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Cover: True Grit
I am very grateful and honored to be serving as your new President of the Cinema Audio Society. Your former President, Ed Moskowitz, CAS, handed me the gavel on the evening of the Awards Dinner in February, and I immediately felt the weight and responsibility of the office. Ed did an amazing job securing our stability and growth, and increasing our profile in the sound community. He and the former Board did a tremendous amount of good work, and we are continuing upon that work this year. As I said at the Awards Dinner, “I stand upon the shoulders of giants.” I am excited and energized to be working with this amazing group of new and returning Board members. Your Board and Officers work as volunteers toward improving the footprint of the CAS both here in the United States and abroad, and also to help grow our activities into world-class events. The CAS is at the forefront of presenting new and evolving technologies and techniques. As the workflows alter and change, our members have adapted and grown significantly. The one thing that hasn’t changed, however, is our thread of craftsmanship and talent. There is so much ability inside the membership that I am anxious to tap into and keep us growing. The collaborative spirit of the CAS and its members and sponsors is very contagious, and I plan to spread it as wide as possible. We also have a large and growing student membership participation. This next generation of sound professionals deserve a quality view of what they can expect moving forward, as well as to participate themselves to help us grow with new ideas in new directions.

I have a few short-term goals for us, and all of them are reasonably obtainable. All of the members of the Board of Directors and former Presidents have stepped up to help. We have formed committees to review our activities, seminars, membership issues, the Awards Dinner, the awards categories and e-voting process, and even family-based events for us and in conjunction with some of our sister organizations. These committees are staffed with experienced people who will review, consult, and make recommendations to the full Board. We plan to act quickly to improve upon the good work done before us which has laid the foundation. I hope to have some news to present about their progress to the membership by the time our next publication arrives.

I am also pleased to announce our continuing relationship with the Millennium Biltmore Hotel. Our 48th Annual Awards Dinner will once again be held in the famous Crystal Ballroom on February 18, 2012. This year, we are making improvements to our sound and video system presentation, as well as the structure of the evening itself. Our promise is to continue to evolve the dinner, and to make the evening a fun, quality world-class event.

I encourage all of our members to participate in our activities; to pass along ideas to us, give us feedback and help us reach as many interested professionals around the world as possible. The Board is here to serve you, the membership, to ensure our growth, and to secure our future. The CAS has a wonderful pedigree of talent and abilities, and I am delighted to be able to help facilitate a new and collaborative chapter in the distinguished history of the CAS.

David E. Fluhr, CAS
President of the Cinema Audio Society

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

CAS SPRING 2011
NEW MEMBERS

Active
Terrence Dwyer, CAS
Andrew Hay, CAS
Tim Hays, CAS
Andrew Koyama, CAS
David Lerner, CAS
William Sarokin, CAS

Associate
David Abrahamsen
Allan Falk
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Arran Murphy
Aron Siegel

Student
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Hugo Leitao
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All inputs employ a high quality preamp with fully discreet circuit design resulting in outstanding sound. Input gain (-65 to +10dBu), Pad and full Phantom Power can be remotely controlled via a dedicated S-4000R Remote Controller or the free PC Remote Control Software (S-4000RCS). When using as part of a V-Mixing System, these parameters are controlled directly from the M-400 or M-380 Digital Consoles. The S-0808 can be used in conjunction with the S-4000M REAC Merge Unit to expand the number of inputs used in the digital snake configuration. www.rolandsystemsgroup.com/s0808

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New York, NY 10018
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www.rolandsystemsgroup.com/s0808
Here we are at the end of a spring that’s given us some rather nasty weather. As we look forward to tamer conditions this summer, let’s wrap up the season by meeting the year’s CAS Award winners. One of our favorite things to do as contributors to the CAS Quarterly is to interview the winners. It’s such a great way to connect with individuals whom you probably wouldn’t have if not for your common appreciation of sound. In this issue of the Quarterly, we’ll get to hear from the sound teams behind True Grit, HBO’s Boardwalk Empire and Temple Grandin, Discovery Channel’s Deadliest Catch and the direct-to-video movie 30 Days of Night: Dark Days. G. John Garrett, CAS provides some suggestions for bringing new life to your legacy gear in his “Technically Speaking” column. Also in this issue, professor Fred Ginsburg, CAS takes his students out of the classroom to hear what they can do with the prototype K-Tek E-Z Boom. As always, you’ll find submissions from your fellow members in the “Been There Done That” section and be able to see what they’re up to in their “The Lighter Side” submissions. And finally, we have the welcoming letter from our new CAS President, David Fluhr.

