet Dante protocol has been growing exponentially over the past couple of years—for understandable reasons. Its ability to transfer up to 512, uncompressed, 48 kHz/24-bit channels in each direction over a single Ethernet cable—with minimal latency—is extremely impressive. Take a second to process that spec. (Note: While the channel count is based on manufacturer licensing, and some do make devices handling those higher track counts, most devices utilize 64 or fewer bidirectional channel counts.)

There are about 130 licensed manufacturers who have released over 500 Dante-enabled products. These include high channel count Dante-enabled consoles for live sound and broadcast, recorders used for reality TV such as Sound Devices’ 970, remote preamps, cards for your 01V, single channel Dante-enabled microphones from Shure and Audio-Technica, and Dante-enabled loudspeakers to name but a few. If it’s a pro piece of gear and has an audio connection point, it’s very possible that a Dante-enabled version could be manufactured. Given the prevalence of Dante in the audio industry, and my curiosity with how we could implement the technology at MTSU where I’m a professor, I was excited to hear that the Dante AV Networking World event was making a stop in Nashville.

Arriving at the Frist Center for the Visual Arts (which is a beautiful museum that you should check out if you’re ever in Music City), the main hall was lined with manufacturers who helped sponsor the event. One of my colleagues on the sound reinforcement front showed me the Dante-enabled Yamaha console we recently purchased, then we worked our way around the room checking out products from Focusrite, Lectrosonics, Attero Tech, and SSL among others before entering the very full conference room.

Attendees were asked to bring their laptops with the free-ware Dante Controller installed. Controller is, basically, a virtual audio router. Tables of six were set up with each table having a router. After connecting my laptop to the router...
with the provided CAT5e cable, I was able to see the computers of the other folks at my table as sources and destinations for audio transmission. The routing and configuration of a network was covered in the first presentation by Audinate’s Bernie Farkus—with these little “table-based networks” allowing us to become familiar with navigating the Dante Controller—and getting to know our neighbors.

Since a technology such as this can’t grow (let alone survive) without manufacturers implementing it into their own products, there were three “Sponsor Speed Dating” segments after sessions throughout the day—giving sponsors a couple of minutes to talk about how their companies are implementing Dante. Some manufacturers’ products were sound reinforcement focused, some were conference centric, and others were general pro audio. It was interesting to see how the protocol is being used in various areas and at opposite ends of the production spectrum—for example, from a city council meeting on the local TV station to the Super Bowl broadcast.

As you can imagine, later sessions got deeper and deeper into Dante. Yamaha’s Patrick Killianey gave an excellent presentation with topics such as networking audio and how Dante deals with clocking, among other things. The clocking discussion really grabbed my attention. Patrick provided examples of different clocking scenarios such as using AES, a dedicated external clock and Dante. The interesting thing with Dante is that it feels offers the most solid clock. Dante uses Precision Time Protocol (PTP) instead of the more traditional Time Division Multiplexing (TDM) and, as a result, the accuracy of the clocking is much tighter than using just AES and equal to using an external word clock. Need to apply a pull factor? Just select the desired pull factor in Dante Controller. As you would expect, there were some interesting screen grabs to validate the accuracy discussed. Of interest, Yamaha has posted six networking tutorials on YouTube. Search: Networking Fundamentals for Professional Audio.

Mixed between the sessions and the sponsor presentations, some guest users discussed how they’ve implemented Dante into their workflows and setups. One guest speaker was Matt Wentz, the Audio Systems Engineer from Willow Creek Community Church located outside of Chicago. The designation of “church” downplays the size of this church...
ACADEMY AWARD® NOMINATIONS
INCLUDING
BEST PICTURE
BEST SUPPORTING ACTOR MARK RYLANCE • BEST ORIGINAL SCORE THOMAS NEWMAN
ORIGINAL SCREENPLAY MATT CHARMAN AND ETHAN COEN & JOEL COEN

9 BAFTA AWARDS NOMINATIONS
INCLUDING
BEST PICTURE
THE DARRYL F. ZANUCK AWARD FOR OUTSTANDING PRODUCER OF THEATRICAL MOTION PICTURES
STEFAN NERPEK | MARC PLATT | KRISTIE MACDONALD KRIEGM

ART DIRECTORS GUILD NOMINEE
BEST PRODUCTION DESIGN
ADAM STOCKHAUSEN

WINNER
LOS ANGELES TIMES TOP TEN FILM OF THE YEAR

WINNER
THE NEW YORK TIMES TOP TEN FILM OF THE YEAR

WINNER
AMERICAN FILM INSTITUTE TOP TEN FILM OF THE YEAR

WINNER
NATIONAL BOARD OF REVIEW TOP TEN FILM OF THE YEAR

5 CRITICS’ CHOICE NOMINATIONS
INCLUDING
BEST PICTURE

WRITERS GUILD OF AMERICA NOMINEE
BEST ORIGINAL SCREENPLAY
MATT CHARMAN | ETHAN COEN & JOEL COEN

AMERICAN SOCIETY OF CINEMATOGRAPHERS NOMINEE
BEST CINEMATOGRAPHY
JANUSZ KAMINSKI

FOR YOUR CONSIDERATION
OUTSTANDING ACHIEVEMENT IN SOUND MIXING — MOTION PICTURES
PRODUCTION SOUND MIXER DREW KUNIN
RE-RECORDING MIXERS ANDY NELSON | GARY RYDSTROM

For our screening schedule visit us at DreamWorksPicturesAwards.com
©2015 DreamWorks II Distribution Co., LLC and Twentieth Century Fox Film Corporation
as its main center has more than 7,000 seats! Matt provided
great information on how Dante helped him update their
audio systems incrementally to accommodate the population
growth and expanded audio needs of the church—including
broadcasting to additional onsite and offsite venues
and streaming. Given the church’s weekend services average
over 25,000 attendees, including non-English language
translations—audio is critical for the week’s message to be
delivered. The ease of configuring systems with Dante, along
with its available redundancy, helped Matt meet the needs of
the church.

Of note, for those of you unfamiliar with the audio needs
of these larger usually non-denominational churches, it’s not
a podium mic and a lav for the pastor—it’s a multi-piece
rock-style band with insanely talented musicians, multiple
mics for pastors and lecturers coupled with HD video for
broadcast—and sometimes moving from auditorium to
auditorium. Coming from Catholic churches in the north-
est, I was floored with the production value the first time
I attended a church like that here in Nashville. Anyway,
point being that, as some of you know, Worship is an area that is
incorporating sound reinforcement and broadcast at high
levels—with high technological needs.

To cap off the day’s discussions and presentations, the
folks at Audinate gave an overview of their new Dante Via
software—which had just been released one week earlier
(most attendees downloaded the demo). The best way I can
describe Via is it’s an audio aggregate that lets you connect
any device on the network or peripheral. For Pro Tools users,
remember when Avid allowed you to create an aggregate
device so that you wouldn’t have to rely on just one interface?
Think of that—you can have FireWire, USB, Thunderbolt
devices—and Dante devices—all available for I/O—even if
they’re in different locations connected to different comput-
ers. Very cool stuff—and reasonably priced at $50.

The day ended with some manufacturers raffling off prizes
(one interface was even won by one of my graduate stu-
dents!). Then it was off to where the day began—in the main
hall of the Frist—but this time with drinks and appetizers.

In the end, it was time well spent as I became better
informed about networked audio, the Dante protocol, and
how my department at MTSU can use the technology for
things such as remote mic pres and ADCs, stage box con-
nections for our sound reinforcement classes, and in place
of snakes for our seven-camera HD broadcast truck. If your
facility is looking to swap out some legacy gear or expand, do
yourself a favor and look into how Dante-enabled gear may
help ease the update.

To access some of the presentations from the Dante AV
Networking World Tour, visit Audinate.com and search:
Event Presentation Downloads •
2 ACADEMY AWARD® NOMINATIONS
BEST ANIMATED FEATURE • BEST ORIGINAL SCREENPLAY

GOLDEN GLOBE® WINNER
BEST ANIMATED FEATURE

CRITICS’ CHOICE AWARD WINNER
BEST ANIMATED FEATURE

AMERICAN FILM INSTITUTE WINNER
TOP TEN FILM OF THE YEAR

NATIONAL BOARD OF REVIEW WINNER
TOP TEN FILM OF THE YEAR

BRITISH ACAD. OF FILM AND TV ARTS NOMINEE
BEST ANIMATED FEATURE

BRITISH ACAD. OF FILM AND TV ARTS NOMINEE
BEST ORIGINAL SCREENPLAY

PRODUCERS GUILD OF AMERICA NOMINEE
BEST ANIMATED FEATURE

FOR YOUR CONSIDERATION
OUTSTANDING ACHIEVEMENT IN SOUND MIXING MOTION PICTURE: ANIMATED
The Cinema Audio Society will host the 52nd Annual Awards on Saturday, February 20, 2016, in the Crystal Ballroom of the Millennium Biltmore Hotel.

