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Serving a large group of your peers as a volunteer can be a consuming task at times and I am thankful to everyone for all of their time and efforts. Every one of your elected executives and Board members, [including the former Presidents who now hold seats on the Board to lend their expertise to the mix], maintain their active roles in their own jobs, yet respond when called upon to lead the Cinema Audio Society. These responsibilities can at times stretch the boundaries of people’s experience and knowledge.

Multi-tasking is one of those easily tossed around phrases that are used as a catch-all by many people. The dictionary defines it as: “multi-tasking” [noun] the simultaneous management of two or more distinct tasks by a computer. Although we would not be considered ‘computers’ by any stretch of the imagination, the way we often work has been described as multi-tasking.

Throughout our daily work assignments, we are called upon to manage two or more distinct tasks at a time. Whether we are working in post-production or in production, the time will come when we will be called upon to manage two distinct tasks simultaneously.

As our technology progresses many routine job functions become condensed and then we are asked to take on another job duty and all of a sudden we find ourselves having to ‘multi-task’ our way through the day. The Board of the CAS has had to deal with many issues, tasks, and responsibilities for you, our members. This term the Board reached a consensus on a new dues structure for the upcoming year. In making this decision, we took into account all of the increased costs necessary to keep our CAS functioning to everyone’s satisfaction. We have also made the commitment to continue with our Pay Pal access to assist our membership in meeting their responsibilities.

The CAS Board is dedicated to the advancement of sound through knowledge and education. We had to reschedule our “What Happened to My Mix” seminar until October. We want to thank all of the members and guests that did RSVP. We know that the rescheduling will help us to ensure that the seminar will offer insight into that very important topic.

The Board has started planning our own 44th Annual CAS Awards which will be held at the Millennium Biltmore Hotel on Saturday, February 16, 2008.

The Board of Directors is working toward expanding the CAS screening privileges as we approach awards season. Heartily congratulations to all of the current Emmy nominees, and we wish all of you the best of luck as the ceremony gets closer.

We hope you like what we do for you and continue to earn your respect.

Regards,

Edward L. Moskowitz, CAS
president@cinemaaudiosociety.org

To educate and inform the general public and the motion picture and television industry that effective sound is achieved by a creative, artistic and technical blending of diverse sound elements. To provide the motion picture and television industry with a progressive society of master craftsmen specialized in the art of creative cinematic sound recording. To advance the specialized field of cinematic sound recording by exchange of ideas, methods, and information. To advance the art of auditory appreciation, and to philanthropically support those causes dedicated to the sense of hearing. To institute and maintain high standards of conduct and craftsmanship among our members. To aid the motion picture and television industry in the selection and training of qualified personnel in the unique field of cinematic sound recording. To achieve for our members deserved recognition as major contributors to the field of motion picture and television entertainment.
they shoot... he scores

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The dog days of summer are coming to a close and many of us are back to work for the fall season to come. At the CAS, we have been busy planning the CAS Awards for January 2008, and we are working on setting up some great seminars. The summer edition is usually our lightest in content but we think we have some interesting features to share. In the Ben Patrick, CAS article “Thoughts on Failure at The Office,” he discusses the daily challenges that confront the sound crew on the hit comedy. Paul Vik Marshall, CAS shares some tips on working on high-definition productions in “High-Definition Cameras and How They Have Changed the Way We Work on Sets.” Finally, co-editor Peter Damski, CAS shares a little insight into why we do what we do in “Why We Mix??” Our regular columns include a piece from G. John Garrett, CAS on acoustical treatments in his “Technically Speaking” column. The “Been There, Done That” and “Lighter Side” columns are bursting at the seams with the largest number of submissions ever.

Co-editor David Bondelevitch, CAS, MPSE has decided to move on and we are in search of a new co-editor for the CAS Quarterly. This is a labor of love and completely voluntary. We are seeking an individual who comes from the post-production disciplines. It is not necessary for this individual to live in Southern California. Duties include sharing the writing tasks and editing but most importantly, the desire to come up with items of interest for the post-production community. If you have any interest in joining the editorial team of the CAS Quarterly, please contact us at CASJournal@cinemaaudiosociety.org. We wish to thank Bondelevitch for the many hours he has contributed to the cause. He will continue to assist with the editorial duties until a suitable replacement can be found.

We hope you continue to find the CAS Quarterly entertaining and informative. Please feel free to contact us with any story ideas or comments on past articles. We’d love to hear from you.

Peter Damski, CAS and David Bondelevitch, CAS, MPSE

NEW MEMBERS

Active
Liam Lockhart
Michael Krikorian
Alex Lamm
Tara A. Paul
Charles E. Slemaker
Harry Snodgrass
Richard B. Larimore
Mark Linden

Student
Sheraton Toyota

FROM THE EDITORS...
no noise is good noise.
We’ve all been on locations where we’d love to throw the person who chose the location out the window. That may improve some aspects of the shoot, but not the sound. Obviously engaging the location person early on to point out problems will help. Turning off machinery, telephones, noisy HVAC and the like often takes coordination with local building maintenance, and the sooner someone can determine where the switches/breakers/necessary people are, the better. On dramatic films there is often the possibility of coordinating with the production designer and set department for help in a couple of areas. Carpeting and rugs on the floor are helpful as reflection-stop-pers that can be in the shot.

Sound studios are built for great sound. They often have a “live” end and a “dead” end, the acoustics are tunable, there are few if any parallel surfaces, the floor and walls are isolated from the rest of the world. What kinds of rooms do we get to make films in? Usually square, plumb, opposing walls, not enough furniture or drapes to break up standing waves, often with sounds transmitted through walls and floors right to our set. In order to really soundproof a room, you need two things: mass and isolation. Unfortunately, we don’t get to add mass to the walls or isolation to the architecture either but you can reduce reflected sounds to the point that the sound at the mic is much more coherent than before, and intelligibility goes up.

From studying speaker enclosure designs as a kid (just try and tell me you’re not a geek too) I learned that if you put insulation on three of the six surfaces, there would be no standing waves inside the box. Scale this idea to any box (room) and you can make any clangy, tanky room sound decent to great. You probably won’t make half the surfaces completely dead, but the more you do, the closer to zero standing waves you’ll be.

The lowly furniture pad has become the sound mixer’s friend, so much that they’re often called “sound blankets,” which is a misnomer. Actual sound blankets are purpose-built, often with dense vinyl or even lead as an inner layer, for studios and sound stages. Anyway, there are a few things you can do with these inexpensive solutions.

Stand where the mic will be and listen. Make some noise and note what you hear. If you can tell where major reflections are coming from, you know where to start putting absorption.

With interviews, for instance, I often put one or more furnie pads on the floor behind the subject, especially in studios. This keeps sounds reflected from the walls to the floor (and then to the mic, which is pointed at the floor behind the subject) at bay. My next step is to hang furnies out of shot. For that I have two favorite methods. The quick portable blanket-on-a-stand can be accomplished with a C-stand, one knuckle and two arms. Put the arms end-to-end inside the knuckle so they touch, with the grip heads out on the ends. Make this bar horizontal and crank the knuckle down. The length between standard arms fits most furniture pads almost exactly. Clamp the blanket in the grip heads and raise to suit. It’s very stable with a sandbag, doesn’t stress the hardware and easy to move around. You can fold the blanket over the arms a couple of times and raise the whole thing out of the way so other departments can work, and deploy it in an instant. Two or three of these can make a big difference in a live-sounding stage or room.

