Drumming in the Dark

CAS Quarterly
FALL 2006
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Welcome to the fourth edition of the CAS Quarterly, which is a smashing success. I would like to thank co-editors Peter Damski, CAS and Aletha Rodgers, CAS who is stepping down and a thank-you to David Bondelevitch, CAS, MPSE who will assume Aletha’s responsibilities. You’ve all done a terrific job!

It’s been a great year for the CAS as well. We completed the third seminar on Audio Workflow From Production Through Post Production and we will be releasing the first “white paper” on this subject before year’s end. Just a few weeks ago, CAS members and guests were invited to an exclusive tour of the spectacular new Warner Brothers Sound Facilities. Many thanks to Kim Waugh, Vice President Post Production Sound, and his staff for a wonderful evening.

The CAS Board of Directors completed the amending of the CAS By-Laws, which was passed unanimously by the membership—thank you to all who participated. We will be featuring a detailed look at the By-Laws in the Awards Edition of the next CAS Quarterly.

Speaking of awards, the 43rd Annual CAS Awards will be held on Saturday, February 17, 2007, at the Biltmore Bowl of the Millennium-Biltmore Hotel. That evening we will also be honoring Mr. Edward J. Greene, CAS with the Career Achievement Award.


I wish you all the very best for the holidays!

Sincerely,

Richard Lightstone
CAS President

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REMEMBER
Has your address changed? Do we have your current e-mail address? Please forward all contact updates to our office manager, Robin Damski, at casoffice@cinemaaudiosociety.org.

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<td>The 43rd Annual CAS Awards</td>
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<td>The Biltmore Bowl, Millennium-Biltmore Hotel, Los Angeles</td>
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We are entering the busy season at the Cinema Audio Society. Awards nomination forms are coming in, we are counting ballots for the proposed new By-Laws, planning the 2006 CAS Awards Dinner, and preparing for the elections of new Officers and Board members.

The first order of business in this edition of the CAS Quarterly is to announce and congratulate Ed Greene, CAS as the recipient of the CAS Career Achievement for 2006. Fred Tator, CAS contributes a biography of Greene and his many accomplishments.

We would also like to welcome David Bondelevitch, CAS, MPSE as a new co-editor of the CAS Quarterly. Bondelevitch is a freelance sound editor and re-recording mixer as well as an assistant professor at the USC School of Cinematic Arts. He is a Past President of the MPSE and is now very active on the CAS Board of Directors. We think that Bondelevitch’s emphasis on post production will have a positive influence on the magazine’s content. This edition sees the first contribution from Bondelevitch with What’s New in Pro Tools 7.2?

Aletha Rodgers, CAS paid a visit to an unusual post-production facility and contributes Studio 424 to report on what she found there. Rodgers is fast approaching the end of her run as co-editor of the CAS Quarterly and we would like to thank her for her many years of contribution, loyalty and hard work to help make this publication what it has become today. Rodgers will be sorely missed.

G. John Garrett, CAS contributes his Technically Speaking column, this time addressing RF interference in Ghostbusting 2006. Garrett also writes an interesting story about a recent production he was involved with in Drumming in the Dark.

Kudos goes out to David Hewitt, CAS on his induction into the TEC Awards Hall of Fame. You can read about it in the article contributed by Christopher Walsh.

The CAS Quarterly has come a long way in the last year with a big “Thank You” to the Ingle Group for helping to make this magazine what it is today. We have received very positive feedback from our membership, and we intend to continue to continuously improve this publication. Please feel free to drop us a line at casjournal@cinemaaudiosociety.org any time. We welcome your input.

Sincerely,

Aletha Rodgers, CAS
David Bondelevitch, CAS, MPSE
Peter Damski, CAS

FROM THE EDITORS...

Active
Bob Bronow
Steven D. Grothe
If you thought DTV was going to give you wireless headaches, the FCC just let pretty much anybody into our spectrum to wreak havoc. So now, more than ever, it makes sense to review some radio theory in order to get the most out of your wireless mics. After a week filling in on someone’s crew and chasing gremlins, the subject for this quarter’s article became obvious.

First, I have to start with the obligatory Einstein quote. He was being interviewed about this new thing they called “radio,” and here’s how he described it. “You see, wire telegraph is a kind of a very, very long cat. You pull his tail in New York and his head is meowing in Los Angeles. Do you understand this? And radio operates exactly the same way: you send signals here, they receive them there. The only difference is that there is no cat.”

With all the audio, video, and timecode transmitters on the set these days, that’s a lot of cat herding.

Sometimes when there are problems with radios they are interference problems. Yes, there are the shrinking spectrum issues, and just because your block 21 radios work at home doesn’t mean they work on the road. Always check for local TV stations, and tune as far away from them as you can. Sometimes video tap transmitters can cause a problem from direct interference. They are generally tuneable too; ask the camera folks to kindly change frequencies. You may have to tune as well. Most mixers have 4–8 radios on the cart [and sometimes in the bag!] on a job. Make sure your transmitters are tuned away from each other for minimum intermodulation problems. 400KHz is considered the minimum between transmit frequencies.

Another source of interference is from mixing, where two transmitted signals mix together in the circuitry of a nearby receiver, and the sum (or difference) of the transmitters, or the sum (or difference) plus or minus one of the two Intermediate Frequency oscillators in the receiver winds up as a) that receiver’s fundamental frequency, or b) the sum (or difference) of the receiver’s fundamental plus or minus one of the IFs!

Next, did you know your receivers can interfere with each other? Sometimes when there’s a problem, turn all the transmitters and receivers off, and power them on one at a time. If they all sound fine individually, you will have to physically move one or more receivers. There is a local oscillator or mixing product radiating into a neighboring receiver at just the right frequency to cause trouble.

OK, do you have all your frequencies sorted out? Now you want to get the maximum performance out of your radio system, and here are a few tips to help out. If the polarity of the transmit and receive antennas is the same, you will generally do better. So if the transmitter antenna is vertical, the receive antenna ought to be as well. In the theoretical world, where there are no reflections, having the TX and RX antenna polarity at 90 degrees difference will induce a 20dB loss in the received signal. That’s a lot. Since we’re working in the real world, almost none of the directly radiated signal ever gets to our receiver. Some is absorbed, and most bounces off all kinds of surfaces until it lands on your receive antenna. Every time the signal is reflected, it goes through a polarity change! So there’s not much way of knowing what polarity the received signal is. If you’re close to the transmitter, the rubber duckies that come with the radios often do just fine. If there’s a problem, rotate the antenna or receiver to a different position and see if that changes anything.