The evening promises to be extraordinary, bringing the sound community together again to celebrate excellence in sound. The highest award for Career Achievement will be awarded to Doc Kane, who is a living legend in his craft and the very first ADR mixer to receive this prestigious honor. The CAS Filmmaker Award will be given to accomplished director, Jay Roach. Our 2nd Student Recognition Award will also be announced and presented to a promising individual who demonstrates exceptional passion and promise in the craft of sound for picture. And finally, the awards for Outstanding Mixing in the following six categories will be announced from their sealed envelopes: 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.

The evening’s attendees will also start the events off with a rare opportunity to observe some of the earliest sound recording and playback machines, including a 1894 Edison Kinetophone and a 1878 tinfoil phonograph generously provided by the Antique Phonograph Society. This will be followed by a cocktail hour, continue with dinner, and conclude with the awards presentation.

The Cinema Audio Society website will be updated in real time as the winners are announced.

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

Remember, final balloting for both the Outstanding Sound Mixing and the CAS Technical Achievement Awards will open Wednesday, January 27, and end Friday, February 12.
outstanding achievement in sound mixing for 2015

motion pictures—animated

The Good Dinosaur
Original Dialogue Mixer: Vince Caro
Re-recording Mixer: Tom Johnson
Re-recording Mixer: Michael Semanick
Scoring Mixer: Brad Haehnel
Foley Mixer: Kyle Rochlin

Hotel Transylvania 2
Original Dialogue Mixer: Howard London CAS
Re-recording Mixer: Michael Semanick
Re-recording Mixer: Tom Johnson
Scoring Mixer: Brad Haehnel
Foley Mixer: Randy Singer CAS

Inside Out
Original Dialogue Mixer: Doc Kane
Re-recording Mixer: Tom Johnson
Re-recording Mixer: Michael Semanick
Scoring Mixer: Joel Iwataki
Foley Mixer: Mary Jo Lang CAS

Minions
Original Dialogue Mixer: Carlos Sotolongo
Re-recording Mixer: Gary A. Rizzo CAS
Re-recording Mixer: Chris Scarabosio
Scoring Mixer: Shawn Murphy
Foley Mixer: Corey Tyler

The Peanuts Movie
Original Dialogue Mixer: Bill Higley
Re-recording Mixer: Lora Hirschberg
Re-recording Mixer: Randy Thom CAS
Re-recording Mixer: Jeff Lefferts
Scoring Mixer: Casey Stone CAS
Foley Mixer: Jason Butler

outstanding achievement in sound mixing for 2015
television movies and mini-series

American Crime
Episode 1
Production Mixer: Ben Lowry
Re-recording Mixer: Rick Norman
Re-recording Mixer: Ryan Davis

American Horror Story: Hotel
“Checking In”
Production Mixer: Brendan Beebe CAS
Re-recording Mixer: Joe Earle CAS
Re-recording Mixer: Doug Andham CAS
ADR Mixer: Judah Getz
Foley Mixer: John Guentner

American Horror Story: Hotel
“Room Service”
Production Mixer: Brendan Beebe CAS
Re-recording Mixer: Joe Earle CAS
Re-recording Mixer: Vicki Lemar

Fargo
Season 2, Episode 5
Production Mixer: Michael Playfair CAS
Re-recording Mixer: Kirk Lynds
Re-recording Mixer: Martin Lee

True Detective
“Down Will Come”
Production Mixer: Geoffrey Patterson CAS
Re-recording Mixer: Steve Pederson
Re-recording Mixer: Daniel J. Leahy
ADR Mixer: Ron Bedrosian
Foley Mixer: Shawn Kennelly

C A S Q U A R T E R L Y  W I N T E R  2 0 1 6  19
outstanding achievement in sound mixing for 2015

**television series—one hour**

**Better Call Saul**
“Marco”
Production Mixer: Phillip W. Palmer CAS
Re-recording Mixer: Larry B. Benjamin CAS
Re-recording Mixer: Kevin Valentine
ADR Mixer: Matt Hovland
Foley Mixer: David Michael Torres

**Game of Thrones**
“Hardhome”
Production Mixer: Ronan Hill CAS
Production Mixer: Richard Dyer CAS
Re-recording Mixer: Onnalee Blank CAS
Re-recording Mixer: Mathew Waters CAS
Foley Mixer: Brett Voss CAS

**Homeland**
“The Tradition of Hospitality”
Production Mixer: Ed Cantú
Re-recording Mixer: Nello Torri CAS
Re-recording Mixer: Alan M. Decker CAS
ADR Mixer: Paul Drenning CAS
Foley Mixer: Shawn Kennelly

**House of Cards**
“Chapter 27”
Production Mixer: Lorenzo Millan
Re-recording Mixer: Nathan Nance
Re-recording Mixer: Scott Lewis
Foley Mixer: Corey Tyler

**The Walking Dead**
“First Time Again”
Production Mixer: Michael P. Clark CAS
Re-recording Mixer: Gary D. Rogers CAS
Re-recording Mixer: Daniel J. Hiland CAS
ADR Mixer: Eric Gotthelf
outstanding achievement in sound mixing for 2015
television series—half-hour

Modern Family
“Connection Lost”
Production Mixer: Stephen A. Tibbo CAS
Re-recording Mixer: Dean Okrand CAS
Re-recording Mixer: Brian R. Harman CAS
Re-recording Mixer: David Michael Torres

Nurse Jackie
708 “Managed Care”
Production Mixer: Jan McLaughlin CAS
Re-recording Mixer: Peter Waggoner

Parks and Recreation
“One Last Ride” Part 1
Production Mixer: George A. Flores CAS
Re-recording Mixer: John W. Cook II CAS
Re-recording Mixer: Bill Freesh CAS

Silicon Valley
“Server Space” Episode 13
Production Mixer: Benjamin A. Patrick CAS
Re-recording Mixer: Elmo Ponsdomenech
Re-recording Mixer: Todd Beckett

Veep
“Mommy Meyer”
Production Mixer: Bill MacPherson
Re-recording Mixer: Richard Davey

outstanding achievement in sound mixing for 2015
television non-fiction, variety, music series or specials

Anthony Bourdain: Parts Unknown
“Madagascar”
Re-recording Mixer: Benny Mounah CAS

Deadliest Catch
“Lunatic Fringe”
Re-recording Mixer: Bob Bronow CAS

Keith Richards: Under the Influence
Production Mixer: Eddie O’Connor
Production Mixer: Michael Emery
Production Mixer: Dennis Hamlin
Re-recording Mixer: Scott R. Lewis

Cobain: Montage of Heck
Re-recording Mixer: Steve Pederson
Re-recording Mixer: Cameron Frankley

Live from Lincoln Center
“Danny Elfman’s Music from the Films of Tim Burton”
Production Mixer/House Sound: Paul Bevan
Re-recording Mixer: Ken Hahn CAS

*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
The Cinema Audio Society is pleased to announce the nominees for the 12th Annual CAS Technical Achievement Awards for Production and Post Production. Winners will be announced at the 52nd Annual CAS Awards Dinner on February 20 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 ADR mixer Doc Kane.

Production Nominees

- Aaton Cantar X3
- Lectrosonics Venue 2
- Sound Devics SL-6
- Zaxcom TRXLA2
  Wide-Band Recording
  Digital Wireless

Post-Production Nominees

- Accusonus ERA-D
- The Cargo Cult:
  Conformalizer 4
- Cedar DNS One
  with LEARN
- iZotope RX5

nominee web links

Aaton
www.aaton.com/cantar-x3

Lectrosonics
www.lectrosonics.com/US/Receivers

Sound Devices
www.sounddevices.com/products

Zaxcom
www.zaxcom.com/products/trxla2

Accusonus
www.accusonus.com

The Cargo Cult
www.thecargocult.nz/conformalizer

Cedar Audio
www.cedar-audio.com/products/cedarstudio/cedarstudiodns

iZotope
OUTSTANDING ACHIEVEMENT IN SOUND MIXING FOR A TELEVISION SERIES – 1 HOUR

BETTER CALL SAUL: MARCO

Production Mixer — Phillip W. Palmer, CAS
Re-recording Mixers — Larry B. Benjamin, CAS & Kevin Valentine
ADR Mixer — Matt Hovland
Foley Mixer — David Michael Torres

OUTSTANDING ACHIEVEMENT IN SOUND MIXING FOR A TELEVISION SERIES – 1 HOUR

THE WALKING DEAD: FIRST TIME AGAIN

Production Mixer — Michael P. Clark, CAS
Re-recording Mixers — Gary D. Rogers, CAS & Daniel J. Hiland, CAS
ADR Mixer — Eric Gotthelf
Five finalists from schools across the country and the United Kingdom have been invited to attend the 52nd Annual CAS Awards, on February 20, where the recipient of the CAS Student Recognition Award will be revealed, and presented with a $2,500 check. The Award is intended to encourage students’ interest in production or post-production sound mixing, and to recognize individuals with exceptional and demonstrated passion for the field.