The CAS Quarterly is produced as a service to our members on a voluntary basis. We appreciate and encourage your feedback and suggestions—so send them in! We would like to thank Karol Urban, CAS and Paul Vik Marshall, CAS for lending us a hand with this issue. Remember, if you have something of interest, whether on the production or post-production side, please feel free to contribute. Also, don’t forget that our sponsors are professionals like you who understand the business and needs of our industry. We encourage your commitment to them.

Peter Damski, CAS
Matt Foglia, CAS

2011 CAS Board of Directors & Former Presidents

Capturing the Moment.

For feature film, documentary or ENG, the new MKH 8060 delivers top quality sound to complement your exciting visuals.

Compact, rugged and reliable, the MKH 8060 features a symmetrical RF condenser design and short interference tube that suppresses off-axis sound without coloration, producing extremely natural and detailed results.

Ideal for boom pole and camera mounting due to its compact size, the MKH 8060 is Sennheiser’s first short shotgun to interface directly into digital systems via the MZD 8000 digital module.

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I’ve spent a lot of time rebuilding studio gear from the ’60s, ’70s and ’80s lately, and it’s not too hard to make some of the old gear sound like new or even better.

The main places that will probably need attention are the power supply, some components in the audio chain, and maybe op amps.

It’s best to start with a visual inspection of the circuit boards in question. Look for the discoloration of heat damage (fig. 6) and blown caps. If there are ICS on the board, note any op amps in the audio path, and whether they are socketed. This info will be useful later.

Electrolytic capacitors degrade over time, and they can dry out, leak, short or open up. Plan on replacing all of them. Sometimes it’s easy to tell when an electrolytic is shot, by discoloration, deformation or leakage (fig. 1–3). If you’ve got a leaker, you must clean up all the residue, as the electrolyte is corrosive, often boric acid (fig. 4). Alcohol and a Q-tips are a good starting point.

Start at the power supply and don’t be afraid to use bigger caps on both sides of the voltage regulators. For instance, if the input caps are 2200μF, 3300s at the same or higher voltage rating can be used. Manufacturers build to the economical side of their designs, because if it works, it works, and if you’re making a million units, you don’t really want to eat up your margin with premium parts when regular ones will do. Now that you’ve cracked the case open though, you should install better parts than you remove.

Digi-Key, Mouser, Newark and Allied all have great search engines to help you find parts. Generally, you don’t have to choose caps that are specifically designed for audio, at least not in the power supply or decoupling caps. For caps that are in the signal chain, purpose-built caps will improve the sound.

If you’re going to do any significant component replacing at all, I recommend you get a good desoldering iron. These are irons that have a hollow tip and either a vacuum pump or some other solder sucker built into the handle. It’s worth it, trust me.

So starting with the power sup-
ply you’ll see big capacitors before the voltage regulators and smaller ones afterward. Here’s one place I recommend doing a mod. Put a small metal film cap in parallel with the output caps, something like .1-1uF. The reason for this is that large caps become inductive at high frequencies and a small metal/poly cap in parallel (with the appropriate voltage rating) will improve the HF filtering and give you a significantly quieter DC rail. Caps like this often fit on the solder-side of the circuit board and you can just tack them to the board (fig. 5). One caution here: Electrolytic caps are polarized and you have to install the new caps with the polarity the same as the ones that came out. In most cases, you’ll pop them if you install them backwards!