If you’re using outboard antennas and an RF distribution system, there are additional considerations. First, if there’s a TV station that’s causing gremlins, no amount of moving the antennas around is going to help. You may, in fact, have antennas that are too
good. Your rubber duckies may hear the actors just fine but not be very sensitive to the TV station, especially if your outboard antennas have much gain. Try that. One trick with directional antennas is to point them in some other direction [i.e., away from the TV station] to better hear your radios.

"I'm not going to have phase-related dropouts because I use diversity receivers," you might say. Diversity reception works because there is a voting circuit looking at the two antennas and choosing the one with the best signal. OK, where are your antennas? The best diversity system suffers if the antennas are in the wrong place. Manufacturers put two antenna jacks on the receivers, but that's not the optimal spacing for the antennas. You want your antennas to be spaced at odd-quarter wavelengths; 1, 3, 5 quarter wavelengths from each other. We know that if there's a phase-related dropout [where all the direct and reflected voltages add to zero] at antenna A, the likelihood of that happening at the same time at antenna B is astronomically low. Still it can happen that if the transmitted wave components add to zero somewhere, they will also add to zero at half-wavelength intervals. So if the instantaneous voltage is zero on antenna A and antenna B is 3/4 wavelengths away, the instantaneous voltage will be at a maximum there. I recommend 3/4 wavelength spacing over 1/4 because the antennas will have parasitic interactions with each other at 1/4 wavelength, distorting the patterns. My antennas are usually differing polarity too, one horizontal, one vertical. And no matter what kind of antennas you have, if you raise them a couple of meters above the ground your range will improve.
So you have a pair of great antennas, how are you feeding them? Generally, the smaller and longer your coax, the more line loss you will suffer, making your Binford 9000 antennas deafer than your rubber duckies in some cases. Use the shortest, largest coax you can manage. http://www.radiobooks.com/products/techinfo/coaxloss.htm shows a very good chart for various types of coax. Typical 75 ohm video cable found on sets [RG59] has a loss figure of 9.7dB/100 feet at 700MHz, so if you’re using your 6dB gain LPDA antenna with 50’ of RG59 you’re left with 1.15dB of gain over an isotropic radiator, about the same as your rubber duck! By contrast, 50’ of 9913 [3.6dB/100’@700MHz] gives you 4.2dB of gain with the LPDA, better than a dipole anyway. If you have to go a long distance, it’s better to remote the receivers and run audio cable back to the cart. I know one mixer who has a separate radio cart, bristling with antennas, loaded with Comtek transmitters and radio mic receivers, and a multi-pair snake running to the cart. If you have enough signal strength and are still getting hits, no amount of moving the antennas around will solve the problem. It’s not a signal strength problem, it’s something else!

In conclusion, even though you can plug ‘n’ play with your radios most of the time, there’s a little more to it than that. Since there are so many potential gremlins out there, when you have a problem, think whether you’ve made any changes in your setup recently, check batteries, think about local TV interference and other local transmitters [video village], and check your antenna connections. In theory it all sticks to the laws of physics, but in practice it can be, as Puddin’ Head Wilson said, “...one of the inexact sciences, like theology or beekeeping.” God knows.
Veteran Mixer

Ed Greene
to Receive the CAS Career Achievement Award for 2006

by Fred Tator, CAS

The Cinema Audio Society Board of Directors is proud to announce that Edward J. Greene, CAS will be this year’s recipient of the CAS Career Achievement Award. Greene will accept this honor at the CAS Awards on February 17, 2007, at the Millennium Biltmore’s “Biltmore Bowl.”

Ed Greene was born and raised in New York City. After attending Rensselaer Polytechnic Institute, Greene’s professional audio career started with a summer job in 1954 at Allegro Studios in New York doing voice and piano demos for music publishers. Two years later, the studio was doing full recording sessions. He was drafted in 1956 and served as recording engineer for the U.S. Army Band and Chorus in Washington, D.C. Upon discharge he co-founded Edgewood Studios in Washington. Some of his recordings are legendary and include Charlie Byrd and Stan Getz’ “Jazz Samba” and Ramsey Lewis’ “The In Crowd.”

In 1970, Greene came to California as chief engineer for MGM records and worked with Sammy Davis Jr., the Osmonds, Lou Rawls, etc. Many of these artists started doing television projects, so he slowly made the switch to television. He has mixed some of the most highly regarded music, variety and award shows as well as being the “go to” guy when it comes to doing live events for television like ER, Fail Safe and The West Wing Live. At last count, Ed has won 19 Emmy Awards. Some of his credits include Frank Sinatra’s Ol’ Blue Eyes Is Back and The Main Event, The Grammy Awards, The Kennedy Center Honors, Live From Lincoln Center, Great Performances: Dance in America, Barbra Streisand: The Concert, Carnegie Hall Live at 100 and The Academy Awards. He won a CAS Award in 2003 for the 2002 Winter Olympics Opening Ceremony.
David Hewitt, CAS founder and chief engineer of location recording leader Remote Recording, was inducted into the TEC Awards Hall of Fame at the 22nd Annual Technical Excellence and Creativity (TEC) Awards on Oct. 7 in San Francisco. Already an eight-time TEC Award winner, Hewitt graciously accepted the recognition of his peers in the professional recording industry with the TEC Awards Hall of Fame induction. Top engineer/producers Ed Cherney and Elliot Scheiner, both with ample experience at the console in Remote Recording’s Silver Studio and Polar Express trucks, inducted Hewitt at the ceremony, which coincided with the 121st Audio Engineering Society (AES) Convention.

“I’m not a spotlight kind of guy,” Hewitt allows. “I always shy away from that sort of thing. But it’s such an honor to be chosen for something like that from my peer group. I’m flattered to be put on the same list as Elliot Scheiner, George Massenburg, Geoff Emerick, people like that. That list is just incredible. The TEC Awards induction was a tremendous occasion, and one I never expected. Having been on the other side of that, I know the value of that kind of thing is that it gives people a chance to express their feelings toward people in their industry that they might not otherwise have. In the past, it’s given me the opportunity to show some of these people how much I thought of them and their work. To have that come back to me was very, very gratifying. It was just a tremendous occasion. I really enjoyed it.”