“I am delighted to announce the finalists for the second annual CAS Student Recognition Award. These talented students clearly represent the next wave of talent in our art form,” said CAS President Mark Ulano. “The quality of their submissions has been stellar and we congratulate and welcome them to our sound family.”
Eligibility for the CAS Student Recognition Award is open to any student enrolled and in good standing in a bachelor’s or master’s degree program at an accredited college or university. Students may be pursuing any major (indeed, many current CAS members majored in music, psychology, English, engineering, and other fields); but should have a demonstrated interest and some experience in production and/or post-production sound for film and television.

On the evening of the Awards, the Cinema Audio Society website will be updated in real time as the winners are announced.
The Doc Is In

Vin Diesel with Doc Kane working on *The Iron Giant*.

Kane and Lewis Hamilton working on *Cars 2*.
An Interview with
Doc Kane
by Jesse Dodd CAS

Doc Kane, a 35-year audio veteran, has deserv-edly been chosen to receive this year’s CAS Career Achievement Award. He is world renowned and, by all standards, “The” premier ADR mixer in the film industry. ADR (After or Automated Dialog Replacement) is the necessary portion of the film process that allows the actor to come onto the stage and re-record lines in sync with picture. As an ADR mixer myself, it is my honor to share my recent conversation with him.

Doc grew up in La Canada, CA, and from an early age, realized he had a gift for technology and sound. During his teenage years, he gravitated toward radio and was an on-air DJ at St. Francis High School. As a young adult, he would hang out to learn the ropes with the likes of Paul Haggar (Head of Paramount Post Production Department), Terry Walker, Frank Warner, Richard Einfeld, and Don Rogers—just to name a few. While hanging out (aka working for free), Doc learned all he could under the watchful eye and tutelage that was so graciously offered. One day at Paramount while watching them do the score to none other than Lady Sings the Blues, the light went on, and the decision was made to try his hand at audio recording as a career. And thus, a budding legend was born.

It is a beautifully clear, crisp, and sunny Southern California afternoon when I drive through the Disney Studios gate. I have been here before, but this time is different! As I walk into the highly acclaimed and illustrious Disney ADR Stage B, I am greeted by multiple hellos and smiles on the faces of producers and sound supervisors sitting and happily glowing in the aftermath of the day’s ADR session. As I reciprocate in kind—in walks DOC, with the look of a child in his eyes, a welcoming grin the size of the Grand Canyon, but a humble essence that leaves no doubt as to who is in charge.

I am here with the delightfully infamous Doc Kane! Doc, I can’t even begin to express how honored and grateful I am to have this opportunity to talk with you.

[Sheepish laugh.] Awww, thank you so much, Jesse.

First of all Doc, congratulations on receiving this year’s CAS Career Achievement Award!

Thank you. Thank you! I am not deserving, but they—well, it’s pretty cool [laughing]—and very nice of the CAS to choose me.

How long have you been in the industry?

I have been here at Disney for 26 years. That can be disputed. Some say 28 years, but I say 26, because—it makes me feel younger !!! I was at Warner Hollywood prior to Disney for five years.

Why ADR mixing and not dubbing mixing?

That is a great question!!! I had a chance to try dubbing mixing when I was at Warner Hollywood. In those days, the re-recording dubbing mixers would gladly let some of the kids come and sit in on the stages during mixes to get a feel of what it was all about. I did a couple of shows and, to be honest with you, I found it to be, not very fun. Because I am more a people person, and you have to be a very, very brilliant and special person to be a dubbing mixer!!! I found it confining. So I went and talked to the powers that be and said this is just not my thing. They were extremely gracious and said, “If this is not for you—it’s not for you.” Not everyone is built for that gig. I always say “Do what you know” and I know microphones, recording, and people.

What was your industry path?

I was trained during and right out of high school by a gentleman named Richard Einfeld, who had a shop with Frank Warner. As soon as I got out of high school, I knew what I wanted to do and Richard would train young people. So I got his phone number and called, and worked with him about a year or two. During this time, my mom and dad said, “If this movie thing does not work out, you might want to go back to school.” So, much to Richard’s disappointment, I went back to school in Orange County for two years. I then returned to Richard and got more education. He was a great picture editor and an equally great sound editor. He was the one who taught me the importance of how to record and edit sound correctly and why it is so critical to be able to make a single, exact 1 to 1 (exact replicas of a sound medium)—which is the basis of all ADR mixing. Richard also intricately taught me about various tape machines and field recording. He would take us out on these San Diego & LA Sheriff Department training films. He would put us in charge of the sound—in the back of a car with no seat belts at 100 mph flying down the freeway in a mock pursuit and we would record it all! Failure was not an option!!! So, needless to say, “trial by fire” is an understatement!!! [Both of us laughing.]

Later, I was actually hired by Don Rogers to come into the Sound Transfer Department at Warner Hollywood as they needed people to come in to do 1 to 1’s. At the time, they
Dances with Wolves (1990)

The Curious Case of Benjamin Button (2008)

Doc pictured with Carl Reiner and Mel Brooks for The Majestic (2001)

Good Will Hunting (1997)

Guardians of the Galaxy (2014)
were having issues creating proper 1 to 1’s. One day, I went to Don Rogers and told him that if a position in ADR or Foley comes up, I’d like to take it because I had been hanging out and watching the actors come in and out for awhile. It happens that Charleen Richards was working as the Stage E ADR mixer on the WB lot and she said, “Yeah, well, you can be my recordist, if I need some backup in the future.” So I went down and sat with her who, by the way, I now consider to be the Queen of ADR. She was so nice and taught me the ropes. So, I ended up on Stage F and took over for Kevin O’Connell, who went off to be a dubbing mixer. It was a great learning experience.

There are so many of us that can only hope to attain the level of professionalism and expertise that you have.

Well, that is very nice of you!

’Tis true! So what is your favorite mic?

My favorite mic is a Sennheiser MKH 50 for 99% of the looping process. For the VO process, I would have to say the U47.

Oh, not the U87?
The 87 is a beautiful mic as well, but the 47 is more versatile and travel-ready. But either will get the job done with warmth and clarity.

What would you tell an up-and-coming ADR mixer? What would be among the most important attributes they should have technically and personality-wise?

I think you must be comfortable with where the buttons are, what they do, and how they affect your sound. You then have to train your ears to record a matching sound—and that takes time and practice. Once you have mastered that, the really important part starts. That is, you have to learn how to manage your stage. And by that I mean, one must learn how to deal with the personalities. If there is a little bit of conflict between artist and director, you have to learn to just stop. Gauge the temperature and make the correct decision as to a plan of action. Knowing when to stop and push that talk-back button, combined with saying the right thing—and knowing when to keep your fingers off that button. And almost always, there is no room for mistakes in this part of the job. It will either be the exact right amount of extra sauce or way too much salt—and can make or break an entire session!

Indeed.

You must learn Pro Tools extensively and make sure your mics are, first, the correct type and second, in the correct place. You would be surprised at how much six inches one way or the other can change the sound. Learn everything you can from everyone that is willing to share. Know as many aspects of the industry as possible. It will serve you well as time passes.

This is a job where we live in a dark room for extensive hours, and I’d rather be nowhere else. It’s playtime! How has this affected your personal life?

Well, when we were first starting out, not so great, as I am sure you can identify. We were working to build a company here and it was extremely stressful. My then wife and I had two young girls and things were a bit rough. But as time went on—and one marriage down (lol), things have definitely found their sweet spot in my life. As you well know Jesse, the passion for our work is a part of us, and we are like fish out of water if we are not twisting some audio button or placing some mic. I am constantly listening to and for sound in every part of my life—at work and home. For the most part, you just go “This is what we do” and they (friends and family) say “Okay.” Then you work through the odd moments, like when you hear something that is driving you nuts but NOBODY else in the room hears it [laughs], but we know it’s there! [Doc shakes his finger up and down and I shake my head in agreement.] And there are the crazy work hours.

How did you get your name Doc?

My uncle was Dr. Lewis Mathew Kane, and he was a surgeon at St. Luke’s Hospital in Downtown Los Angeles in the 1930s and ‘40s. So when I was born, I was named after him, “Lewis Mathew Kane.” But my aunt had a great sense of humor and said, “Screw the formalities, let’s just call him Doc.”

So you’ve been Doc since you were a baby?

Yes. It was not one of those sound things—as many people think—it was my funny aunt! [Laughs.]

Destined maybe? [Side eye look, then both of us laugh out loud.] What do you do for fun?