Next, if there are electrolytics that are passing audio, you should replace them with the same capacitance and equal or greater voltage rating. In many cases, you can use mylar or polypropylene caps. Rtei.com and audiocaps.com are good sources for them. Elna, Vishay, Panasonic, Toshin, Nippon Chemi-con and especially the Nichicon “Muse” caps are the best sounding electrolytics.

Finally, there are some incredibly good op amps today that you should consider, since you’ve got the covers off your box. If there are chip sockets, there’s nothing to desolder and you should look up direct-replacements for whatever you’ve got under the hood. Two hot op amps are the LME49720 and the AD797, with gain-bandwidth products of more than 50 Mhz and 100 Mhz respectively, and slew rates around 20V/uS. Look at what’s in your box and google “<part number> direct replacement.”

So if you’ve got some time, good soldering skills and maybe even a schematic, you can add years to the life of your great-sounding old gear.
Celebrating the 47TH ANNUAL CAS AWARDS
by Peter Damski, CAS

1. Marisa Ramirez, Marina Sirtis & Bai Ling
2. Nolan Gould and Ariel Winter from Modern Family
3. Lobby posters of nominees
4. Keith David
5. Taylor Hackford & Jeff Wexler
6. Jack McGee, David & our new CAS President, David E. Fluhr
7. Tom Hooper
8. From left: Ge wei Jia, Nina Coffey, Gu Chang Ning, Ed Moskowitz, Pai Ling, John Coffey, CAS, Xiao Dan Bar, Ren Hong
9. Hackford
The Cinema Audio Society held our 47th Awards ceremony on February 19, 2011, at the Millennium Biltmore Hotel in Los Angeles. The outgoing president, Edward L. Moskowitz CAS, put on a great show for his final bow to the organization. In the tradition of the CAS Awards, presenters always come from the ranks of our membership. This year, the presenting mixers were accompanied by celebrity presenters, adding a new spark to the festivities.

Jeffrey S. Wexler CAS received the Career Achievement Award for his contribution to the craft of sound mixing and his award was presented by Tomlinson Holman CAS and Wexler’s proud father, Haskell, an Academy Award–winning cinematographer. Taylor Hackford received the CAS Filmmaker Award, which was presented by Scott Millan CAS and director Tom Hooper, who flew in from England to present the award.

Additional presenters from the mixing disciplines included R.D. Floyd CAS, John Coffey CAS, Phillip W. Palmer CAS, Tom Fleischman CAS, Michael Minkler CAS, Lee Orloff CAS, and Paul N.J. Ottosson CAS. Celebrity presenters in addition to Hooper included actor Keith David, actress Bai Ling, actor Jack McGee, actress Marisa Ramirez, actress Marina Sirtis, actor Nolan Gould, and actress Ariel Winter.

The CAS also presented their Technical Achievement Awards to Austrian microphone manufacturer, Schoeps, for its SuperCMIT shotgun microphone with DSP, and to iZotope for its Rx II noise-reduction software.

Please save the date of February 18, 2012, for our 48th CAS Awards, to be held once again in the beautiful Crystal Ballroom at the Millennium Biltmore Hotel in Los Angeles.

48th Annual CAS Awards Timeline

**2011**
- Entry Submission Form is available online at the CAS website (eblast notification) Mon., Oct. 17
- Entry Submissions are due by 5 p.m. on Fri., Nov. 18
- Nomination Ballot Voting begins online Wed., Dec. 14

**2012**
- Nomination Ballot Voting ends online at 5 p.m. on Fri., Jan. 6
- Final Five Nominees are announced on Thu., Jan. 19
- Final Voting begins online Wed., Jan. 25
- Final Voting ends online at 5 p.m. on Fri., Feb. 10
- 48TH ANNUAL CAS AWARDS: Sat., Feb. 18, in the Crystal Ballroom of the Millennium Biltmore Hotel at Los Angeles

CAS Award Winners for 2010

OUTSTANDING ACHIEVEMENT FOR MOTION PICTURES

True Grit

Peter F. Kurland, CAS Production Mixer
Skip Lievsay CAS, Re-recording Mixer
Craig Berkey, CAS Re-recording Mixer
Greg Orloff, CAS Re-recording Mixer