David Hewitt founded Remote Recording in the late 1970s after almost a decade at the helm of the New York–based Record Plant’s location recording division. He ultimately purchased Record Plant’s legendary Black Truck, crisscrossing the United States to capture musical performances on tape until that truck’s untimely demise in 1989. In 1990, Remote Recording debuted the Silver Studio, a Neve VR–equipped truck that records high-profile events throughout North America to this day. The Silver Studio continues a Remote Recording tradition dating to 1981: recording the Rolling Stones on their American tours that have yielded albums including Still Life and Stripped and the feature film Let’s Spend the Night Together. Most recently, the Silver Studio was on location outside New York’s Beacon Theater for dates on the Stones’ A Bigger Bang Tour, recorded and mixed by legendary engineer/producer Bob Clearmountain and captured on film by Martin Scorsese for an upcoming documentary.

“It’s still a lot of fun,” says Hewitt, some 35 years into his distinguished career. Seated in the Silver Studio outside the Beacon Theater, Hewitt and Clearmountain are pushing faders on the Neve VR as the Rolling Stones rehearse inside. “This gig, in particular, is really interesting,” he adds, “because they’re back into a small venue. There’s a different intensity to a small theater show. They’re right up there in your face. It’s great and I’m looking forward to it.”

Remote Recording is the definitive name in location recording, providing top-quality mobile solutions for the most demanding production requirements. From the Academy Awards to the Rolling Stones, seven-time TEC Award–winning engineer David Hewitt and his crew have brought professional and reliable service to the industry for more than 20 years. Remote Recording is proud to showcase the Silver Studio, a world-class mobile studio on 18 wheels with a client list that reads like a who’s who of the music business. This truck has been custom designed for Remote Recording and features the highest quality construction inside and out. In 2005, Remote Recording unveiled the Polar Express, a digital recording truck featuring two Yamaha DM 2000 consoles, 128 tracks of Steinberg Nuendo and 96 tracks of Pro Tools HD.

David Hewitt, CAS and manager Karen Brinton
Behind the walls of their Hollywood Hills home, John and Nancy Ross’s Studio 424, Inc., is comfortable, quiet and accurate. Ross said they opened the doors this past February (2006) in what started out as a... Wouldn’t it be nice to build a nice little home theater ... and turned into a two-year endeavor involving engineers, architects, plans and permits.

Ross said the home, on 3 1/3 acres, was the ideal spot for a studio with a dub stage 56 feet long and 43 feet wide.

Always upgrading, Ross said, “What we have in this studio are choices we think possible today.” Those choices include a Euphonics System 5 MC with 80 faders and the new 408 modules. Ross says it is a hybrid controller device, adding, “It is a nice combination between the icon type way of working and somewhat traditional way of working, which I’ve always been a proponent of. There are four Pro Tool HD 3’s on the stage, permanently wired into the console and controllable by the 5 MC. There are two Nuendo rigs and a third Nuendo PC used for monitoring and routing. The projectors we have are a Barco 2K DP-90, with its full 2K resolution picture playback with a Merging Technologies V Cube Hi Definition Source, and a Kinotone 3 5mm. There is a JBL three-way array controlled by a XTA speaker management system. It is basically digital the whole way through to the amp rack.”

Ross said, “At the end of the day, if you work on a project and do something, it has to be able to translate to Joe average theater. We’ve done some projects and taken it around and it really translates well. That’s the object of the exercise. If it’s fancy here and it doesn’t work well anywhere else in the world, what’s the point?”

Prior to building his studio, Ross had a company called Digital Sound and Picture with 60 full-time employees, four dub stages, 21 edit bays, Foley and ADR, that he sold to the 4 Media Group, which became the Ascent Group.

Originally from South Africa, Ross said he came to the United States 24 years ago doing live mixes for Diana Ross and numerous other acts. “At that time I became fascinated with the Fairlight System which was the first CMI (computer musical instrument). I met my wife, Nancy, and didn’t want to tour around anymore, so we opened up a recording studio (Wild Cat) based upon the new emerging technologies—which in the early days were—the MIDI’s and the Kurzweil’s and the Fairlight’s. We got known as the guys who understood that stuff.”

Then, Ross said the Fairlight Series 3 came out. “It was a little bit further along than the Series 1, and had a basic time-code trigger page which allowed you to fire off events to time code. For post production this is the perfect tool where, for instance, you could get a door close in at a certain value.”

by Aletha Rodgers, CAS
At the same time I was writing music for some film scores in this little studio we had, we were at a crossroads where we wanted to either do film composing or pursue the post-production side totally in computers. I had done five small features and was composing all the time, but it seemed it was a path well trodden, whereas the other didn’t seem like anyone had ventured down that path yet; at least it wasn’t obvious at the time. So we created Digital Sound and Picture based upon that philosophy. Looking back on it and what we had available at the time, it was very primitive, but different. We had the Dawns System and eight tracks of hard disk recording, and the Fairlight System could fire off everything out of RAM, but essentially the philosophy was, computers are the way to do this. Our facility grew and we got better at the craft and learned more and more and became exposed to more and more filmmakers and different processes, and what we didn’t know we figured out, and that’s how we came into it, from a very unconventional direction.”

Ross said the beauty of working in his home stage environment is he can take as long as he wants to do a mix until everything feels right. “This is what I want to do because I think these people have a great movie. We recently did a project, Take the Lead, with Rick Kline doing music and Adam Jenkins doing effects and myself doing dialogue. Van Wilder, I did with Patrick Giradee, and I just did a temp dub called Pride and Glory with Leslie Shatz. Right now we’re doing an HBO movie with him.”

John does the music and dialogue mostly, but currently is working on an animated movie where he is mixing the whole thing, because, as he says, it makes sense!

In this 6,500-square-foot studio, Ross said the idea was to build and make it absolutely world class where the facility should be the best anyone could find in town, if not better. “It’s wonderful. For instance, if we’re doing a playback for someone, when everybody goes home, where I can go have my supper, watch some TV, then come in here at 11 o’clock at night and start tinkering. There are many cases where I wake up very early, like at five o’clock in the morning and come in here and play at something, because something was bothering me; so I go in and figure it out. You are a master of your own time in your home. In a place where you go in and start and stop the clock, you’re not.”

Ross adds, “My belief is that the post-production world is essentially the ultimate cottage industry because of the power of what people can do today. I think you’ll see more and more home studios as time goes by.” •

From time to time CAS Quarterly has featured the opening of new dub stages. If you have a new studio, contact the editors at casjournal@cinemaaudiosociety.org and we’ll show you off!
arly last August I received a call from New Hampshire filmmaker Ron Wyman to record an off-Broadway African drumming show in New York. This sounded like fun, as I was a musician in my youth and have done a fair amount of live-music recording on its own and for picture. This was for a videotape to encourage investors to take the show to Vegas, bay-bee. In the end it was a challenge, an adventure and a learning experience.