Well, I am a lover of music and had a band, but then we had grandchildren! [Laughing loudly.] Second marriage. [Laughs again.] So now I have two grandsons, ages 6 and 4. Those boys are like sacks of potatoes and tough as nails. So they keep us pretty busy. I still enjoy music when I can, but between work, the wife, two daughters, two grandsons, extended family and, of course, the dogs, there is never a dull moment—and I love it!

You have more than 366 feature and TV credits which include (to name just a few) Beauty and the Beast, The Lion King, The Muppets, The Girl with the Dragon Tattoo, Wreck-It Ralph, Monsters Inc., Monsters University, Avatar, Brave, Cars 2, The Omen, The Fast and the Furious, TRON, The Social Network, Rango, Ladder 49, Frozen, Rio 2, Guardians of the Galaxy, Gone Girl, Rush Hour, Big Hero 6, Inside Out, and the most recently released The Good Dinosaur. You also have many award nominations, which include four Golden Globes, four Academy Awards, and five CAS Awards. Your resume reads like the “who’s who” of movies and is among the most impressive in the industry. What is one of your favorite memories?

Actually, it’s Avatar. The reason being is, on that show, we really let it all hang out. What I mean is, we used every tool at our disposal and I do mean every tool! We used samplers, a multitude of plug-ins, two, sometimes three recordists simultaneously,
five-plus mics at any given time, and the list continues. There were often 100 takes of any given line. Security was extremely important and like no other show I have ever worked on. Sometimes we would be recording lines as files were being destroyed. So, in terms of a stage running at full capacity and on all cylinders, Avatar was definitely the most fun I ever had both professionally and definitely technically. It was an animation groundbreaking experience and simply an amazing time to be had by all!

**How do you help the actor do their job?**
One of the best things you can do to help the actor is first, put them at ease as much as you can. Make sure they have what they need—drinks, snacks, etc. If you detect an actor’s struggling, access the issue and find a way to gently guide them in the right direction. Looping can be daunting and many actors do not particularly care for the process. If I can help an actor leave my stage feeling that they have, if not improved the loop, at the very least, matched the feeling and delivery of the day, then I have succeeded. That is the end goal. And nine times out of 10, if the actor is happy, then the directors and producers are happy.

**You have seen a lot of changes in the industry. If there was something you could change about the world of ADR mixing, what would that be?**
Well Jesse, you know, I really think it is the best it has ever been right now. I tell ya what my gut feeling is on this whole thing. The noise-reduction programs have decreased the amount of loops that are needed. So in today’s world, technology has enabled them to strip much of the external noise that would once have been the reason to re-record a line. Which causes me to give pause.

**Do you ever see ADR becoming extinct?**
Oh, no no no. You will be able to dub in a small room. You will be able to do Foley in a small room. But I think, there will continue to be noise issues and line-delivery issues that will forever require the need for ADR. And you will always need a nice room to record it in, whether it be VO or ADR. Yes, there will always be a need for some sort of looping and you and I are very, very lucky, I think!

**As the Obi-Wan of ADR, what is your biggest pet peeve regarding the recording process.**
Distortion! Sometimes you have only one chance to get the line, so it is important to have great plug-ins and to stay anticipatory and vigilant on the faders. So make it so, grasshopper! [Both laughing loudly.]

**I will, I promise! [Laughs.] What would you say is your greatest love of the ADR process?**
I believe—[pausing to think]—it is when the actor and director agree and say, “You know what, I think we have
made the performance better.” The whole thing is about performance here on the stage—whether it’s VO, ADR, or animation. If we have improved the performance, then we have done our job. If an actor feels like they have never ever made a line better at any point in the process, that to me is very, very sad, and it is part of my job to change that experience and perception. As long as we are all working toward the same positive goal, the magic will happen. So, the magic happening is my greatest love.

After your personal martini loop (last loop), what’s next for you? [Overlapping me.]

Getting the heck outta here! [With a loud, boisterous laugh.] No, really, I have a zillion 8mm and Super 8 films of me and my father and grandfather that I would like to have transferred and edited. So the restoration should keep me busy for quite some time. Plus me, my wife, and the dogs would like to do some serious travelling and just chill out. You will have earned it, Doc. But I am a “need to do something, keep my hands busy” kinda guy, so I will be around here until I am deaf and blind! [Laughs.]

There are so many people that really like and respect you, Doc.

That’s because I send them fifty dollars regularly.

[Laughing out loud.] Okay, well this is what fifty dollars gets you, Doc. Jeff Gomillion, an ADR mixer, says, “Doc is probably one of the most transparent, stand-up guys that I know. He has been nothing but good to me. Tell...
him I said hello.” From Charleen Richards—your mentor, teacher, and one hell of an ADR mixer: “Say hi to Doc. He is a great guy with a wonderful sense of humor and we all, colleagues and clients alike, adore him. He is extremely talented and will always be very, very well-respected.” From Mark Flemming, re-recording dubbing mixer: “Doc is a class person, great mixer, and an awesome dude.” From sound editor Trudy Shipp: “He’s simply the best!”

OH, WOW! When did you get all this? These are the greatest people! And I have worked with them for years and years and years. They are all, yourself included, the “salt of the earth.” I so appreciate you all!

Well Doc, you have set a herculean standard and made this ADR thing that we do into an ADR thing that we all continue to aspire to do. When people remember your legacy, what do you hope they say?

Well, I just try and be a nice guy and treat everybody fair. I try to do a good job and have a great time no matter how difficult the show. How about “He wasn’t a jerk.”

[Laughing loudly.]

No, Doc (with my heart full), you are sooooo the antithesis of a jerk. Thank you for your time and let’s get together again real soon?

Absolutely. Anytime. Thanks, Jesse.

Again, thank you, Doc. It was an honor and immensely enjoyable to hang out and talk with you. I reiterate all the conveyed sentiments. You are the most talented, humble, nice, and warm guy one could ever hope to be around. I can say, without a doubt, that I am a better person and will most definitely be a better ADR mixer because I know you. I am extremely proud and grateful to call you my colleague, standard mentor, and dare I say, friend. Congratulations! No one has earned or deserves the CAS Career Achievement Award more. A royal low bow and hat tip to you, sir.

La Canada High School District radio station KNUF-FM, 88.3 in the spring of 1972. Young Doc Kane, a station broadcaster, with fellow broadcaster Doug Barnett and station manager Bill Ledeen.
Doc with Roy Disney

The Iron Giant (1999)

Pirates of the Caribbean: Dead Man’s Chest (2006)

Toy Story (1995)

TRON: Legacy (2010)

Doc with Tom Hanks
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Four-time Emmy® award-winning director and producer, Jay Roach, will receive the Cinema Audio Society Filmmaker Award at the 52nd Annual CAS Awards on February 20, at the historic Millennium-Biltmore Hotel in Los Angeles.

“Jay has invited us to think and laugh as a storyteller and filmmaker,” said CAS President Mark Ulano, who had the good fortune to work together with Roach on *Austin Powers: International Man of Mystery*. “As a director, writer, and producer, Jay is a proven triple talent in the entertainment world, and we are honored to present him with the CAS Filmmaker Award.”

Born and raised in Albuquerque, New Mexico, Roach graduated with an economics degree from Stanford University in 1980 and later went on to receive his masters degree in film production from the University of Southern California in 1986.

Roach was awarded a total of four Emmys for his directing on the made-for-television movies *Recount* in 2008 and *Game Change* in 2012. He is also the director of the recently released *Trumbo*, starring Bryan Cranston as Dalton Trumbo, one of Hollywood’s blacklisted screenwriters in the 1940s. The film stars Elle Fanning, Helen Mirren, and Diane Lane. Additionally, Roach is known for directing movies such as *Meet the Parents, Meet the Fockers, the Austin Powers* trilogy, and *The Campaign*.

Along with directing, Roach has also spent time as a producer on a number of movies including *50 First Dates, The Hitchhiker’s Guide to the Galaxy, Borat*, and *Little Fockers*. As a producer, his latest film, *Sisters*, stars Amy Poehler and Tina Fey as two sisters who throw one last house party before their parents sell their childhood home.

Roach will be the 11th CAS Filmmaker honoree. Past honorees have been: Quentin Tarantino, Gil Cates, Bill Condon, Paul Mazursky, Henry Selick, Taylor Hackford, Rob Marshall, Jonathan Demme, Edward Zwick, and Richard Linklater.
Equipment Upgrade Path: Lectrosonics

by Devendra Cleary CAS

UPGRADE PATH IS ON MY MIND. IN FURTHER ARTICLES, I’D LIKE TO EXAMINE SEVERAL OF OUR MANUFACTURERS INCLUDING SOUND DEVICES, ZAXCOM, AATON, WISYCOM, SONOSAX, SCOEPS, SENNHEISER, SANKEN, AND DPA. BASICALLY, ANYONE WHO DEVELOPS AND BUILDS THE TYPES OF TOOLS FOR OUR UNIQUE CRAFT—WHICH ARE SUBJECT TO RAPID TECHNOLOGICAL ADVANCEMENT.