OUTSTANDING ACHIEVEMENT FOR TV MOVIES AND MINI-SERIES

Temple Grandin

Ethan Andrus Production Mixer
Rick Ash Re-recording Mixer

OUTSTANDING ACHIEVEMENT FOR TV SERIES

Boardwalk Empire “A Return to Normalcy” Episode 12

Franklin D. Stettner, CAS Production Mixer
Tom Fleischman, CAS Re-recording Mixer

OUTSTANDING ACHIEVEMENT FOR TV NON-FICTION, VARIETY OR MUSIC – SERIES OR SPECIALS

Deadliest Catch “Redemption Day”

Bob Bronow, CAS Re-recording Mixer

OUTSTANDING ACHIEVEMENT FOR DVD ORIGINAL PROGRAMMING

30 Days of Night: Dark Days

Michael Williamson, CAS Production Mixer
Eric Lalicata, CAS Re-recording Mixer

TECHNICAL ACHIEVEMENT IN PRODUCTION

Schoeps SuperCMIT Shotgun Microphone

TECHNICAL ACHIEVEMENT IN POST PRODUCTION

iZotope Rx II
Outstanding Achievement for Motion Pictures

TRUE GRIT

by Matt Foglia, CAS

*True Grit*, this year’s Outstanding Achievement in Sound Mixing for Motion Picture winner, is a story about relationships. It’s an undertone that is ever-present in the entertainment industry and, much so, in the field of sound. Clients repeatedly call on us because of these relationships, our understanding of their projects and the accompanying level of quality that is provided. This is why they don’t just search online and call the number at the top of the list. Directors Joel & Ethan Coen are no different. Relationships have established a sound team in Peter Kurland, CAS, Skip Lievsay, CAS, Craig Berkey, CAS and Greg Orloff, CAS that, film after film, yields accolades from the entertainment community.

Like some other Coen brothers films, *True Grit* has a very exposed soundscape. There’s not a whole lot of big sound design or music for the dialogue to hide behind in this style of film. It requires an elevated level of precision and accuracy to capture the dialogue effectively and at a level the Coens are comfortable with. “Joel and Ethan are very conscious of the sound element,” production sound mixer Peter Kurland states. “They take precautions when planning scenes so that, as best is possible, the sound isn’t compromised.” I caught up with Peter via telephone on a recent Tuesday afternoon while he was working on an upcoming blockbuster film in NYC. “We’re doing nights this week; 2 p.m. to 2 a.m.”

Peter, a Nashville native, got his start in pictures after getting a PA job on a TV movie while working in a theater in Nashville. Shortly after, the project’s location manager went on to Texas to work on the Coen brothers’ *Blood Simple* (1984) and Peter followed. He’s been with the Coens ever since. “We have a relationship where we’re comfortable in our ability to deliver what they are looking for with regards to sound.” Given that *True Grit* is a period piece, and being aware of the costuming difficulties associated with miking such, I asked Peter about his approach. “In an age when a good number of directors are relying more and more on wires, the Coens, like myself, still prefer the sound of the boom because it offers the most consistent sound. Obviously, there are points where we’ll have to use the wires, but fortunately on this film, (costume designer) Mary Zophres and her department were really good with accommodating most of our needs.” Asked if it is usually a single boom operation, “Randy Johnson was the boom operator but sometimes Kay Colvin, who is our utility person, would cover a second boom, particularly when we’re doing masters and there might be overlapping dialogue. We’ll mic the off-camera actor as well in order to give both more freedom with the timing.” And gear? “I almost always use the Sennheiser MKH 60 for exteriors because I am very comfortable with it. It matches well with everything and I knew that it would work well for these outdoor scenes. For interiors, I prefer the Schoeps 441.” For wires, he’s using the Sanken COS-11s with Zaxcom radios. “While I record all the
The sound for my portion of the film would have been so altered side. “I’ve worked with Randy in the past and he is so talented. Douglas was able to have Randy Johnson and Kay Colvin on his eminently efficient.”