First, I asked about the theatre, whether there were movable battens, any flying sets that moved during the show, dimensions of the stage and room, locations of any possible points from which to hang mics. That plan was quickly thwarted when I sent an e-mail to the person the director gave me, only to get a “Sorry mate, I can’t help you, I’m on holiday” reply. The guy couldn’t be bothered to tell me how big his stage was? Sigh. So I got the stage manager’s phone number and tried that. If you’ve ever tried to call a theatrical stage manager, you may know they never answer the phone. I think it’s in their contract somewhere. I left a couple of messages and got ready to punt.

It seemed to me that maybe a stereo pair and some spot fills might do most of the heavy lifting, with my favorite Blumlein pair at the foot of the stage for added “drum thunk” and stereo audience. The plan was to record on my Deva V with the Mix12 [which I’m beta testing] and give the cameras timecode slates and let them use the camera mics for scratch reference.

When the time came, I wound up putting every microphone I own and about 2,000 feet of cable into my car and driving to Manhattan. I had a full tank of gas, a plan and a secret weapon.

Once in the city I was anxious to see the venue, since I rolled in on day-of-show. The director and his second camera operator were preoccupied with new DriveStore drives for the Panasonic P2 cameras, maybe to build suspense. At any rate, we left for the venue around 4 p.m. and loaded into the building in midtown about an hour later.

When we came out of the elevator and opened the door on the theatre, you can imagine my surprise when I saw drums. On the seats. On all 375 seats. I knew my only hope would lie in my secret weapon. I turned to the director and said, “We have to record this in surround.”

Last spring, I bought a Holophone H2 single-point surround microphone for another Hi Def video project, and I’d packed it, along with a few hundred feet of snake, with my “traditional” condensers and boundary mics. I’m not sure if it was a prescient self-defense move...
or just a “what the hell, I own the thing” decision, but my day was about to become simpler and more elegant at the same time. The Holophone is a simulated head with eight discrete outputs. There are seven DPA 4060 omni capsules and a special low-frequency circuit that are available for recording. The mics are placed in Left, Center, Right, Right Surround, Rear [Dolby Digital EX] Left Surround and Top [IMAX] positions and you can record any or all outputs on your favorite multitrack recorder.

I found the actual stage manager [whose unanswered phone must have been on “vibrate” the whole time] and he was kind enough to wrangle the backstage scissor lift out to front and center for me. Since the Top and Rear channels were not of interest in this application, I turned the mic upside-down and used the yoke as a tie-off point, hanging the Holophone from its own cable, about 10 feet off the stage, and a foot or so from the front edge. I pointed the array slightly downward and secured the cable in the lighting grid. I then attached the eight pair snake and tied it off to the grid periodically, taking it to a side balcony that mostly contained amplifiers and dimmers, and a little spot for me to set up.

The house sound mixer and I got acquainted and I asked if he had the capability to make any particular kind of feeds. Immediately he offered an ISO feed of the vocal radio mics, and another mono of all the drums, so I said, “yes!” and brought him some female XLRs on the end of a duplex cable. I had two tracks available and I figured I would really need the vocals [“There are vocals in this show?” I thought, as the guy I’d emailed was still on holiday] and if there was some Holophone disaster, the drums might be a good bail-out source.

I plugged mic outputs into my Deva, mindful that the array was now upside-down and I’d have to reverse the Left and Right side patches. The Mix12 was very quick to set up; a single RS422 cable to the Deva and a 4pin DC input and it was in business. I set all the input trims pretty low, and sent all eight sources prefade to eight tracks, and created a 2-mix for tracks 9–10. As it turns out, I’m glad I set the trims low. With no rehearsal I had to rely on the Deva’s dynamic range and the fact that the DPA elements will take 134dB SPL before clipping. When the music started, it took me about two seconds to get all the Holophone trims to the minimum, and input levels were still hitting about -15!

It was often a loud show, with lots of interaction from the audience. It sounded great and the localization the Holophone provides was very nice. The additional vocal feed came in handy for the 2-mix, and it wasn’t hard to convince the director to do his final mix in surround. If the company succeeds in landing investors for a road show, I’m certain the surround playback will have played a big role in convincing them what a cool idea an interactive drumming show must be.
Pro Tools has changed significantly over the years. Its earliest incarnation, Sound Tools, was intended primarily as a tool for editing different takes in music mastering and functioned only as a two-channel system. The next version evolved into something resembling the Pro Tools that we now know, but was still intended primarily for music users, using four outputs instead of two. However, the technology began to catch on like wildfire in the post world, particularly with music editors, so Digidesign responded by integrating time code and picture references, and eventually more outputs. Later, Pro Tools had become virtually the de facto standard for post-production sound editing of all types. Digidesign was still not satisfied and continued to improve the program with an eye toward using Pro Tools for mixing as well as editing. In the post world, a lot of rerecording mixers were skeptical, but with the release of PT 7.2, it is beginning to look like Pro Tools is competitive with even the high-end consoles that cost many times more than a controller surface. In addition to the initial cost savings, controller surfaces are easier to upgrade with software plug-ins than a traditional console, which might need replacing entirely to remain competitive.

Obviously, there are advantages to staying “in the box,” meaning that you are now able to edit and mix in one big Pro Tools session, rather than using Pro Tools units as fancy playback dubbers and rerecording elements into another device (such as an MMR8). By staying in one session, you can keep backward compatibility in the workflow. In today’s mixing environment, this alone is worth its weight in gold. The ability to use the temp mixes or earlier versions of the film at any point in the process will completely change the way most dub stages work. In the old days, there was one major reason why pre-dubs existed: there just were never enough faders on the console to handle everything at once, so dialogue and effects were generally pre-dubbed onto a smaller number of tracks. Of course, this meant that those elements that were combined could not be remixed, at least, not without putting up the old units and redoing the pre-dub. So the workflow essentially moved in only one direction. Today there are many environments in which pre-dubs do not exist, most obviously television and low-budget features. In these cases, it might be a time issue, but also, contemporary consoles have a lot more inputs. With a controller surface, it is easy to have literally hundreds of tracks being controlled by only a handful of faders. Significantly, by not doing true pre-dubs, the workflow can move backward at any point. Of course, there are still advantages to spending time working only on dialogue or effects, but now there is no reason to marry the pre-dubs permanently by rerecording them onto new tracks.