My other blanket trick only works on sets or with rigging that you can nail into. I use trickline to tie loops into two adjacent corners on my blankets. When I get to the set, I space drywall
screws around the top of the set, out of camera shot. The screws are left sticking out enough to take the trick-line loops. I put a wire hook on a boom pole and can hang or move blankets quickly. This is useful if you’re in a bad room for the day or longer. Several years ago, I did a film that was shot mostly in a 12’x18’x9’ room with concrete walls. I had to put up furring strips to screw into, but the whole operation turned a nightmare space into something livable.

I also use Sonex-like acoustical damping material, in 2x4 sheets. It’s not particularly cheap, but it’s lightweight, lasts a long time, and goes up quickly with pushpins or binder clips. I like it on ceilings and in corners, which often have nothing to break up or absorb sound, and are natural sound reflectors. Since it’s modular, you can build your absorption right to the edge of frame. It’s a favorite in practical kitchens, since kitchen floors are nearly always hard.

Speaking of floors, don’t forget to take your foot foam to tame shoes on wood or tile, and vinyl floor runners are quick, safe, quiet walking surfaces.

One of the best treatment tricks I’ve heard comes from noted mixer Billy Sarokin, who was recording an involved dinner party in the domed dining room of a practical mansion where they couldn’t even put paper tape on a surface. They sent a PA out for a tank of helium and ... white balloons! They covered the domed surface with the balloons and defeated the big overhead parabola. The gaffer liked the white too.

As I promised, it’s not rocket surgery. Most of us probably know most of these tricks, but I’m willing to bet some of us don’t know them all. Here’s to quieter, warmer-sounding locations!
At the ripe old age of 51, I have taken the time to look back at my life with the question, “How did I get here?” in mind. As a young boy, my list of future endeavors included astronaut, doctor and veterinarian. Sound mixing was nowhere on the radar screen. “Listening” was something I did during conversation or when my parents laid down ground rules (I must admit that this is where my “selective listening” probably began).

When I was 9 years old, I accompanied my parents to a friend’s house where my dad and his friend Elmer would sit down and listen to classical music and opera. One source of this music was a Wollensak reel-to-reel ¼” two-track machine. The tape machine really caught my attention and Elmer took notice. He loaded a reel of blank tape and set up a microphone, then asked me if I’d like to try and record my voice. I thought that was so cool. He then had me try and read something into the microphone while listening to the playback head. The delay was enough to throw me off and the experience became even more profound. The seed was sown and this was the day that I really became aware of “listening” in a whole new way. From that day on, listening became a big part of my life.

As a teen, I would buy records by bands like the Beatles, America, Simon & Garfunkel, Yes, Mad Dogs & Englishmen and the Who to name a few. I spent hours listening to the music and analyzing the sounds I was hearing. In addition, at the age of 13, CB radios were all the rage in my hometown and I would spend hours talking on the CB to people from all over the area. This was the foundation of my life’s work in the field of audio and I wondered how others in the field were drawn
to this profession.

In early June 2007, I sent out a request to my fellow CAS members to see if others had similar experiences and would like to share them with the membership as a whole. I received several responses, and I was surprised at how similar our journeys have been. I find these stories to be very revealing, and I hope you find them interesting as well.

Re-Recording Mixer and Sound Designer Georgia Hilton, CAS:
I was at home and my dad purchased an AMPEX reel to reel to record the Met Operas on the Texaco Opera Show on Sundays. One day he let me record the show and “drive” the tape machine.... After that I was allowed to record things on the deck and I found a hidden feature called “Sound on Sound.” I could record on one track, print to the other, while overdubbing … I was hooked. I started recording everything from my mom cooking to my garage band playing.

Re-Recording Mixer
Frank Morrone, CAS:
I remember as a kid my dad had a reel to reel and would bring it out when the family got together to record us. The level meter was a tube that had an indicator that would expand and contract to the center position when you hit max level. We could never touch it because he did not want it broken. I was fascinated watching it record. I could not take my eyes off that level meter.

As a teen I was working at a music store fixing instruments and the owner offered me a Teac 3340S in lieu of payment. I started playing and recording with it and haven’t stopped since.

Production Mixer
Emmanuel Clemente, CAS from the Philippines:
I got into sound maybe when at a very young age, I got to “play” with my dad’s first NAGRA III. He was a sound guy too and had the first NAGRA in the Philippines at that time. I was told (circa early ‘60s) I believe, it was given to him by actor George Montgomery after a shoot here. I was fascinated with the machine at that early part of my life. Who would know then that I’d become the agent of NAGRA-KUDELSKI AUDIO in the Philippines at present.

David Gertz, CAS (former LA ADR/Foley Mixer now living in Sun Valley, Idaho):
In the late ’50s, when I was 8 or 9, my dad, who was a gadget freak, brought home a Revere reel-to-reel tape recorder with a built-in AM radio. It was a large, beige vinyl-covered wooden box and must have weighed about 30 lb, pretty heavy for a little kid to schlepp around the house. I remember that it had a neon level indicator. I soon discovered that I could easily record the radio direct to tape, and I started compiling favorite-song tapes off WLS, the hottest rock ’n’ roll station in the Chicago area (DJ Dick Biondi is a legend in the broadcast world). I also recorded portions of Cubs and Bears games off WGN radio. I was hooked on sound recording from then on. I still have some of those tapes.

Production Mixer
Jonathan Andrews, CAS:
My father was an aircraft electrician in the Royal Navy and this taught me an enjoyment of electronics and what they could do. As I grew older, a love of music started to blossom. I found radio and was a ham and would scan the spectrum listen-
ing to anything, in any language. Then with my first Decca cassette recorder I started recording bird songs, footsteps, everything I could find. I even played at being a disc jockey and made my own show tapes. Then one day I read an article in Melody Maker (a British Music paper) about Eddie Offord, the sound engineer for Emerson, Lake & Palmer and Yes. This article was a keeper, indeed I cut it out and kept it for many years, as it showed me that I could bring together all these interests and earn a living as well.

That then became my goal—to study electronics and become a sound engineer. Upon finishing my A levels and a meeting with Bill Rowe the head mixer from Elstree Studios, I learned about film-sound recording which tied into another sound recording which tied into another.
musicians, my epiphany wasn’t too far off as far as session work went. In the mid- to late-’70s, most local recording studios were closing their doors with the advent of computer-assisted plug-ins and the likes of the Mac Studios.

So, it was a definitive moment at that MGM session where I started my procession into this field but even this being my second alternative to playing music, I never regretted it. How many people can make a living by doing something they have a passion for in this day and age?