The end of the year can be a frenzy to get those final year-end tax deductible purchases or sell off some older gear you’re not using. Equipment, announcements, and unveilings happen throughout the year: ISE in February, NAB in April, InfoComm and AES in June, IBC in September, or just whenever the manufacturer feels appropriate. We learn about our new tool options, we drool at the trade show or at the computer screen, and then we either buy or dream.

There is a common conundrum called “iPod syndrome.” In 2005, with great fanfare and anticipation, I finally bought my shiny new iPod Mini that was released the previous year. I walked out of the store happy with a smaller, colorful version of my old iPod. I opened an email a week later to see an advertisement for a shiny, new, even smaller iPod Nano. Now in 2016, this game-changing product barely exists. Fool me once, shame on you … you know the rest. Since then, I have not been caught with the same upgrade envy toward Apple products. You need what you need when you need it. Do you absolutely need a MacBook Pro? Buy one and watch the next version unveiled soon after. I talk about Apple products because it begs to be mentioned that, other than the iPhone, that company has no consistent pattern to their upgrade development. To our delight, many of our manufacturers do.

Looking to the past, I can see how things developed and at what speed. New developments happen quite slowly generally. We are a niche market. However, when it comes to the adoption of portable, nonlinear recording decks, changes are constantly occurring. Trends involving recorders have NO pattern! It’s one “game-changer” after the next. Years ago on the same ticket, I bought a Fostex FR-2 recorder and two Lectrosonics UCR411a wireless receivers. Foolishly, I was more nervous about the 411a purchases! Which units are still in use today? [The 411a units.] Buying the newest, shiniest device just announced can be a mistake. You might be in your natural upgrade cycle when a new product is announced and may end up buying the first hundred serial numbers of something. Not a bad thing, per se, but just know you may be the one to discover a future “known issue” software bug or hardware improvement need.

Lectrosonics is an easy example of a company that historically has maintained a very friendly upgrade path. So, I’d like to start here.

LECTROSONICS

Lectrosonics has been in business since 1971. They started out building lectern units (small, portable PA speakers). Then they started dabbling in building wireless links to their lectern units. They held formal boardroom discussions and determined wireless was the future. The rest is history, and even though they are not the only wireless company in the game today, you have to admit that their business structure has remained consistent...
and that upgrade path considerations have always been a strong factor in how they develop products. Not only does it serve them; it helps the end user by protecting their investments. They don’t develop slowly just so you can take your time purchasing. They develop slowly because they want to offer nothing but reliable “potato-cannon-shootable” products. And because of the Nagra user inside all of us in production sound, this is very important. We need a rugged hunk of metal to perform its task with no trouble right out of the box. Lectrosonics is one of many manufacturers serving this tiny market with this level of reliability today.

OUR MANUFACTURERS
I love our manufacturers. I can’t stress that enough. We are so lucky in production sound to have so many “mom-and-pop,” middle-class, boutique, accessible, talented, and trustworthy companies serving our craft. Each and every one of them, whether domestic or abroad, seem to have one thing in common: They’re all genuinely fascinated, passionate, and invested. They say we are the “smallest, yet the most fun” sector of clientele. This is noble because, with their skills and talent, they could potentially make so much more revenue in the consumer market. But they know there is something special about production sound.

Remember when people would spend a good amount of money on a pair of shoes? Then a few years later, they’d still be wearing these shoes? Then after some considerable wear-and-tear, they would take them into the shoe shop to be resoled? In the first-world where we lease luxury cars, have 20 pairs of shoes in the closet, upgrade our phones every year, and throw away textiles, it is refreshing to have our professional tools built by people with this type of lasting quality and craftsmanship in mind. I often think about our craft’s tools as some of the last groupings of goods that are made with this tremendous pride.

Unfortunately, their R&D budgets may not compare. So if they are going to take on a project, it better be worthwhile. A home run every time is impossible, but more home runs than strikeouts are obviously preferred. That must cause many delicate, well-thought-out choices to be made.

CHASING THE DRAGON
Now let’s talk about the choices end-users have to make. I’m going to skip the conversation about competitor brand choices. They are all amazing and only you and your research can determine what brand choices are right for you. Also, it’s not like you have to pledge allegiance to just one. You are the end-user. The manufacturer brands are all your oysters. But instead, the important choice is whether to upgrade and when.

Even if you are heavily invested in a well-rounded production sound outfit, upgrading is still daunting. Do you buy cost-effective tools like Sennheiser G3 units? Do you
buy portable wireless receivers like Lectrosonics 411a’s, Zaxcom QRX 200s, Wisycom MCR42S units? Or rack-mounted units like a Venue 1 or 2? Or something between those in regard to portability like the Zaxcom RX-12? Oy! Blood pressure rising! All those choices are contingent upon what work you are doing. What can you use now? Not what you hope to use in the future. Many miss this opportunity. I’m absolutely guilty of it as well. We have the tendency to get hung up on buying equipment that we hope to use in the future instead of buying what we will use right away. Our ambitions get the better of us. You may envision your completed dream kit just to realize years later as you get oh so close; you’re still chasing the dragon. This heroin joke may get edited out (It helps make a point—we’ll keep it in.—Ed.), but production sound equipment and heroin are probably equally addictive and costly.

So let’s start there. You have a full kit that serves high-end projects. You’ve made smart buying choices. Maybe you took an occasional risky gamble: bought a higher quantity of something based off of a gut feeling, was the first to try a new untested product, maxed out a credit card, paid it off, felt content with your equipment … But you’re still chasing the dragon? Most are—don’t worry. It’s not always about your desire for the shiny new gadget. Instead, it’s often about the dedication to your business and your clients to offer updated, cutting-edge equipment as part of your professional brand. But here you’re faced with upgrade choices as new versions of trusted tools have recently been released. If I was a statistical mathematician, I could break down an algorithm that illustrates whether it’s appropriate and business-savvy to upgrade or wait. But I’m not and the craft of production sound is still unique and arranged like an art form: sometimes things develop organically and you just feel it out for yourself.

**AN EXAMPLE**

Sometimes it’s easier to break something down using actual examples. To be clear, this is not a product review. These are real-world examples that help me illustrate upgrade paths. I must first talk about the new line of transmitters that hit the market. The LMb, LT, and SSM. All of these units can transmit across three of what we became accustomed to know as “blocks.” Previously, you would buy a transmitter in one single “Lectro block” like say, block 21. You had to pull the trigger on choosing a transmitter and receiver in this same specific block of 256 selectable frequencies (which sounds like a lot but really is a very small slice when you factor in coordinating to avoid intermodulations as well as the crowded RF environments). So, in 2013 and on, “wide-band” became all the rage in popularity. As many manufacturers chose to offer full wide-band (which can operate pretty much across the legal UHF spectrum), Lectrosonics chose to open the bandwidth as well, but limited to these bands: A1= blocks 470, 19, 20 (470.100 MHz-537.575 MHz). B1= blocks 21, 22, 23 (537.600 MHz-614.375 MHz). C1= blocks 24, 25, 26 (614.400 MHz-691.175 MHz). All of which have 3,072 selectable frequencies. So, these new transmitters not only offer higher flexibility in bandwidth, they are also more sophisticated than their predecessors in regard to microphone impedance, battery efficiency, infrared control, heat generation, and RF efficiency. Not to mention that this SSM that dropped on the market recently is the descendent of the SMV and is clearly the smallest body-pack transmitter available in the US. The LT transmitter is larger than the SSM and offers the same bandwidth plus an even more sophisticated and user-friendly menu. It’s around the same size as its predecessor (the UM400a) but is powered by two AA batteries as opposed to a single 9V. The LMb is a descendent of the cost-effective LM. So, keep in mind...
that the predecessors of the LT (essentially anything in the UM series) were introduced to the market as far back as 1997 (if we pick up from when UM200s were introduced). And any of these would still work brilliantly with the receivers Lectrosonics has to offer today. Including … the Venue 2 rack. Wow!

The Venue 1 is the centerpiece of performance and reliability in many people’s packages. As far as cost goes, the Venue 1 was more cost effective than purchasing six single 411a (portable) receiver units. Though still a very serious investment in a wireless receiver package when you need a high number of wireless channels. So, now that this Venue descendant has hit the market, it’s difficult not to raise an eyebrow at the idea of upgrading immediately. You could be in favor of it and in opposition of it at the same time. But, if you currently own a collection of “older” transmitters that are limited to the single-block tuning, you can still upgrade to the Venue 2 and your old transmitters are very much usable (but within their originally organized, but now seemingly limited, frequency configuration). Just as new transmitters offer more sophistication, Venue 2 offers the same and more of the older unit as well as including the wider tuning bands discussed, more sophisticated filtering on the front end cleverly called “IQ Filtering,” a larger display that allows for more and clearer telemetry, a USB port on the front end for easier access, antenna phantom power as a menu selectable feature (as opposed to going under the hood to accomplish engaging or disengaging), advanced frequency coordination control, and IR (infra-red) control of their “new” transmitters. These changes are revolutionary, thoughtful, and innovative. But what I really like is that they are not so revolutionary that they leave their previous product lines in the dust.