With the never-ending loop of picture changes, temp mixes and test screenings that we see on bigger budget features, it has
become an increasingly important advantage to be able to keep the workflow as smooth as possible at all points in the process. Digidesign has realized this tremendous advantage and in the latest set of upgrades, has made significant improvements to the mixing functions of Pro Tools. Probably the most obvious changes are in mix automation. First off, they finally fixed groups so that they function like the VCA groups to which we are all accustomed. In the old versions of Pro Tools, groups were basically a bunch of tracks that were all locked to move together. This means that if you were mixing music, for instance, and wanted to bring the vocals down for a section, you had to ungroup the vocals, then mix that track independently, then re-group. Now, you can just move the individual fader. You can also use a group master fader to move all the members of the group. This signal flow would not function that way in the old versions. In addition, plug-ins can be grouped between separate tracks, so now if you want to change a parameter of an EQ or compressor, you do not need to copy it across all members of the group. Also, a new “Group Attributes” dialog allows linking of track volumes, LFE, mute, solo, input mode, automation mode and plug-in controls. Another “shout out” goes to pan grouping, a long-awaited upgrade. In addition to this, there is now a “preview automation” mode, which allows you to suspend automation, then “punch in” the automation while rolling. It is also no longer necessary to stop rolling when using...
Perhaps the single most exciting change for mixers is the real-time display of automation changes. Many mixers have become accustomed to using the Edit Window monitor as a moving cue sheet. Now you will not only see which tracks elements are on, you will also see the level of both the current and previous automation pass at the same time, so you can quickly match out of a pass. (My only beef with this is that when you display automation, you cannot see the region name, so it does not function well as a cue sheet. In fact, I wish they would allow you to change the font size on the region name, so myopic eyes can choose to see more of the name, at the expense of less of the waveform.) Automation mode improvements include the addition of “Touch/Latch” mode, which puts faders into touch mode, but all other parameters into latch, so that if you change a parameter on a plug-in, for instance, you no longer have to keep a finger on a controller during an entire pass. Trim mode now gets its own Playlist, which allows it to be changed separately from the underlying automation passes. Nudging of tracks across the controller surface can now be done anywhere. Once restricted by the ends of the consoles, now a mixer can put anything anywhere. Also, default EQ and Dynamics can be user-defined and called up with a single click. Pro Tools can now be used as a digital dubber as well, with Destructive Punch Mode, mimicking an MMR8.

Changes are not limited to mixing; there have been significant improvements in the use of video in the program. It is now possible to scroll both backward and forward on the picture, something that did not work in earlier versions. Since the Mac OS has always included QuickTime functionality, it is odd that this upgrade took so long to implement. Pro Tools now allows multiple video tracks (although it can only play one at a time) and allows simple video editing within a track. This one worries me a bit, as users will be tempted to digitize only a small section of a new reel and edit it in themselves, when in that case it would be almost impossible to notice a problem on a delivered picture file. (Unfortunately, we all know that picture editors and assistants all too frequently forget to mention a change, or do not realize that it means an audio change, or an Avid output has some technical problem that is only noticed when things are out of sync for a sound editor.) The video window can now be resized to any size you want. This is great if you are working on a single monitor (don’t you love cutting while on an airplane?) or if you want to make use of a small picture while working with multiple windows.

For dialogue editors, Pro Tools now works with multi-channel field recorders in a much smarter and more effective way. As long as the tracks were properly labeled in the field, Pro Tools will now allow almost instantaneous change to alternate audio channels from the same take. Metadata also follows from field recorder through Avid and...
into Pro Tools invisibly. Menu commands have also been reorganized. This may be a little confusing at first for longtime seasoned users, but in reality, they are much more logically organized for someone learning the program for the first time. Contextual help as well as contextual menus have also been added. One of the coolest editing changes is that fades can now be edited like a normal region, so you can click and drag to move a cross-fade, and if you try to move the fade past the end of the media, you no longer get the annoying dialogue box. Shuffle Mode can be completely locked out, so there is no danger of accidentally sliding everything on a track out of sync. “Snap” mode allows you to quickly move one region up against another, more like Avid’s sound editing tools.

Upgrades start at $199. Considering that this is a major upgrade, the price is more than fair. Unfortunately, LE users who have DV Toolkit will also need to upgrade to DV Toolkit 2 in order to retain time code functionality. Also, Digidesign recently released upgrades that are compatible with the new Intel-based Macs. All in all, Pro Tools 7.2 is a necessary upgrade that will prove indispensable for post-production sound professionals.
Steve Bedaux CAS has had the good fortune to be asked to mix on several high-profile interviews. Most recently, Steve mixed and supervised Diane Sawyer’s Tom Cruise exclusive interview for ABC’s *Primetime Live*. Steve also mixed NBC’s *Dateline* interview with Britney Spears and Matt Lauer. Just back from Costa Rica, Steve supervised his team of mixers including Jeff Adelman, Joe Beachy, Erik Meiselman along with additional local mixers, for *Body of War*; a pay-per-view ultimate fighting championship series.

Thomas Causey CAS is currently working on *I Now Pronounce You Chuck & Larry*. He completed *Georgia Rule* and *Empty City*.

John Rodda CAS has been at home enjoying canal boat holiday and DIY duty for a couple of months during a very warm and pleasant British summer. Much of August was spent prepping and shooting the *Little Britain Christmas Special* for BBC Television. Next, he’s off to Prague in November to shoot *Babylon AD*, a Fox feature four weeks before Christmas, followed by about 15 weeks in the new year.

Jon Ailetcher CAS writes: Dave Hadder (Boom), Steve Arcabascio (Utility) and I finished Season 2 of *South of Nowhere* for Noggin and now Steve and I are joined by Boom Operators Chris “CQ” Quilty and Knox White on Season 3 of *Unfabulous* for Nickelodeon.


Mathew Price CAS here in New York. My Boom Op, Paul Koronkiewicz, and Utility, Timothia Sellers, and I are getting ready to finally finish *The Sopranos* in February after seven seasons and nine years. Also, look out for *The Savages*, an indie with Philip Seymour Hoffman and Laura Linney. After that, who knows?

Thomas Brandau CAS with James Eric and Jeremy Brill are on *The Nine* for Warner Brothers/ABC Television.