**Associate member**

**Griffith Davies:**

I grew up in a small desert town. TV and radio reception were quite terrible until the day cable arrived. One cool feature of the cable service was that if you connected the cable to your FM stereo, you got some great stations that you could not normally receive. Plus, they carried HBO way down at 87.9. At night I would listen to movies. The one movie that sparked my interest in sound, believe it or not, was *Animal House.* I remember listening to the opening sequence where Larry Kroeger and Kent Dorfman walk up to the Delta House and encounter a urinating Bluto. It struck me that someone actually did foley for this. I also remember the sound changing as Bluto turned while urinating—the stream being broken by the four legs of Larry and Kent. Later, I watched the scene again, and everything I heard occurred off screen—yet it enhanced what was being seen. From then on, I was always interested in sound. I did not realize that this could be done as a profession. I started out on a different path but sound kept calling out to me. Here it is many years later, I’m working in audio.

**Re-Recording Mixer**

**Matt Vowles, CAS:**

At the age of 11, I was given a portable FM/AM radio by my parents after their trip to Hong Kong. In the early ’80s, the Top 40 music countdown in the UK had just started to be transmitted in FM as well as AM. My radio, albeit still very exciting, only had a two-inch mono speaker but it did have a headphone jack! Wanting the show to sound bigger and better, I would regularly cycle to the local UK rubbish dump to find old television sets. There I would take out the speakers (the bigger the better) and bring them home, jury-rigging together as many speakers as I could (with the help of wire from the television set too) to create the biggest and widest bandwidth sound that I could. That started me off and I haven’t looked back (except cycling in Los Angeles takes a little longer!)

As you can see by these examples, there are many reasons that we have pursued a career in the field of sound mixing. The “Invisible Bastard Child” of the film industry holds an attraction for us that can probably be explained by some event that took place during our formative years. In these days of shooting without rehearsals, loosely framed scripts, re-recording in half the time, and whatever is yet to come, we show up and do our best every day. Why do we do it? It comes from some deep-seated passion that was instilled before most of us even knew what “sound” and “mixing” meant. I hope this article has stimulated your memory banks and will help to remind you why you show up every day. I would like to thank the members who responded for their contributions.▲
t was during the production meeting for the pilot of NBC’s *The Office*, when I became acquainted with what is called, in some circles as “the funny.” I was about to start mixing this TV pilot and I was about to learn more about comedy than I had ever imagined. In fact, my whole approach to sound mixing would change to support comedy instead of pristine dialogue tracks.

At the meeting, director Ken Kwapis instructed everyone (actors and crew) to forget everything they knew about Hollywood filmmaking and try new tactics even if they lead to failure. He said that if you didn’t fail at least once in a while, you weren’t doing it right. I started to see that the moments right before failure are where comedy lives.

**THOUGHTS ON FAILURE AT The Office**

by Benjamin Patrick, CAS
For example, a performer spinning plates at the circus who begins to lose control. The comedy is not in the obvious inevitable falling of the plates but rather at the moment when they begin to wobble, suggesting the failure. That wobbling is where “the funny” is. Once I knew that this was the important part of the show, I made sure to never miss those wobbly moments.

I was really excited to work with someone who wanted to try this approach. He was, in a sense, encouraging those spinning plates to wobble. This directive also made every actor and crew member acutely aware that we were there to serve the comedy first and foremost, not to produce some technical masterpiece.

I had a game plan for simulating the documentary-style sound and for the most part, the show’s creators agreed with my approach. The only directive they gave me was to provide a total mix leaving nothing or very little for post to do. That’s all, just that. In other words, record it so it sounds exactly like it would sound if it were a real documentary, natural and impromptu, but don’t miss anything funny. He and Greg Daniels were sticking to the idea of the verity of documentary filmmaking and planned on my ‘on-the-fly’ mix to go out over the network untouched. I said I would do my best while ominous thoughts of spectacular failure planted themselves in my mind.

One thing Greg Daniels did not want is the obvious reference to the doc sound person, the old ‘drop-the-boom-in-the-shot’ joke. Because the doc crew was a constant it would detract from the comedy if there were an awareness of their particulars. Just the fact that there was an observing crew was enough to make the jokes fly. The shot of an office member playing with their gum for a full minute before becoming aware that they were on camera is a founding premise of the show.

So, I envisioned the kind of documentary sound person that would be required to cover this kind of film, a young, inexperienced sound person with competent yet limited gear but who also had superhuman powers and the ability to mike something far beyond the physical limitations of the universe. I didn’t have superhuman powers, nor did my crew. I’d need the freedom to break with the physical reality of the documentary itself in order to acquire the dialogue. This was tricky because I also had to make sure that when I did break with credibility, such as making a particular character more audible even though he may never been audible in a “real” documentary, that it was not distracting from the comedy or story.

Luckily, a character such as Michael Scott (Steve Carell) who has everything to say all the time would probably nag the doc crew for his mike every day. So, I knew we could get him without breaking too much credibility. But otherwise, I would have to rely more on sneakiness and desperate acts of hiding mikes instead of always wiring all the actors.

In one episode, I had two actors in the glassed-in conference room behind closed doors involved in a “covert discussion,” no room for a boom in the wide shot and no motivation for body mikes. So I threw a radio mic and lav on the conference table under a folder and some papers, pushed my faders all the way up. It sounded very roomy and off-mike but was still legible. This is something that would normally get you fired from any other show but I thought it might fly on this one. I was certainly nervous about doing this but I was really trying hard to fail and I thought the apparent roominess and off-ness-ness of the dia-
logues added to the covert nature of the scene. All this was done without any direction and some very sincere hopes of not getting canned.

The set is a 360-degree shooting environment. The only crew on set during shooting, are the cameramen, Randall Einhorn and Matt Sohn, and my brilliant boom man, Brian Wittle. The directors and 1st AD are always ducking under a desk or hiding behind a door. We will roll for 20 minutes at a time or more, which sounds long, but a lot of that time the director and writers are giving notes so the process is always evolving and inertia is maintained. At first, the Sound Department really didn’t have much time to come in and fix fallen radio mics, noisy machines, loud typists, etc. All we could do was set up the mics and hope to God they caught everything. Once we moved onto a sound-stage for Season 2 this changed and we were given more time to tweak but the cameras keep rolling most of the time.

And now, after three seasons, it has become more about deciding and predicting what’s important. Who’s going to ad-lib? When are they going to ab-lib? Is that tiny sound effect part of the joke? It is? Let’s hide a mike over there, then. What if they start whispering? What if they scream? What if Rainn takes his shirt off and starts running around? I’ve read the sides. Ten bucks says he takes his shirt off. We better get his pack. Sure, we could buy a new mix panel with 20 pots on it and mike everyone in the morning, but the ongoing attention that would require would interrupt the realness that we try to create on the set. We’ve found that it’s better and even closer to real documentary filmmaking to use our instincts and try not to interrupt.
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High-Definition Cameras
How They Have Changed the Way We Work on Sets

by Paul Vik Marshall, CAS

Thomson’s Grass Valley Viper, Sony Genesis®, HDW-900F, 950, F23, HVR-Z1U, Panasonic AJ-HDX900, Vari Cam, HVX200, Arriflex D20, the DALSA Origin® all have one thing in common: They are all high-definition (HD) cameras. With the introduction of these cameras into the traditional film world, there has been an evolution on how the production sound team approaches and executes their daily routine on the set.