**CONCLUSION**

So, great … Lectrosonics makes their new stuff play well with their old stuff and vice versa. Big deal. Well, honestly, it is a big deal because of the real possibility to develop something new when the technology presents itself where the manufacturer can render the previous equipment useless once their new gear is released (no name dropping, please). Planned obsolescence, as it’s called, is so very common with technology products. So Lectrosonics, as well as many of our other manufacturers, have made it a part of their business model and development plan to make your upgrade path sustainable and reasonable throughout your whole career. These companies know their clientele on a first-name basis.

The choice becomes yours as you either upgrade when it’s necessary, versus when you just desire the shiny new toy with new features. Do the math or just feel it out. Either way, know that the value of our tools can sustain themselves for years as they help generate an honest income for you as a Sound Mixer.
A Dub Stage Case Study: PVC vs. Loom Projection Screens
by Dan Shimiaei

PREFACE
The importance of sound quality is ever so prevalent in today’s broadcast, streaming, gaming, and theatrical release environments.

As delivery requirement gaps even out for UHD and immersive sound in such disciplines, the quality, transparencies, and closer replication to the eventual audience experience must be recognized.

In the recent years, significant improvements in material development and manufacturing techniques have afforded us screens better suited for mixing in an effort to improve sound propagation with transparency whilst maintaining optimum image quality and uniformity.

Much is debated in the PVC perforation vs. loom (woven sheet) products with respect to the material properties in maintaining optimum image and sound qualities. Many aspects regarding acoustic measurements, light uniformity, moiré patterns, longevity, ease of cleaning, outgassing, etc., are scrutinized by both camps.

Many manufacturers, interested websites, and bloggers have pored over significant resources to prove claims of superiority in one way or another.

The scope of this article is not to take sides with any of the claims nor disprove any of them, but rather explore results from recent user experiences and facility perspectives.

BACKGROUND
In February of 2015 during construction of Stage 6 at Westwind Media, a decision was made to purchase and install a woven screen. The rest of the facility had been outfitted with a well-regarded manufacturer of perf screens and, prior to purchasing another PVC perf screen, it was decided to look at other screen options.

The final decision to purchase a woven screen was made after a few weeks of researching the nature and quality differences between screen materials, testing smaller samples of a few woven screens, and talking to industry peers. Stage 6 was to serve as a testing bed for evaluation of this type of screen since the facility was looking to upgrade three other re-recording stages and outfit them with new screens.

A practice I’ve always followed during the construction or remodel of a re-recording stage is to have the front wall and speakers available for measurement and listening tests as soon as possible after most of the messy and dusty work is done. This allows me to begin actual audio measurements, evaluation of surface finishes, and subjective listening tests much quicker in the process to avoid costly changes later.

The front of the room and speaker wall was completed first, affording me ample time to evaluate the room. This was very important since the room was not of a typical symmetrically shaped stage and I wanted to make sure the mixing position and client areas had proper response characteristics. Additionally, it allowed me to make sure the alternating wall surfaces, spec’d for acoustical balance, were resulting in a neutral response and the bass traps were doing their jobs sufficiently within the boundaries of the room.

As we begun to install various equipment on the stage with the speakers being operational, my crew and I got pretty comfortable with the sound of the room and how the room responded prior to installing the new woven screen.

When it came time to install the new screen, we built and assembled the frame and screen in front of the room. But since our contractor was unavailable to hang it for a few days, we just leaned it against the front wall which, obviously, covered the speakers.

Then something amazing happened about an hour later … I’d expected to have some sort of response loss from the speakers being masked by the screen, but much to my surprise, there was no sign of that. I even went back and laid the screen on the floor to expose the speakers again, listened to a bunch of music and dialogue materials, then put the screen back up and I was truly amazed.

Admittedly, this is probably the most transparent audio I’d heard on a re-recording stage from speakers covered by a screen. Once this factor was truly realized along with more evaluations, it led to outfitting all the re-recording stages at Westwind with the same type of woven screens.

TESTIMONIALS
A trusted colleague, Andy Potvin of Dolby Laboratories, carried out voicing the B-chain. Here are Andy’s replies to questions about his experience with woven screens.

DS: What major differences are you seeing in voicing a room fitted with a woven screen vs. perf screen?
AP: The most noticeable difference when voicing a room with a woven screen (especially if the room had a perf screen before) is that the amount of effort required to “push” HF through the screen is dramatically reduced. The amount of amplifier gain and HF compensation drops significantly, along with a reduction in associated artifacts.

DS: Are you observing a lesser degree of audible artifacts attributed to either one?
AP: When measuring the system and comparing it to previous measurements or, to the system as it stands before re-EQ’ing after a screen change, it is immediately observable that the HF energy passing through the screen is dramatically unimpeded.

DS: What is the most significant sound quality change you are observing between them?
AP: It is apparent that the noise level of the system tends to be lower “less steam” (extreme high frequencies heard as hiss), the HF tends to seem less brittle (to my ear), and the amount of reflected energy from the screen back into the HF horn is reduced and the associated comb filtering drops significantly.

DS: Any other general comments?
AP: The benefits of the woven screens are remarkable sonically. If the visual results are suitable for current projection systems, then the choice is clear for the mixing stage.
I asked for comments from a few other re-recording mixers, all of whom have had extended mixing exposure with the fitted screens during this current TV season, to find out if they were able to recognize notable differences.

**Karol Urban CAS MPSE, re-recording mixer:** *Grey’s Anatomy, Kingdom* “I notice a crisper mid-high range. There is an almost complete elimination of crackles and ticks found post mix in Layback. I am also better able to judge and correct excess sibilance in a way that translates better to broadcast.”

**Dave DiPietro, FX re-recording mixer:** *Scandal, How to Get Away with Murder* “My first impression was immediate; it sounded brighter. For me, I was amazed with the clarity of sound with movement. There is a very noticeable difference when panning and spreading sound fx. I was also very pleased with the clarity of the low end as well. I can hear a lot more detail in my lower frequency fx. Overall, the clarity difference just makes it easier to hear what is good and bad.”

**Stephen Fitzmaurice CAS, dialogue re-recording mixer:** *Scandal, How to Get Away with Murder, Jack of All Trades, Graceland* “Even with room-tuning, micro-perf screens feel harsh when bright (on the top end). For me, woven screens are far superior in delivering clarity of sound, EQ adjusted or not. The difference in quality of sound is entirely in the HF’s. I would suggest that the difference is noticeable as low as 3 kHz, but becomes more pronounced above 10 kHz. I have not measured this objectively, it’s just an educated guess. I’d suggest also that the difference could be to do with interference patterns caused by reflections in the micro perf.”

Regarding translation of the mixes to a living room environment, Stephen had the following comments. “The (mixes thru woven) screen translates much more closely to the user experience found on high-quality systems in the home. The at-home experience is wildly variable depending on equipment, but in systems that have traditional forward facing, full bandwidth speakers, the translation is much closer.”

With the Layback process and making deliverable files for domestic and foreign QC being the next steps, I asked **Craig Holbrook** for his input. Craig has over 16 years of experience in Layback, deliverables, and responding to QC notes with a unique advantage of being on mix stages in addition to Layback environments primarily set up to be a representation of a living room.

**DS:** What’s been the most significant change you have observed on the stages fitted with woven screens?

**CH:** The most significant change is the (audible) transparency of the woven screen. I have observed that the higher frequency register opened up since the switch.

**DS:** As a Layback operator for many years, are you observing any changes since installation of the new screens?

**CH:** Some of the high-frequency snaps and ticks that were very hard to perceive on our PVC perf screens were much more severe on our monitors in the Layback room. I have noticed that these types of ticks make it through the woven screen, before they would be almost inaudible through the micro perf. The woven screen helps the dub stage to identify these technical problems and usually has them all repaired before the mix hits the Layback room. This means less trips back to the stage for fixing these types of problems.

**DS:** Subjectively, are there less or more outside QC notes or fixes?

**CH:** The woven screens have greatly helped our mix teams better judge the severity of the high-frequency tick problems, which has helped our QC notes decline in that specific area.

**DS:** Any other general comments?

**CH:** The woven screen is a better option for television re-recording mixing. Listening to a mix through a micro perf screen tuned to the X-Curve does not accurately represent what most people are listening to in their living rooms. The woven screen does a lot to give the mixer a more transparent representation of their mix coming through a large screen. The woven screens with a Mod-X tuning seem to translate very well to the home-viewing environment.