Darryl Linkow CAS continues field audio mixing assignments for *Entertainment Tonight* and *The Insider* at Paramount CBS Domestic Television, as well as assignments for *Talkshow* with Spike Feresten for Fox TV. Also, look for Darryl in front of the camera on *Talkshow*, having been cast in several roles on the show!


Brett Grant-Grierson CAS and crew, Kevin McClellan and Gary Boatner, picked up the third season on NBC’s *Medium*. It’s nice to have a steady gig and I’d like to extend thanks to Paul Lewis on *The Unit* and Jim Thornton on *Ugly Betty* for sharing their second unit work with us.

Andrew Garrison CAS is working as the location mixer/recordist for the Texas shoots for Roger Weisberg’s documentary, *Money and Medicine*.

Danny Michael CAS adds: I finished up *Music & Lyrics* by directed by Marc Lawrence, starring Hugh Grant and Drew Barrymore. We had some additional days of shooting on Martin Scorsese’s *The Departed* which was just released. In August I was Austin, Texas, bound for the Untitled Kimberly Peirce Project, which wrapped up in mid-October. I had a nice visit with John Pritchett CAS while down there.

Richard Branca CAS from Sony Pictures Studios reports … Kevin O’Connell and Greg Russell CAS recently completed *Deja Vu* in the Cary Grant Theatre for director Tony Scott. Jeff Haboush CAS and Bill Benton CAS are finalizing Nancy Meyer’s *Holiday* in the Kim Novak Theatre. Gary Bourgeois CAS, Rick Kline and Beau Borders have just completed *The Nativity Story* for director Catherine Hardwicke in the William Holden Theatre. Rusty Smith CAS and Bill Freesh are currently mixing HBO’s *Rome* as well as *Kidnapped* on Dub Stage 6. Carlos DeLarios CAS on Dub Stage 7 is working on *News* on Dub Stage 11, Alan Decker CAS and Mark Linden are mixing *Justice*. Alan is also working on *Close to Home* with Jon Wakeman on Dub Stage 11. Wayne Heitman and John Boyd are on Dub Stage 17 where they are mixing *Medium* and *Runaway*. On Dub Stage 12, Nello Torri CAS and Gary Alexander are presently mixing *Bones*, *Big Day*, and *Las Vegas*.

Brad Harper CAS just wrapped production in North Carolina on *Fall Down Dead* from New Films International starring David Carradine, Dominique Swain and Udo Kier. Brad is now back in Dallas helping out Darrell Henke with second unit and additional photography on the Season 2 of *Prison Break*.

Ron Bochar CAS spent the beginning of this year mixing Allen Coulter’s *Hollywoodland* and since May has been prepping the sound and temp mixing *Perfect Stranger* for James Foley, as of this writing up to temp number 6.

Douglas Tourtelot CAS and his crew finished the *Smith* pilot for John Wells and CBS and then went on to do the feature *Movidas*, slated to be released early next year. Also keeping busy “between projects” with some nice commercial clients. Doug has had...
the pleasure of working with Misty Conn, Kevin Becker and Mick Davies on the booms and Damon Harris as a fine utility. Thanks guys!

**John Pritchett** CAS and crew, Dave Roberts and Kelly Doran, just finished *There Will Be Blood* for Paul Thomas Anderson and Paramount, shooting in the high desert of west Texas and the coast of California. Based on the novel by Sinclair Lewis (*Oil*), Daniel Day Lewis plays a turn-of-the-century oil wildcatter and his slow decline into insanity. John et al are now in Rhode Island on Peter Hedges’ (*Pieces of April*) project, *Dan in Real Life* for Disney, with Steve Carrell and Juliette Binoche.

**Tim Cooney** CAS is mixing *Raines* starring Jeff Goldblum. The Boom man is George Scott and Cable man is Sterling Moore.

**David M. Kelson** CAS finished *The Reaping* for Warner Bros. in September. He is currently shooting a comedy at Paramount with Owen Wilson called *Drillbit Taylor*.

**Robert Anderson** CAS and Dennis Fuller say ALOHA! to you all from the third season of *Lost* on the beautiful island of Oahu. It’s tough but rewarding.

**Gary D. Rogers** CAS and Dan Hiland CAS are working on the sixth season of *Smallville* and the first season of *Studio 60 on the Sunset Strip* at Warner Bros. Burbank Dub Stage 1.

**Steve Morantz** CAS just finished up seven months on *Entourage* for HBO with booms Aaron Wallace and Mitch Cohn. He is now shooting a pilot for HBO called *In Treatment* in early November. In between, Morantz is keeping busy with commercial work.

**Gavin Fernandes** CAS has been busy mixing the features *Puffball* and *Guide de la Petite Vengeance* at Technicolor-Modulations as well as *Dinolab* for Discovery.

The Universal Studios Sound Department has been busy working on the following feature and television business: Feature film mixing projects at Universal Sound have included Chris Jenkins and Frank Montano temp mixes for *August Rush* and pre-dubs and final mixes for the graphic novel epic *300* with director Zack Snyder. Andy Koyama and Chris Carpenter recently completed *Deck the Halls* with director John Whitesell. Gregg Landaker and Peter Reale and Elliot Tyson wrapped Universal’s spy drama *Breach* with director Billy Ray.

On the Universal television stages, Roberta Doheny and Robert Edmonson CAS are currently mixing *Criminal Intent* and *Ghost Whisperer* in
Studio 1. Bill Nicholson and Tom Meloeny CAS are mixing Law & Order: SVU and Law & Order in Studio 2. In Studio 5, Gerry Lentz CAS and Richard Weingart wrapped mixing 13 shows of Eureka and are currently handling mixing chores on House, Crossing Jordan and the breakout hit series Heroes. Michael Olman CAS and Kenneth Kobett CAS have their plate full mixing Desperate Housewives, 24, and Battlestar Galactica in BluWave’s Studio B. They and the facility recently won the 2006 Technical Excellence & Creativity Award for Television Sound Production on the hit series 24. Our sitcom mixers in Studio A, John Cook and Peter Nusbaum, continue to mix various half-hour single, multicam, and pilot projects on their plate including Scrubs and The Office.

Tom Regal CAS and Universal Studios Sound Restoration group in BluWave continue to be busy. Lead mixer John Blum is finishing The Moon Is Blue (1953) in Mix G, an Otto Preminger film being restored for the Academy Film Archive. Leon Smith is currently touring the 1940s in Mix D after finishing Great Man’s Lady (1942) and moving onto No Time for Love (1943).