No longer can the production sound mixer remain autonomous in recording their sound. The days of handing over elements to production at film break or at the end of the day still exist, but there are additional demands on the sound team when shooting HD that add to the workflow process on the set.

Traditional recording onto some audio recording device is required by most productions. DVD-RAM, DVD-ROM, and tape are essentially the audio master elements but there have been some changes. Producers are becoming more demanding of the Sound Department, asking for hard-line audio feeds to additional sources, i.e., cameras, decks. In many instances our masters become backup. All that hard work at multi-tracking becomes a non-factor when tight budgets and schedules dictate how much time will be allotted to post sound. Producers think that if the mix is good enough on the camera or off board decks, they will not have to refer to the master audio elements and this will save them time and money.

At what point do you have to care what source will receive your audio feed?

The mix has to be sent to some source whether it goes to onboard camera decks, off board recording decks or some type of hard drive. Sound now is a physical part of the filming process, no longer a stand-alone department. It becomes increasingly demanding for the Sound Department when faced with hard lining audio feeds to multiple sources, and making sure that the sound that is sent is clean when it gets laid down. Depending on the camera, audio feeds will be sent from the mixer to the camera itself, or to a digital imaging technician.
(DIT), or a data capture engineer. Listening to return feeds becomes problematic. Grounding issues arise if all departments are not on the same AC source, be it DIT, video tape recorder (VTR), data capture, and in many instances an AC–powered crane. Long audio runs also pose a physical strain on boom operators and utilities.

The physical demands on booming have increased dramatically. HD tape stock comes in varying lengths where 30-min, 40-min and 60-min tape stocks are not uncommon. When working with a director that takes advantage of these longer tapes for longer takes, puts a lot of physical stress on boom operators. I had a situation on a FOX series that required three boom operators. Tag teaming when exhausted from long takes my boom ops would spell each other after around 15 minutes. Often during that series there would be three handheld cameras, which would require us to mic up to seven characters at a time in addition to having two booms up. As you can imagine, we could not wait until the series ended.

Timecode is another issue. What source becomes the master clock? Will sound become the master source or will it be camera, or the master timecode clockit box such as the Ambient Master Clock or Deneke GR-1 Master Clock. Wherever the master TC source comes from, there will be lockit boxes or hard-line TC feeds required.

Each device that needs TC will need a lockit box, (Deneke or Ambient lockit boxes), which in turn will increase the workload on the Sound Department, DIT or Data Capture Departments. Whatever department, they must ensure those lockit boxes are working and are connected to the right machines. Coming to a common agreement on what TC frame rate to use is an entirely different subject.

Down converting HD image to monitors creates a frame delay on some HD cameras. Sync issues on the monitors will drive the director and producers a little crazy. The fact that the image is processing at every step of the camera process could cause a delay between sound and monitor image. A 3- to 6-frame delay on sound is very common. The burden is then put on the sound mixer, DIT, VTR to remedy this by using various frame offset machines such as the Prime Image D1, the Leitch X75, or the Bhringer Shark.

With the advent of high-definition cameras comes an increase in multitasking. Additional cables, monitoring returns, the physical demands on boom operators and utilities are just a few of the challenges we now face when working on sets shot in HD. Film is still around but it is necessary that we be prepared for this new way of recording sound because our next call could be a HD shoot.
Rob Young  CAS reports: I am working on a remake of the Korean horror film *Tale of Two Sisters*, with Mike Hibberson on boom and Karen Schell as third.

Mark Hopkins McNabb  CAS is currently in Los Angeles now for an indie feature and then back to New Mexico. Seems like a busy year!

We just completed Eddie Murphy’s new picture *Starship Dave* for Fox. Boom operator was David Smith with additional boom by John Bauman. Rocky Quiroz handled utility sound, Mark Agostino did music playback and Richard Goodman was the mixer.

Mathew Price  CAS here in Connecticut, where recent tax incentives are bringing in lots of work. Now that I finally wrapped out *The Sopranos* after seven seasons in 10 years, I’m mixing *The Sisterhood of the Traveling Pants 2* for Warners. Linda Murphy is my boom and Timothia Sellers is my 2nd boom and utility.

Danny Michael  CAS writes: I have been working in New York and Connecticut on *Revolutionary Road*, directed by Sam Mendes and starring Leonardo DiCaprio and Kate Winslet. As you may already know, Connecticut is the new must-go-to-state due to its 30% production rebate. Hope all is well. Regards to all our CAS members.

We just completed Eddie Murphy’s new picture *Starship Dave* for Fox. Boom operator was David Smith with additional boom by John Bauman. Rocky Quiroz handled utility sound, Mark Agostino did music playback and Richard Goodman was the mixer.

Daniel McNicoll’s *Reclaiming the Blade*, Lance Hammer’s *Winter Fallow* and Roger Teich’s *Man in the Gray Suit*.  Thomas Brandau  CAS with James Eric (boom) and Mike Fredriksz (utility) on *Journeyman*, Fox/NBC series airing at 10 p.m. Mondays.

Patrick Hanson  CAS, Serge Popovic and Richard Geerts are hard at work on Season 2 of *Dexter*.

Having just finished shooting *Miss Pettigrew Lives for a Day* in London, Chris Munro  CAS is currently in Berlin working on a Bryan Singer movie with the working title *Rubicon*. Starring Tom Cruise, the film is about the famous briefcase plot by senior German officers to assassinate Hitler. Boom op is Steve Finn and cable is Jim McBride. They will be in Berlin until October before moving to desert locations. They are then scheduled to start the 22nd Bond movie, which begins shooting December 10 with director Marc Forster, having recorded his last project *The Kite Runner* that spent several months in China before finishing shooting in San Francisco.

Gary Wilkins  CAS adds: I am gearing to do *Band of Brothers II—The Pacific* here in Australia, which will take at least six months.

Scott Harber  CAS recovered from a crazed pilot season by doing loads of 2nd unit days (thanks guys) and commercial work and now is heading into *Brune* the followup to *Borat*. Sacha and Larry Charles will be driving so fun will be had. I may be calling some of you CAS types for bail, so don’t ignore my calls! Last go ’round I ended up in the back of at least a dozen PD cars. Most importantly, our home reconstruction endeavor is done and my wife still talks to me. Who’d a thunk.

Pud Cusack  CAS here!! We are currently filming *Black Water Transit* here in New Orleans for the summer. A very challenging Tony Kaye film, all nights! My boom operator of 12 years, Ross Simpson, is working over the usual limitations, along with utility, Aaron Zellar. This past spring we did *The Better Man* on location in Shreveport, La., Anthony Ortiz boomed while Ross Simpson supported his wife’s first pregnancy, and Aaron Zellar also did utility for us on this enormous comedic cast, starring Martin Lawrence. Ross and I spent the fall in Boston filming *The Game Plan* with The Rock for Disney. It has been a busy year, full of fun and hard work.

Steven Grothe  CAS has completed filming the movie *Say Hello to Stan Talmadge* with David Pattee on boom and Mitch Cohen as utility. He is just...
starting Season 3 of *Bones* with the addition of Will Munroe on boom and the ever-present Greg Gardner as utility.