As we are observing a lesser degree of previously masked factors, these few improvements alone are significant time-and-labor-saving components toward delivering a better product.

Attested by another facility making investment in this type of product, here are the direct comments of **Bill Johnston, Vice President of Engineering at Formosa Group**.

**DS:** What was the driving force behind your recent purchase of a woven screen vs. perf screen?

**BJ:** We have purchased two screens. In each case, the lower cost was a HUGE factor. However, in our second installation, we had an LCR set of Quested 201C speakers. We had been doing primarily commercial work in these rooms. As we moved to configuring the room for TV/feature work, we decided to maintain these speakers rather than moving to a more traditional theatrical post choice, and the addition of the fabric screen was necessary to mitigate the problems with a dome tweeter and a traditional screen.

**DS:** What is the most significant sound quality change and other audible attributes you are observing?

**BJ:** In both of our cases, one with JBL 5732 and the other with Questeds, we have found that, at the high end, the imaging and transparency are significantly improved. We were concerned that translation might be an issue, but we have had success with mixes returning to our other stages.

**DS:** Any other general comments?

**BJ:** Although I am a big fan for smaller environments, I am unclear yet as to whether these screens would be greatly beneficial to the large-room theatrical market. In these environments, picture quality can be a bigger issue with the clients. It may be difficult to convince the client that improved audio is worth sacrificing picture quality when they have to make picture related decisions on the dubbing stage due to time, schedule, and other factors. Certainly a world where the destination theaters and all dubbing rooms had woven screens is appealing to audio geeks, but the heavy hand of Mr. Practical takes precedence. Over time, I would predict that these types of screens could become standard, especially with digital projection having the capability of overcoming any artifacts of woven screens.

**RECAP**

We, as an audience, have all experienced the “What did he/she/they say” syndrome. As professionals, we are understanding of how many unforeseen circumstances can creep into a final product as the cause of this syndrome.

I am a firm believer that our accumulative efforts in improving every step and aspect of the process will yield a much better product resulting in improved audience captivity.

This, in turn, will result in better “eyeball” retention for the final product.

More than a decade-old study from a major network proved the audience is more apt to change the channel (study predates streaming services) and seek other programs if the audio was not discernible, contains artifacts, or noise. Ironically, dark or degraded image, even black out of the screen, was more tolerated by the test subjects.

Remarkable products have long been introduced in every aspect of the industry and it is noteworthy to see new progress in this arena.

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**About the author:** In his over three decades of technical tenure and management, Daniel (Dan) Shimiaei has become versed with building and refining specialty spaces, spanning remote trucks to multi-use facilities, used for audio and video production and post production. He currently works as a VP of Technology and Engineering at Westwind Media. He can be reached at dan.shim@icloud.com
Walter Tex Rudloff
August 8, 1926 – October 10, 2015

Our beloved past Cinema Audio Society President, Walter “Tex” Rudloff, passed away on October 10 at the age of 89.

Tex was born August 8, 1926, in Coleman, Texas. He contributed on many classic film soundtracks including Martin Scorsese’s Taxi Driver, John Carpenter’s Halloween, and Clint Eastwood’s The Outlaw Josey Wales. He received an Oscar nomination for his work on The Buddy Holly Story (1978), starring Gary Busey. In addition to his contributions as a member of the Executive Board of our organization, he also served as Treasurer of the Academy of Motion Pictures Arts and Sciences and served as a Sound Branch Governor for many years.

He resided in Sherman Oaks, California, at the time of his passing and is survived by his wife Linda, his two-time Oscar-winning son, Gregg Rudloff, also a re-recording mixer, his daughter Carla, and grandson, Jimmy.

His selfless commitment to the sound community and lively personality leave a lasting legacy in the hearts of those who knew him and experienced his work.

Eric Tomlinson
January 8, 1931 – November 24, 2015

Eric Tomlinson was a legendary scoring mixer who recorded and mixed the music to more than 120 films, including many of the most well-known films of the last 50 years.

Eric was born in Preston, Lancashire, on January 8, 1931. While pursuing a career in aeronautical engineering, he became interested in sound. After recording a number of notable jazz albums, he moved into film. Some of the first films he worked on included the James Bond theme for Dr. No (1962), From Russia with Love (1963), Goldfinger (1964), and Thunderball (1965); as well as Charade (1963) and A Shot in the Dark (1964). He went onto record more scores for such films as Amadeus, Star Wars, The Return of the Jedi, and Raiders of the Lost Ark. He even added music to Charlie Chaplin films.

The Cinema Audio Society recognized Tomlinson in the category Outstanding Achievement in Sound for his work on Aliens in 1986 and RoboCop in 1987. He was also presented with a Gold Badge award at the British Academy of Composers, Songwriters and Authors awards in 1995.

On November 24, 2015, Eric Tomlinson passed at the age of 84. Eric is survived by his second wife, Joy, and by a son from his first marriage.
Haskell Wexler
February 2, 1922 – December 27, 2015

Haskell Wexler, a two-time Academy Award-winning cinematographer and documentary filmmaker, passed away at 93 on December 27.

Considered one of the most influential cinematographers in history, Haskell saw his lens as an eye to the world with the power to promote global awareness and social justice. “One person has a responsibility not just for himself but for interrelationships with the existences of others and the world,” he once explained. This core belief was certainly apparent in his documentaries and many of his feature films.


Haskell was also the first active cinematographer to receive lifetime achievement awards from the American Society of Cinematographers, the Independent Documentary Association, and the Society of Operating Cameramen. He also has a star on the Hollywood Walk of Fame and was the first cinematographer in 35 years to be so honored. Additionally, the National Film Registry has preserved six of his films for being “culturally, historically, or aesthetically significant.” He was also an active Board member for the International Photographers Guild.

Haskell Wexler passed peacefully at his home in Santa Monica, California, in his sleep on December 27, 2015. He is survived by his third wife, Rita Taggart, an actress, his daughter Kathy, and his two sons, Mark Wexler, a producer and director, and Jeff Wexler CAS, a production sound mixer.

“An amazing life has ended but his lifelong commitment to fight the good fight, for peace, for all humanity, will live on,” Jeff Wexler CAS summarized. The Cinema Audio Society holds great respect and reverence for the unique and lastly contribution Haskell Wexler made to his craft and global community.

Vilmos Zsigmond
June 16, 1930 – January 1, 2016

Rekowned Hungarian-American cinematographer Vilmos Zsigmond ASC passed away January 1.

Vilmos was born in Szeged, Hungary, on June 16, 1930. He studied cinema at the Academy of Drama and Film in Budapest. In 1962, he naturalized to the United States and began his career in a photo lab.

Throughout the 1970s, he remained one of the most in-demand cinematographers, working for Robert Altman, John Boorman, Steven Spielberg, Brian de Palma, Woody Allen, Mark Rydell, and many others, creating such films as *The Black Dahlia, Close Encounters of the Third Kind*, for which he garnered the Oscar, *The Rose*, and *The Long Goodbye*. By 2003, a survey conducted by the International Cinematographers Guild placed Zsigmond among the 10 most influential cinematographers in history. He worked until his 80s and even shot a number of episodes for FOX’s recent comedy, *The Mindy Project*, from 2012–2014.

Zsigmond was a member of the Board of Governors of the Academy of Motion Picture Arts and Sciences beginning in 2007. In 2012, Zsigmond, along with Yuri Neyman, co-founded Global Cinematography Institute in Los Angeles, California, with the mission to educate cinematographers, preserve and extend the role of the cinematographer.

He passed away in Big Sur, California, at the age of 85.

Vilmos Zsigmond’s contribution to his craft is immeasurable. His absence will be profoundly felt.
Karol Urban CAS MPSE is beginning the second half of Season 12 of *Grey’s Anatomy* for ABC and *Kingdom* for audience on DIRECTV at Westwind Media. Additionally, the suspense/thriller/comedy *Director’s Cut*, a film directed by Adam Rifkin, starring Missi Pyle and Penn Gillette that she supervised and mixed with Steve Urban MPSE, has sold out Slamdance and is getting additional screening days scheduled. It is slated to have its theatrical debut in February.

Mark Rozett CAS returned from a month in Beijing mixing *Majin: The Lost Legend* at China Film Group. He’s now putting the finishing touches on two Sundance docs—*We Are X* and *Gleason*.

After a well-deserved three weeks of holiday break, Steve Nelson CAS is happy to be getting back to work on Season 3 of *The Last Ship* (TNT), with his fantastic crew of Knox White and John Sheridan. The break was lovely and full of family and friends and many adventures, including watching his daughter be sworn in to the bar, visiting the LACMA Rain Room twice, seeing the fully restored Orson Welles masterpiece *Chimes at Midnight* at Cinefamily, enjoying a night at the theater, eating (too) many good meals, seeing a good print (Blu-ray) of Carl Dreyer’s magnificent *The Passion of Joan of Arc*, with a live vocal accompaniment by the Orlando Consort, specialists in polyphonic medieval music at the Music Academy of the West here in Santa Barbara, watching lots of screeners (thanks CAS!), and doing not quite enough cycling (you can’t have everything). It’s a good start and I wish you all a very good year!