Philip Perkins CAS has been mixing the Amelia Earhart special for National Geographic’s Undercover Histories series, as well as numerous smaller projects.

Lori Dovi CAS, production mixer, wrapped the sci-fi thriller Carriers for Paramount with Mathew Halbert and Misty Conn booming. The film was shot in the beautiful state of New Mexico. This was also the maiden voyage for Lori’s new Aaton Cantar.

Joe Foglia CAS, Mixer, Kevin Santy, Boom, and Anna Wilborn, Utility, are on Season 6 of Scrubs. Thank God!

Fred Ginsburg CAS was a guest speaker and conducted a seminar on production sound at the annual convention of the American Motion Picture Society held in Las Vegas Oct. 10–14. His company, Equipment Emporium (a.k.a. VideoEditSystems.com), is also involved in the design and marketing of a new, turnkey PC computer NLE system intended strictly for the AVID and AVID Liquid software platforms.

Mixer Steve Bowerman CAS, Boom Op Tom Thoms and Utility Jeffrey C. Hefner are well into their third season on CBS’s NCIS. We have a combined age is 165 years and the maturity of three 16 year olds, a requirement for episodic television.

Eric Batut CAS is mixing on Fantastic Four 2, The Rise of the Silver Surfer for Fox. Directed by Tim Story. Boom Operator is Kelly Zombor and Sound Assistant is Candice Todesco.
Pete Elia CAS is dubbing on Stage 1 at Westwind for the series *Day Break* and recently completed the TNT pilot *Heartland* and the Disney Channel movie *Return to Halloweentown*. Completed summer series included *Kyle XY* and *Three Moons Over Milford*, both for Touchstone Television.

Richard Lightstone CAS is on the Todd Holland, Fox Studios, ABC pilot of *Miss/Guided*, with his able crew of Gabe Cubos on Boom and Ronald Wright on Second Boom. After that, waiting on that proverbial ‘Green Light’ for a couple of features.

It’s been a good year in Texas. Mixer Stacy Brownrigg CAS, Boom Op Thadd Day, and Utility Shawn Harper started the year doing the *Friday Night Lights* TV series pilot with Peter Berg. They then went on to *The Hitcher*, starting in Austin and wrapping in Santa Fe, N.M. This was our third show for Michael Bay’s Platinum Dunes. We’ll finish out the year working on the *Friday Night Lights* TV series back in Austin, Texas.

Hi all! Me and my crew of Roger Stevenson and Kris Wilcox had worked on two films released this year, *The Kid and I*, directed by Penelope Spheeris, and *Feast*, directed by John Gulager, which was also the subject of Project Greenlight last season. I also helped out Spike Jonze on a couple of commercials with help from Mark Fay. Best wishes ... Larry Scharf CAS.

It has been very busy in the Southeast. It has been several years since we’ve seen this much activity. I, Jeffree Bloomer CAS, have had to split up my regular crew to help other mixers crew their shows. I started in July doing Ep. 401 and 402 of *One Tree Hill*, then mixed the feature *Patriotville*, then a Touchstone pilot called *Army Wives*, and presently am on a Rouge Pictures feature called *The Strangers*, all this without a day off. My regular Boom Op Tony Cargioli started with me on “The Hill,” stayed on for two more episodes Booming for Mike Rayle, then moved over to *Death Sentence* with Jonathan Gaynor CAS. Tim Cargioli, my third and co-mixer for four years on “The Hill,” has followed me booming all my shows, while we’ve mixed and matched thirds between the seven or so shows currently filming in the Carolinas. All in all, it has been a good year in the East, and we all sincerely hope all the unions and guilds get their new contracts signed without any strikes or holdouts. God bless all my friends throughout our country, and may it always sound great!

Douglas Axtell CAS and Ben Wienert are on *Brothers & Sisters* for ABC. We encourage all of you working in television to work a four-day week and to vigorously object to wide and tight shooting as the norm.
Roger Pietchmann CAS writes: I’ve done Dexter for Showtime with Kraig Kishi and Russell Macabee and am now on Dirt [seems I’m into the D’] for FX network with Scott Edelson and again Russell Macabee. Another “D,” our daughter Devin is working at the standard hotel where we shot a few weeks ago. Andrea is busy with school auditions, and selling her mom’s house. Let’s have hope for 2007!

David Barr-Yaffe CAS is no longer Lost in Hawaii and has moved to Burbank to mix JJ Abram’s sister show, What About Brian, with Tim Salmon and Jessy Bender on the stix.

I just wanted to let you know that Kevin Valentine and I, Larry Benjamin CAS, are working on two shows this fall: Shark with James Woods on CBS and Standoff with Ron Livingston on FOX. Both shows are one-hour episodics. We’ll soon be mixing a pilot called Amped. We’re working out of Novastar Post in Hollywood mixing on Digidesign’s ICON console. We work with Smart Post Sound in Burbank who does the editorial on Standoff and Wilshire Editorial who does the sound editing on Shark.

Brian Riordan CAS, owner of Levels Audio, acquired the 13,000 sq. ft. former Birns and Sawyer building located at 1026 N. Highland, and, in July 2006, opened a brand-new concept in post production, the HD Super Boutique. Designed by Riordan in conjunction with architect Peter Grueneteen (NonZeroArchitecture), the new fully HD/5.1 facility encompasses five Digidesign ICON–equipped 5.1 dub stages, an ADR/Foley stage, three audio editorial suites, six HD online bays, two visual effects suites, a Central Machine Room, two large kitchens and lounges all with private, secured parking.

Elmo Ponsdomenech and Joe Earle CAS are busy keeping up with Showtime’s Dexter, Season 2 of Sleeper Cell, The Sarah Silverman Show, USA’s Monk, and ABC’s hit Ugly Betty.

Paul Ledford CAS has just wrapped on Ocean’s Thirteen for director Steven Soderbergh with Randy Johnson on Boom and Ross Levy in the Utility position.

NYC Rerecording Mixer Matt Foglia CAS has been keeping his surround channels and HD decks busy. He finished a concert documentary for Paul McCartney, The Space Within Us, which aired on A&E and is available on DVD. He also worked on the latest DVD for Coldplay, Live in Toronto, which should be out this winter. Thrown in were some cinematic spots and trailers along with some SD stereo mixing for ESPN’s World Series of Poker. Interestingly, Matt’s been doing single pass 12-channel audio relays to PostWorks’ new HD Cam SR decks for NBC’s 30 Rock. Watch out for the 4-frame input delay, he warns.