**Jay Patterson** CAS is heading into his sixth season of *Without a Trace* (117 episodes down, ?? to go!) magnificently assisted by R. Joe Michalski and Steven Sollars, boom operators.

**Eric Batut** CAS will be mixing *Bionic Woman* for NBC Universal. Boom operator will be Kelly Zombor and sound assistant will be Candice Todesco.

**Gavin Fernandes** CAS took a much-needed break in June but was happy to come back to three new Euphonix System 5-MC boards. After three days’ training, he and mixer Stephane Bergeron jumped in with both feet to mix a feature documentary and a TV pilot in two separate MC rooms at Technicolor Montreal.

**Peter Meiselmann** CAS adds: I will be mixing *Dreams Awake*, a feature directed by Jerry Alden Deal for WayToGo Media m, on and around Mt. Shasta starting at the end of July. The producer assured me that there would be oxygen available if needed. I personally have never seen a boom operator with an oxygen tank on his back—hope to get some good pictures.

**Mac Ruth** CAS and team Pál Szűrös (boom op) and György Mihályi (2nd boom op/utility) have recently wrapped indie feature *100 Feet* for director Eric Red (one house, one camera, two booms, no radio mics), and are now busy for the rest of the year on Universal’s *Hellboy 2* for director Guillermo del Toro, both shows shot on location in Budapest, Hungary.

Elmo Ponsdomenech and **Joe Earle** CAS have just begun Season 2 of Showtime’s *Dexter* and Season 6 of *Monk*. They will move on to HBO’s *True Blood*, ABC’s *Ugly Betty*, and newcomer *Cane*, for CBS.

**Fred Ginsburg** CAS was recently bestowed membership in the UK’s distinguished BKSTS (International Moving Images Society). He recently mixed sound and directed a short video about their new president, Roland Brown, for presentation at the South Bank tribute in his honor. This semester, Fred will be teaching two courses on production sound at California State University Northridge (CSUN), where he is an adjunct professor. One course will deal mainly with narrative film style; and the other will center on television broadcasting. Suggestions and input for course content are welcome! He is also putting the wraps on the third edition of his textbook on production sound, but it is a sign of the times that his chapter on “Operation of the Nagra” has been moved to the very back. His son Vince Ginsburg, currently studying multimedia at CSUN (*must be nice to know someone on the faculty!*), has made the Dean’s List for his freshman year, and manages an eBay store (the Equipment Emporium Outlet) that only sells new & used pro audio gear, but also features an eclectic collection of medieval & pirate swords & garb.
From **Shawn Holden** CAS: The last quarter has been busy. Started with a pilot for ABC, *Big Shots*. My crew of Richard Kite booming and Tom Girodano, utility, could not have been better. Then it was on to finishing up a movie *Winged Creatures* for Richard Van Dyke. My crew on that one: Jon Klein on the boom and Josh Mantlow did a great job. I then did a couple of days of additional photography on *Into the Wild*. Although this was only a couple of days, I mention it because Sean Penn the director gave me a kiss on the cheek! That was worth it! Then came the feature *Surfer Dude*. Cary Weitz and Jesse Kaplan rounded out the team on that one. Cary was totally in his element. If you know him, you know he lives to be on the beach! Good combination, surfer movie and Cary! Next is another pilot, *The Watch* for NBC. Randy Johnson and Ross Levy have signed on for that one. Am I BLESSED or WHAT?!?! Please no one pinch me, I don’t want to wake up!!

**Dan Monahan** CAS writes: Filthy language #**$&* and fun! Back from Berkeley, Calif., having mixed Damon Wayans’ *Way Out Comedy Special*. Thanks to Heather, James, Robin and Mike at the Berkeley Rep. and Engineer, Tom Kinyon (in the truck) for a smooth sail.

**Don Hale** CAS along with George Goen and George Marshall, boom operators, just completed a nine-week shoot for the series *Fight Science* and *Sports Science* for both the National Geographic channel and Fox sports, respectively. The season’s episodes were shot on HD, and located in a massive aircraft hanger where 747 fuselages were once assembled. Don has also been busy with national commercial spots in San Diego and the west.

It’s been a busy summer for **Jon Ailetcher** CAS, Dave Hadder on boom and Fred Johnston handling utility. We returned for the first 10 episodes of *Season 3 of South of Nowhere* for the Noggin channel and then moved over to do a feature for Cartoon network called *Ben 10 and the Hands of Armageddon*. A week after this feature ends, we’re off to Universal for a 13-episode run of a new ABC series called *Carpoolers*.

**Mark Ulano** CAS contributes: After Quentin Tarantino’s *Death Proof* feature for the *Grindhouse* double release and completed principal photography at the end of January 2007, we went on to Marvel’s *Iron Man*, directed by Jon Favreau and just wrapping at the end of June. *Iron Man* stars Robert Downey Jr., Gwyneth Paltrow, Jeff Bridges and Terence Howard. We are next going onto a brief sojourn to Warner Bros. *Pushing Daisies* followed by a long trip on the Brad Pitt film called *State of Play* to be filmed in Los Angeles and Washington, D.C. My good friends and faithful crew continue to be the great and talented Tom “Clutch” Hartig on first stick and Adam Blantz in the 1st mate position of utility sound tech/2nd boom. We have also been blessed with help from Ross Levy and Juan Cisneros, both major utility franchisees in their own rights respectively and frequent contributors to our little jazzy sound combo.

**Steve Weiss** CAS has been day playing since the cancellation of *Drive*. I am ready, willing and able to sit in for you or do a “B” unit should you need the break or the
help. In the words of Bartles & Jaymes— “thank you for your support.”

One good show leads to another. After squeezing the three pilots California (Showtime), Eli Stone (Touchstone/ABC) and K-Ville (FOX) into the spring, Nicholas Allen and his faithful crew, Ron Wright (boom) and Chuck Homyak (utility), have landed on Eli Stone. Close to home with a great cast and crew!

Richard Branca CAS from Sony Pictures Studios, reports: Kevin O’Connell and Greg Russell CAS recently completed Transformers in the Cary Grant Theatre for director Michael Bay. Jeff Haboush CAS and Bill Benton CAS have finished mixing I Now Pronounce You Chuck & Larry in the Kim Novak Theatre. Gary Bourgeois CAS is mixing Drillbit Taylor in the William Holden Theatre for director Steven Brill. Tateum Kohut CAS, Deb Adair CAS, and Beau Borders are mixing One Missed Call in the Anthony Quinn Theatre. Rusty Smith CAS and Bill Freesh CAS are currently mixing HBO’s John From Cincinnati on Dub Stage 6. On Dub Stage 11, Alan Decker CAS and Nello Torri CAS recently completed The Company and A Raisin in the Sun. Rusty Smith and Ben Cook are mixing Big Love for HBO on Dub Stage 6. Steve Ticknor and Jonathan Wales CAS have finished mixing Jane Austin Book Club.