Brendan Beebe CAS is starting *Big Little Lies* for HBO, with Dennis Fuller and Sean Byrnes. Jean-Marc Vallée is directing all episodes and understands the value of good sound! Always a treat!

Todd Grace CAS and Ed Carr CAS continue to be busy on Warner Bros. Dubbing Stage 2. Currently, they are mixing the hit show *Limitless* for CBS, Season 3 of *Sleepy Hollow* for Fox, and Season 6 of *Shameless* for Showtime. Prior to the holidays, they completed *Damien* for A&E and are looking forward to the Lionsgate program *Graves* for Epix in early 2016! They wish everybody a Happy New Year!

Aron Siegel CAS and crew of boom op Kurt Peterson and sound utility Chris Mills, finished 2015 with the start of Morgan Creek’s Tupac Shakur biopic: *All Eyez on Me*, directed by Benny Boom. Earlier, Aron and Kurt completed *Neighbors 2*, starring Seth Rogen, Zac Efron, and Chloé Grace Moretz for Universal. Lisa Piñero CAS mixed the Los Angeles days for the feature. With the help of boom op and CAS Associate Allen Williams, Aron also mixed the Savannah, Georgia-based Amazon TV pilot *Z: The Beginning of Everything*, starring Christina Ricci as writer F. Scott Fitzgerald’s wife Zelda Fitzgerald (directed by Tim Blake Nelson). Aron and Allen, with the help of utility Chris Mills, were additionally responsible for the Atlanta unit of MGM’s *Cred*. Thanks to mixer Damien Canelos for the bulk of the feature and some great work. Immediately before *Cred*, Aron Siegel, along with Allen and Chris, spent the summer months with director John Lee Hancock on the Weinstein feature *The Founder*, starring Oscar nominee Michael Keaton playing MacDonald’s founder Ray Kroc. Post mix is being done by David Fluhr CAS.

Kevin Hill CAS and the team at Studio Unknown have had a very busy summer and fall with some great new projects. Several films that we’ve recently mixed are receiving high ratings through various VOD and streaming outlets, including *Altered Minds*, starring Judd Hirsch and C.S. Lee, directed by Michael Z. Wechsler; *Unbranded*, a feature documentary where four young cowboys hatch an outrageous plot to adopt, train, and ride a string of wild mustangs 3,000 miles from Mexico to Canada through the wildest terrain of the American West: *A Year and Change*, starring Bryan Greenberg and Jamie Chung, and *This Isn’t Funny*, a Paul Ashton film, starring Ashton, Mimi Rogers, and Anthony LaPaglia. We are now gearing up this month to mix *The Force*, a film by Rafael Palacio Illingworth, starring Analeigh Tipton and Ben Feldman. We are also very excited to be mixing an eight-episode series called *In Search of Speed*, a TV special chronicling the men and women of the US ski team on their quest to conquer the Alpine World Ski Championships in Vail, Colorado, this year.

Gary D. Rogers CAS and Dan Hiland CAS are mixing the sixth season of *The Walking Dead* for AMC, the fourth season of *Arrow* for The CW, and the third season of *Turn: Washington’s Spys* for AMC on Dub Stage 1 at Warner Bros. Burbank.

The big news is that Lotus Post in Santa Monica has joined the Smart Post family, taking the name Smart Post West. Through the seamless transition, the facility was host to the domestic mix for the re-release of Werner Herzog’s *Queen of the Desert*, with Michael Perricone CAS behind the console in Stage A. Also in Stage A, Perricone mixed the charming indie *London Town*. On Stage B, Ken Polk CAS was busy mixing *The Land*, while the Fox series *Bones* continued its run on Stage B, with Larry Benjamin CAS and Kevin Valentine at the helm.

Gavin Fernandes CAS is finally cool in the eyes of his kids after being asked to mix 80 minutes of cinematics for *Quantum Break* at Game On Audio. After that, it’s the MOW *Disorderly Conduct* in Toronto, then back to Montreal for two feature docs. The feature film *Goon 2* is slated for April.

John Pritchett CAS and his crew, Dave Roberts, boom, and Shawn Harper, utility, recently finished the second season of HBO’s acclaimed series *The Leftovers*. Shot on location in and around Austin, TX, the series revolves around the aftermath of a still unexplained event when 2% of the world’s population suddenly disappears into thin air. Under the guidance of director Mimi Leder and writer/producer Damon Lindelof, the show stars Justin Theroux, Liv Tyler, and an amazing cast. Earlier last year, John and crew did several pilots including the much anticipated new series, *Westworld*, also for HBO.

Steve Morantz CAS had a busy 2015 with pilots, feature pickups and re-shoots, buying a new house, and a lot of day playing. He finished the year off mixing the Will Ferrell-Amy Poehler movie *The House*. He wants to thank ALL the mixers who helped him out: Beau Baker CAS, Brett Grant-Grierson CAS, Buck...
Robinson CAS, Jon Ailetcher CAS, Steve Morrow CAS, Steven Grothe CAS, David Kirschner CAS, Susan Moore-Chong CAS, David Husby CAS, Michael Piotrowski, and Mark Steinbeck. With him this year was Doug Shamberger, Anthony Ortiz, Adam Blantz, Scott Solan, David Fiske Raymond, Veronica Kahn CAS, Charles German, Sean Byrnes CAS, Craig Dollinger, Ben Greaves, and Mitch Cohn. Apologies if anyone was missed. He thanks you all!!! Looking forward to a busy 2016!

Eric Batut CAS will be mixing Power Rangers, a Lionsgate picture, with Dean Israelite directing and Chris Higgins boom operating.

Philip Perkins CAS is currently mixing Life After Life (PBS), having finished In Search of Justice (PBS) and the ballet docs The Propelled Heart and This One Then earlier this winter. The latter included two cuts from his 2013 music CD Mister Anyhow.

David Barr-Yaffe CAS is currently mixing the extended season of CBS/CW’s new one-hour musical comedy Crazy Ex-Girlfriend, with Aaron Grice and Kelly Ambrow on the stix. Special thanks to our playback peeps, Jeff Zimmerman and Veronica Kahn. Next up: Season 4 of ABC’s Mistresses.

Frank Morrone CAS and Craig Hunter CAS are mixing Criminal Minds: Beyond Borders at Westwind while Morrone and Bob Bronow CAS are mixing The Family at Westwind.

Dean Okrand CAS and Brian Harman CAS are currently mixing Modern Family (ABC), Life in Pieces (CBS), Galavant (ABC), Grandfathered (FOX), and Fresh Off the Boat (ABC). Switched at Birth (ABC Family) is coming back this spring, all at Smart Post Sound on Hollywood Way in Burbank.

Stéphane Bucher CAS has finished prep and is starting on Valerian and the City of a Thousand Planets (directed by Luc Besson). It will be the biggest movie ever been done in France.

Richard Lightstone CAS AMPS, boom operator Jeff Norton, and second boom/utility Jeffrey Zimmerman are on the Untitled Terri Minsky Project, with director Betty Thomas.

Steven A. Morrow CAS just wrapped up CHiPs, the feature film with boom operator Craig Dollinger and utility sound Kevin Becker. Craig and I are currently on Season 2 of Casual for Hulu.
Mark Rozett CAS at the Forbidden City in Beijing, during a “quiet time” break from mixing Mojin: The Lost Legend.

Michael Smith CAS is literally, on the light side at Disneyland’s Season of the Force media event in November.

Brendan Beebe CAS answering the call to mix American Horror Story: Hotel.

From left: Craig Dollinger (boom), Michael Kaleta, Steven Morrow CAS (mixer), enjoying some Emma Stone wrap candy for finishing up the La La Land musical.

The “crazy” kids (David Barr-Yaffe CAS with Aaron Grice and Kelly Ambrow) of Crazy Ex-Girlfriend enjoying a well-deserved break.

Stéphane Bucher CAS is pictured here with The A4Audio (rental company) on the last day before the six-month shooting of Valerian (directed by Luc Besson). It will be the biggest movie ever done in France.

Production sound mixer Robert Scherer CAS is mixing 2nd unit Bones at Fox Studios, now in its 11th season. Helping him out is Sue, our PA. The guy on the table didn’t want to be wired.

From left: Supergirl sound crew, boom op Colin Campbell, sound mixer, George A. Flores CAS, sound utility, Alexis Schafer (via FaceTime), and sound utility, Iris von Hase.

Michael Smith CAS is mixing 2nd unit Bones at Fox Studios, now in its 11th season. Helping him out is Sue, our PA. The guy on the table didn’t want to be wired.
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