At Larson Studios in Hollywood, Sherry Klein CAS and Fred Tator CAS are mixing Jericho, which was picked up for a full season on CBS. They have also completed the sixth season of The Shield for FX and will be starting the seventh and final season of
The news is that Steve Nelson CAS, accompanied by Roger Stevenson and Frank Bradley, have ankled, (I love to saying that) Season 2 of Ghost Whisperer to return to feature world with Live Free or Die Hard (a.k.a. Reset, a.k.a. Die Hard 4). We’ll be wreaking havoc in and around L.A.—we’re back from Baltimore—until February or so.

Mark Weingarten CAS says: Hello fellow friends in sound. It’s been a busy year for myself and my crew: Lawrence Commons (Boom), Mark W. Fay (Utility). After finishing up The Santa Clause 3 in early 2006, we did a couple of pilots. One for Big Day, which was picked up. We went on to that, then onto the Untitled Allan Ball Feature, and now we are off to New Orleans to begin David Fincher’s The Curious Case of Benjamin Button.
Mr. Fay, who we unfortunately can’t take with us, is going to join mixer Pavel Wdowczak CAS as the Boom Operator on Wes Anderson’s film The Darjeeling Limited, in India. Upcoming, looking forward to hearing the mix that Paul Massey CAS has just completed of For Your Consideration, the Christopher Guest film we did last year.

I’m on The Yellow Wall Paper in Georgia, directed by Logan Thomas, and Elsewhere in Indiana, directed by Nathan Hope. Both films with Boom Operator Jeff R. Thompson. Thank you and best wishes. Peter Meiselmann CAS.

Stephen A. Tibbo CAS completed the pilots for Heartland and Lipshtiz Saves the World early this fall, and recently took over Season 2 of Ghost Whisperer. John Fors and Dan Lipe are booming.

Dave Fluhr CAS and Myron Nettinga recently finished Andy Davis’ The Guardian and Paramount’s Barnyard for director Steve Oedekirk. Their current project is The Lookout for Spyglass/Miramax, directed and written by Scott Frank. They will be starting up the first Disney/Pixar animated collaboration, Meet the Robinsons, in November.

Peter Damski CAS has been the production mixer on the new CBS show The Class. The show is filmed at Warner Brothers in Burbank.

In England, Dave Humphries CAS has been location ADR recording for Alfonso Curon’s film Children of Men in Thailand and is Foley editing on True, True Lies with director Eric Stiles, and has just started recording and fitting Foley for ITV’s Wild at Heart Series 2. He’s soon to begin his location ADR recording again for Ch4’s Shameless Series 4, in Manchester.

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John Coffey CAS writes: Although I “retired” from sound mixing to work full time at Coffey Sound, I recently needed some quick hours to stay in the IA. So I went out as a third person on daily calls for three weeks. It was an eye-opener to work with so many sound crews in a short time. The hands-on experience was invaluable in keeping me educated with the current equipment. Unfortunately, the long-hour days never change and I won’t miss that. My public thanks go to James Mace, Todd Russell and Donovan Dear CAS on *CSI: Miami/Buck Robinson* CAS and Debbie Pinthus on *Standoff/Steve Halbert* CAS, Kevin Becker and Gregorio Frazier on *Heroes/Scott Stolz* CAS, Don Zenz and Rene Defrancesch on *The O.C./Peter Bentley, Scott Stolz* – and Carrie Weitz on *Big Love/Brian Simmons* CAS and Jeff Erdman on *1408/Paul Marshall* CAS, Steven Grothe, Dave Parker, Aaron Wallace and Jennifer Winslow on *Bones/Bill Gocke* CAS and Todd Overton on *What About Brian/Tim Cooney* CAS and Tim Salmon on *Raines/Beau Baker* CAS and Raul Bruce on *Grey’s Anatomy* … you are all consumate pros.

Ed Moskowitz CAS contributes: After finishing *Criminal Minds*, we took off the summer except of course for working on the revision of the CAS’ By-Laws. Then went to work on *Smith* for CBS and have the dubious honor of being on the first show of the season to have its plug pulled. Now I have just completed the *Side Order of Life* pilot for Lifetime Television. Then we will see what is up after a New Year’s trip to Hawaii.

Bob Israel CAS reports a busier than usual summer and fall commercial production schedule. A recent project for Gartner Productions/Movielink featured interviews with directors Dennis Hopper, Michael Apted, Katherine Hardwicke and Garry and Scott Marshall. All very talented folks with some interesting things to say.

After spending the summer on the ABC family drama *Lincoln Heights* and starting Season 6 of NBC’s *Crossing Jordan*, the team of Kenny Fuller CAS, Tom Payne and Jaya Jayaraja have moved on to Season 1 of *Heroes*.

Nicholas Allen CAS and his crew, Ron Wright and Chuck Homyak, are working away on *Justice*, a Bruckheimer TV/Warner Television procedural for the Fox Television Network. The show is a one-hour court drama shot on Panavision Genesis HD. My 744T’s (2.0 direct to DVD-Ram) backed up by Metacorder are capturing all the fast-paced dialogue with headroom and tracks to spare. •

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The picture attached is from Employee of the Month, filmed in New Mexico in February. From left: Robert Sharman (Boom), Zach Sneezbe (Utility), Steven A. Morrow, CAS (Mixer). Photo courtesy of Steve Morrow, CAS

Kevin Sands, CAS on the set. Photo courtesy of Kevin Sands, CAS

Roger Stevenson going big on “Norbett” — DreamWorks, spring 2006. Photo: Steve Nelson, CAS

Before-and-after shots of the CAS By-Laws Committee. We lost half of Ed Moskowitz, CAS and found David Bondelevitch, CAS. Photos courtesy of Ed Moskowitz, CAS

ON LOCATION

Emmanuel Clemente, CAS (in orange), in a light moment with TVC director Paul Soriano in a TV commercial shoot (Philippines). Photo courtesy of Emmanuel Clemente, CAS

Kevin Sands, CAS visits John Coffey, CAS at Coffey Sound. Photo: Steve Eagle

We have a new little brother, Nate (a.k.a. Prince Eric), for our daughter Grace to play with... Photo: Pete Elia, CAS

CONGRATULATIONS

David K. Grant, CAS mixing “Bathroom Diva’s” opera dynamics keep you busy.

Rerecording mixer Mark Rozett, CAS dances with his new bride Jessica at their “hippie wedding” in Pacific Palisades, Calif. Photo courtesy of Mark Rozett, CAS