Production mixer Bob Wald CAS and boomers Jeff Norton and Jeff Erdmann recently completed the 11th and final season of The 7th Heaven for the CW network. Brenda Hampton, the show’s creator and executive producer, retired the show in style, with a great funeral service at the Hollywood Forever Cemetery complete with the choir from the First AME Church! Brenda is one of the very few producers in our industry who insists on keeping the workday down to about 10 hours, and she seems committed to continuing that tradition on future projects. If only a few more folks would see the light!! It was a rare pleasure to be involved in a show that put the health and safety of its cast and crew first. The only problem is ... what now??!!

James Ridgley CAS adds: I just finished the feature Broken Angel with 40% of the dialogue in Turkish and besides being a U.S. release, it will have a big Istanbul premiere. I am now on a children’s feature Jack and the Beanstalk with Chevy Chase and James Earl Jones and also will soon be going to South Africa for a feature mockumentary called JID (Josh Is Dying).

Paul Ledford CAS mixed the feature The Mist in Shreveport, La., for Frank Darabont with Mark Zimbicki on boom and Ryan Lawless on utility. Then headed outdoors and south into the swamps around New Iberia, La., to mix for Bertrand Tavernier’s In the Electric Mist. Randy Johnson joined in on boom and Ryan Farris continued as utility.

Edward L. Moskowitz CAS writes: While serving on the CAS Board of Directors, my crew, Leonard Moskowitz, Dennis Kirkpatrick and Knox White and I have been working on Season 1 of California for Showtime before moving to Pushing Daisies, the new ABC drama from Warner Bros.

David Fluhr CAS (music mixer) joined Randy Thom (SSE/Sfx mixer) and Gary Rizzo (dialog mixer) at Skywalker Ranch to mix Walt Disney’s Enchanted, directed by Kevin Lima. The animated/live-action musical releases Thanksgiving 2007.

Fred Tator CAS and Chris Philp are having a very busy summer mixing four shows at Larson Studios. At Larson’s Sunset Boulevard location, Fred and Chris are mixing Season 3 of the Showtime series Weeds. And, at the newly acquired Larson facility on Seward Street, they are mixing Season 6 of The Dead Zone for the USA network, Season 4 of Wildfire for ABC Family, and a new series Greek, which airs on both ABC and ABC Family.

Todd Grace CAS and Ed Carr CAS are preparing for another busy TV season in Warner Bros. Re-Recording Stage 2. They are presently mixing Showtime’s new...
series *Californication* with production audio by Edward L. Moskowitz CAS. During the recent pilot season, Todd and Ed mixed *Chuck* (NBC), *Gossip Girl* (CW), *Moonlight* (CW), *Big Shots* (ABC). In the upcoming season, they will also be mixing *Aliens in America* (CW). In the meantime, Todd and Ed’s first feature as a team, *Rescue Dawn* is currently in theaters. Ed Carr received an Emmy nomination for his work on the acclaimed HBO miniseries *Bury My Heart at Wounded Knee*.

**Phillip W. Palmer** CAS has returned for Season 2 of *Jericho* on CBS. We’re back for seven episodes thanks to all the fans that flooded CBS with e-mail, letters and nuts. Robert Maxfield and Jeff Zimmerman are boom operators for this short season.

**Ivan Sharrock** CAS, production sound mixer, Barry O’Sullivan, first assistant sound, and Benny Dunker, second assistant sound, are currently working in Berlin on the Wachowski Brothers’ *Speed Racer* with John Goodman, Susan Sarandon, Emile Hirsch, Matthew Fox and Christina Ricci among others. The film is being shot with the latest Sony F23 HD cameras. These cameras are mainly hard-wired to a central recorder, i.e., no tape “magazine” on the camera. However, for a camera body with no moving parts, SILENT they are not—the bodies have three (yes 3!) fans that cannot be switched off; so even on their lowest setting (minimum) it’s a nightmare on intimate, low-level dialogue. Worse, the focus pullers all work off HD monitors that have even noisier, variable heat-sensitive fans built-in, and like all focus pullers they need to see the camera/actors marks as well as the screen—i.e., very close to the set. I am still working on blimps for all the sources and will write further on our 21st century state-of-the-art technology!

**Tomlinson Holman** CAS adds: The Center for Sound at USC held a Television Loudness Summit at the school on July 31. More than 50 network, cable, and manufacturer engineers and television mixers attended. Holman laid the groundwork in an opening presentation with examples, while others delivered information about networks, cable head end operations, and the measurement of loudness. A general discussion was held among all parties in the afternoon to come up with methods to pave the way forward.

I have ventured into the world of episodic for the last five months on Touchstone TV’s *Army Wives*. Many thanks to my excellent boom help, Mike Winske and James Peterson. Eighteen more shows have been ordered starting in November, yikes!

–Jonathan Gaynor CAS

**Brett Grant-Grierson** CAS and crew Kevin McClellan and Gary Boats, start a fourth season on NBC’s *Medium*. From Universal Studios Sound: Congratulations to our Emmy nominees! Universal Television mixers *Gerry Lentz* CAS and *Richard Weingart* CAS have been nominated for Outstanding Sound Mixing for a Comedy or Drama Series (one-hour category) for *Heroes*; *Michael Olman* CAS, *Kenneth Kobett* CAS, and ADR mixer Jeff Gomillion have been nominated for Outstanding Sound Mixing for a Comedy or Drama Series (one-hour category) for *24*; mixers Jon W. Cook II and Peter J. Nusbaum have been nominated for two shows in the Outstanding Sound Mixing for a Comedy or Drama Series (one-hour category): *The Office* and *Scrubs*. Mixers in action: Pete Reale and Frank Montano are currently mixing a feature called *Boy of Pigs* for direc-
Robert Anderson CAS has decided to cut his hiatus from _Lost_ short, to go to Maryland and do a small picture for a friend called _From Within_. He will go directly to Hawaii when he finishes Season 4 of _Lost_. Life and career are good.

Thomas E. Allen Sr. CAS writes: I mixed _Sydney White_ for Morgan Creek in Orlando, Fla., and am currently mixing _Get Some_ for Summit Entertainment there.

John Rodda CAS adds: Finished _Babylon A.D._ in April 2007 and moved on to _Einstein and Eddington_ (starring Andy Serkis and David Tennant) in Budapest, Hungary. We had a month away in Eastern Europe on that one. I’ve since been back in UK and we’re shooting UK main and second unit for around five or six weeks on _National Treasure: Book of Secrets_ which takes us up to mid-August when a holiday is in order. Late September, I expect to be shooting _Bronte_ for around six to eight weeks in Yorkshire and Wales.

Michael Keller CAS says: I’m currently working at the _John Ross_ CAS new dubbing stage up at Mount Olympus called 424 Inc. We are finishing up _Pride and Glory_ and are going right into _Rendition._

Steve Nelson CAS accompanied by the stalwart Roger Stevenson, having helped save the world as we know it on _Live Free or Die Hard_, and then enjoyed a little romantic comedy on _Made of Honor_, are moving on to another comedy _The Chosen One_. Sean Byrne’s is giving us a tryout on this one. Frank Bradley has moved on to Wilmington, N.C., and once his knee heals (ouch!) he may

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Darryl Linkow CAS continues mixing assignments for _Entertainment Tonight_ and _The Insider_ for CBS Paramount Domestic Television. Also, he is looking forward to mixing the second season of _Talkshow With Spike Feresten_ for Fox Television.

I have taken over the production mixer position, left by Bill Kaplan CAS on _Avatar_. I will begin _Step Brothers_ after Labor Day.

—Arthur Rochester CAS

2006 into 2007 have been busy years in New Orleans, St. Thomas, Los Angeles and Montreal on _The Curious Case of Benjamin Button_, David Fincher’s most recent film. Then back to Los Angeles to re-team with Allan Ball, who we did a feature with last year, for the pilot for the HBO series _True Blood_. The crew consists of myself, Mark Weingarten CAS mixer and Lawrence Commans—boom on all projects. Aaron Zeller, Mark Fay and Tim Song Jones utility at various locations. Taking some time off now to be at home, as an expectant father.

Steve Morantz CAS has completed the feature film _Columbus Day_. Doing 2nd units and commercials until _Samantha Who?_ starts production in mid-August for ABC. With me are my usuals: Aaron Wallace, Mitch Cohn and Thomas Popp.

Carrie Giunta CAS has done additional sound effects editing, music editing and ADR editing on a feature called _The Contractor_ starring Wesley Snipes. The film was mixed at Anvil Post. Carrie is taking the summer off to write a PhD research proposal. The research is an investigation into listening: how audiences listen, understand and act.
be available for work out there, y’all.

**Erik Magnus** CAS recently finished mixing the third season of *It’s Always Sunny in Philadelphia* for the FX network with boom operators Michael Davies and Kim Podzimek.

Jim Thornton is back doing Season 2 of ABC’s *Ugly Betty* with Ace Williams joining the team as boom operator. Also returning for Season 2 is associate member Devendra Cleary as sound utility.

**Lee Orloff** CAS writes: Ahoy, mateys. Well, the pirates’ saga has come to a close (at least for now) and I’ve been enjoying staying in town and becoming reacquainted with my family. First, I’ve been working with an ensemble cast, which included Harrison Ford, Sean Penn and Ashley Judd on *Crossing Over*, directed by Wayne Kramer (*The Cooler*) for the Weinstein Co. Jeff Humphreys and Mike Anderson were my boom operator and utility person on that L.A. location—packed production. Then it was off to Walnut, still Los Angeles, but it seemed just barely so during the rush-hour commutes for *Lakeview Terrace*, directed by Neil LaBute (*In the Company of Men*) with Samuel L. Jackson for Screen Gems. Todd Russell and Philip Schwartz were handling the duties of boom operator and utility person on that picture. Now that the family has recently returned from their summer in Europe, I’ll spend August in town with them before starting up in September on *G-Force* for Bruckheimer Films and Disney Studios, directed by Hoyt Yeatman, Academy Award–winning visual effects supervisor (*The Abyss*) in his directorial debut. Humphreys and Anderson will return to the fold for the show, which promises to be a heavy mix of live action and CGI.

**Stephen Tibbo** CAS recently started Season 1 of *Life* for NBC Universal. John Fors and Dan Lipe are swinging boom.

**David Barr Yaffe** CAS just finished the first half of Season 6 of *Monk* with Tim Salmon and Jessy Bender. After working a year straight, they’re taking a little summer hiatus and then going back to the grind to finish the season in September.

NYC’s **Matt Foglia** CAS has been reducing his tan with some fun work. He did the restoration and remix of the 1978 Kiss movie *Attack of the Phantom*, which is included on the new Kiss DVD set *Kissology* (Volume 2). Matt also had the pleasure of participating in the new Bruce Springsteen DVD release *Bruce Springsteen With the Sessions Band: Live in Dublin*. Outside of music-oriented projects, Matt’s been mixing his second season of the gruesome, FX heavy MTV series *Scarred* as well as his fourth season of MTV’s ode to teenage brats, *My Super Sweet 16*.

**Steven A. Morrow** CAS is currently working on Lake Shores’ feature *Henry Poole Is Here*. Booming is Craig Dollinger and utility sound is Richard Bullock.

**James Clark** CAS continues to mix *ER* over at Warner Bros. At Larson Studios, **Sherry Klein** CAS is mixing *Burn Notice* for USA with David Raines. Sherry and **Brian Harman** CAS are also mixing *Bachelor Party 4* and *The Shield*’s final season and teaming up for *Jericho* and *New Amsterdam*.

World Wide Audio Inc. has completed the National Maritime Museum IMAX Theatre mix of *25 Hours*, an elapsed-time journey of shipping through the ports of New York, New Jersey and Virginia.

**Georgia Hilton** CAS has also been supporting the production team of the upcoming Wendy Williams film *Queen of Media*. Additionally, Georgia will be doing the sound design and mix for the next season of the broadcast show *Wonder Showzen*. She has also been chosen to edit the *Band* from TV upcoming DVD and CD release.

**Peter Damski** CAS is currently mixing *Hollywood Residential*, a new comedy and the first original programming produced for the Starz Network. In late August, he will begin the new comedy series *Back to You* for FOX. The sitcom teams Kelsey Grammer and Patricia Heaton in a show about a local TV news department in Pittsburgh, Pa.

**Alan “Danger” Freedman** CAS has just finished recording ADR for Rob Zombie’s *Halloween* at Widget Post.

It’s been a very good and busy year for **Lisa Pinero** CAS and crew. Last fall, we completed two episodes of the AMC/BBC series *Hustle* shot in Los Angeles. Kate Jesse boomed the shows with Tanya Peal and Ross Levy splitting the utility position. In January, we headed to Arizona for
Universal Studios, *Kids in America*, directed by Michael Dowse and starring Topher Grace, Anna Faris and Dan Fogler. This time David Raymond joined Kate Jesse and me for nine weeks of mostly nights in Phoenix, Ariz. In April, happily back home in Los Angeles, we immediately dove into the new HBO series *In Treatment* on the Paramount Lot. Michael Primmer and David Raymond man the booms full time. *In Treatment*, produced under Mark Wahlberg’s Leverage Entertainment banner, stars Gabriel Byrne as a therapist and is scheduled to air on HBO in early 2008.

At Warner Bros. Post Production Facility Burbank—Dub Stage 1, Gary D. Rogers CAS and Dan Hiland CAS mixed Allison Eastwood’s *Rails and Ties*, a Warner Independent Picture, during the month of June. They will start mixing Season 7 of *Smallville*, which will begin at the end of September along with *Journeyman*, a new series for NBC.

Paul James Zahnley CAS was nominated on July 17 for a News and Broadcast Emmy for his mixing on *Jean-Michel Cousteau’s Ocean Adventures: Sharks at Risk*. The nomination is for Outstanding Individual Achievement in a Craft: Music and Sound. The News and Documentary Emmy Awards will be presented on September 24, 2007, in New York. Paul is continuing work on the second season of *Ocean Adventures* this fall.

Buck Robinson CAS has had a very busy spring and summer, mixing the series *Standoff* for FOX with Josh Bower and Debbie Pinthus sharing the boom work. Following that, Buck dove straight into the new Rob Zombie remake of the classic film *Halloween*, with Brian Robinson on boom and Sterling Moore handling second boom, music playback, and additional mixing from the utility spot. After the feature, mixing duties on the WB pilot *Spellbound* reunited Robinson with boom man Josh Bower, Kamal Humphrey did utility and additional mixing. Throw in 2nd unit days from Beau Baker CAS on *Grey’s Anatomy* and Steven Grothe CAS at *Bones*, and it has been a blessed 2007 thus far!

From Warner Bros. Post-Production: John Reitz and Gregg Rudloff, along with Michael Herbick, just finished up *The Invasion* for director Oliver Hirschbiegel. John and Gregg are currently mixing *Fred Claus* with director David Dobkin on Warner Bros. Re-Recording Stage 10. Ron Bartlett, Doug Hemphill CAS and Rick Kline recently finished mixing *Hairspray* for director Adam Shankman and New Line Cinema on Warner Bros. Re-Recording Stage 9. Ron and Doug are currently mixing *Assassination of Jesse James* by the coward Robert Ford for director Andrew Dominik. Up next for Ron and Doug is *Fool’s Gold*, directed by Andy Tennant.

Steve Pederson and Brad Sherman CAS finished up *License to Wed* with director Ken Kwapis and *Mama’s Boy* for director Tim Hamilton on Warner Bros. Re-Recording Stage 5. Up next for Steve and Brad are director Sean McGinley’s *The Great Buck Howard* and *Semi-Pro*, directed by Kent Alterman. Tim Chau and Andy D’Addario just finished mixing *Rush Hour 3* on Warner Bros. Re-Recording Stage 6 for director
Re-recording mixers Mike Casper and Terry Rodman are looking forward to an exciting TV season mixing *K-Ville*, *One Tree Hill* and *Pushing Daisies* on Warner Bros. Re-Recording Stage 3. Adam Sawelson and Doug Davey are currently mixing Warner Horizon’s *Side Order of Life* on Warner Bros. Re-Recording Stage 4. This upcoming season they will also be mixing *ER* and *The Unit*. Warner Bros. Post-Production Services welcomes Rick Norman and Peter Sullivan to Re-Recording Stage 7 where they will be mixing *Moonlight* and *The Sarah Connor Chronicles*. Charlie McDaniel is taking the reins once again on Warner Bros. Re-Recording Stage 8 for returning series *Old Christine*, *’Til Death*, *According to Jim*, *Rules of Engagement* and new sitcom *Big Bang Theory*.

I’m working on a Roland Joffe film *Finding t.A.T.u. in Russia* with Albert Aquino on boom and local utility man Gennady Legkovsky. It’s been almost three months and we’re hoping to find them soon so we may go home.

—Stephen Halbert CAS

Joe Foglia CAS mixing *Scrubs* for the seventh season! Kevin Santry, boom, and Anna Wilborn, utility.

Bob Bronow CAS reports: Since last spring, I mixed two documentaries which were both shown at Cannes: *Brando* and *Pierre Rissient*. I finished up sound editing and mixing the fourth season of *Deadliest Catch* and recently received my third Emmy nomination for the show. I also sound-edited and mixed two miniseries: *Backyard Nation* and *The Con Game*. I have sound-edited and mixed a number of shows and pilots including *Crazy Christmas Lights*, *Halloween Madman*, *Disappeared* and *Alien Encounters*. Looking forward to new series and projects: *American Masters*, *Carol Burnett*, *Beach PD* and *Twister Sisters*.

Mike Puckett CAS and Chuck Smith CAS, along with boom/utility Charlie White, were the location sound crew for the educational television series *Electronic Field Trips From Colonial Williamsburg*. The three newest programs in the series are “Treasure Keepers,” “Founders or Traitors,” and “Emissaries of Peace.” Most of the principal photography was in and around Williamsburg Va., with six days in Cherokee, N.C., for “Emissaries.” Mike also handled the sound post and final mixing of “Founders or Traitors,” an educational series that teaches American History, airing on many Public Broadcasting stations during the school year.

Jonathan Andrews CAS is in Alaska working on a Wildlife and Global Warming Project along with Glen Piegari and Eric Burge. So far the Deva is working fine.

Steve Bedaux CAS just wrapped an episode of ABC’s *Super Nanny* in Southern Georgia with mixer Mike Bishop. Steve has also been mixing and supervising various live and taped special projects at *ABC News* (*World News Tonight*, *Good Morning America*), *CBS Evening News* and *Larry King Live* at CNN. Steve is both supervising, mixing, and assisting with audio package designs and builds for a variety of projects including reality and hidden-camera shows.

We’re on the new Fox TV series *K-Ville*. It’s vice in a crawfish pie—Nawlins ... (Starring Anthony Anderson and Cole Hauser) The sound team on *K-Ville*—Chris Welcker, 2nd utility, Michael Kennedy, utility sound, Ryan Farris, boom operator, Steve Hurstel, boom operator, Ron Scelza CAS, production sound mixer. With support from Coffey Sound and Trew Audio—using Zaxcom Mix 12, Zaxcom, Deva 5.8 and Deva V. Zaxcom Ultimate Wireless 900 recording wireless mics.

Frank Morrone CAS is starting on Season 5 of *The L Word* for Showtime and Season 4 of *Lost* for ABC.
On Location

The picture with Becky the elephant was taken on an RSA DLP Monitor campaign for Texas Instruments. From left: Paul Vik Marshall, CAS, Mike Harrren and Derrick Schweickart, data capture engineers, Mike Anderson, VTR.

Very Interesting

“Now, where is that thingamajig?” Recordist Jojo Jacinto using a brand-new NAGRA V. on the set of Foster Child in the Philippines. I did the sound design in this film, and part time behind the scene photos.

– Emmanuel Clemente, CAS

Mike Puckett, CAS and Chuck Smith, CAS not exactly overtaxing themselves on location in Cherokee, N.C.

Jim Emswiler, CAS and the Sound Train on the series Kill Point in Pittsburgh, Pa.

David K. Grant, CAS at NASA Space Center where astronauts train in the world’s largest swimming pool.

Nicholas Allen and his faithful crew, Ron Wright (boom) and Chuck Homyak (utility), on the set of Eli Stone.
Here’s a self-portrait of me, Dan Dugan, CAS catching my breath on the trail coming out of the 49 Palms Oasis at Joshua Tree National Park. Note the mics mounted on the pack. I propped the pack up with a walking stick for my front pair, and put out two rear mics on music stands (sticking up out of the pack) for four-channel surround recording. I recorded toads and frogs at night, and the dawn chorus of birds in the morning.

Ivan Sharrock, CAS in his rebuilt 1947 HRG sports car for a 24-hour trial. This involves starting in London on a Friday evening, driving some 350 miles with some 22 off-road hill-climb sections, and finishing in the SW of England, Cornwall, Saturday evening.

Our new baby girl, Heidi Ruth, born to father Mac Ruth, CAS and mother Klaudia K. is now a healthy 7 months old.

From left: Albert Aquino, our local groupie, Steven Halbert, CAS and local utility, Gennady Legkovsky.
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