before the sun went down. And that was day one! It was amaz-miles to this other location, shot the day’s scenes and were home snow and flattened. So, very calmly, we packed up, drove 60 we went out at 5 a.m. and there had been this enormous snow-emphasize how prepared they are. On the first day of shooting, wide or tight—it was all spelled out. It’s great to see that level capture, so you didn’t have to worry if the shot was going to be refreshing because you knew each day what you were going to they even arrive on location. As a sound person, it was very capture because they’ve thought it through so thoroughly before they were for this film.” Douglas Axtell, a West Coast–based production sound mixer recalls, “and I’m thinking, ‘who do I know that’s trying to pull my leg?’ but it really was Ethan and Joel on the other line!”

“One afternoon the phone rang and the person on the other line said, ‘Hi, it’s Ethan Coen,’” Douglas Axtell, a West Coast–based production sound mixer recalls, “‘and I’m thinking, ‘who do I know that’s trying to pull my leg?’ but it really was Ethan and Joel on the other line!’” Douglas, who was unable to share the award with Kurland due to CAS eligibility requirements, was up for the challenge of working on the unsuspecting terrain of New Mexico. “Given that we were shooting in the spring in New Mexico in the high desert and the scenes were to take place in these remote locations, it was quite physically demanding. Also, there often wasn’t any infrastructure, so infrastructure had to be built.” And how was it working with the Coen brothers? “It was really refreshing.” Douglas states. “They are very old school, shooting one camera and knowing exactly what they want to get with each shot. There wasn’t any of the ‘Let’s try this and that for safety just in case’—they know exactly what they want to capture because they’ve thought it through so thoroughly before they even arrive on location. As a sound person, it was very refreshing because you knew each day what you were going to capture, so you didn’t have to worry if the shot was going to be wide or tight—it was all spelled out. It’s great to see that level of confidence.” Douglas continues, “Here’s an example to emphasize how prepared they are. On the first day of shooting, we went out at 5 a.m. and there had been this enormous snow-storm at the first location—the catering tent was covered with snow and flattened. So, very calmly, we packed up, drove 60 miles to this other location, shot the day’s scenes and were home before the sun went down. And that was day one! It was amazingly efficient.”

In addition to having directors who were really prepared, Douglas was able to have Randy Johnson and Kay Colvin on his side. “I’ve worked with Randy in the past and he is so talented. The sound for my portion of the film would have been so altered

without him.” Knowing that Peter preferred the Sennheiser MKH 60 for exteriors, and considering the harsh weather, Douglas opted to use that mic. “The 50s and 60s are just great, durable mics. We had to get the boom sound right because the Coens love production sound. Plus, they’re not used to looping because Peter always gives them such great tracks.” When asked if he is running the boom wirelessly, Axtell laughs, “No, I actually still prefer to have a cable connection. Since we were aware of the shots beforehand, I could tell if things would work with the cable—and they all did.” And how about his recorder choice? “Peter’s a Deva guy and I’m a Cantar guy, but it really doesn’t matter what tools are being used, it’s more about the person using the tools—it’s more about the craft.” Indeed. “To that effect, the Cantar is great at handling all of the dust and wind that will normally just punish electronics. I keep it on a really small, portable cart—which was ideal for being up in the mountains like we were for this film. Initially, I was going to work out of a bag, which I did for the first day, but realized I could still have flexibility with my small cart. It was just a simple cart without a panel, but it allowed us to have longer battery life and have a built-in venue unit. And even though I often use the Cooper 208D, I just mixed my portion of the film on the Cantar.”

As for some of the difficult shots for sound, Douglas states, “Joel and Ethan are really attuned to the sound aspects of location. So while there may have been some difficult weather elements, it’s not like we were shooting next to a freeway. Also, they’re receptive to improving the sound. For instance, in one of
the scenes, we have the fake snow blowing, but instead of using all four effects fans, we were able to turn two off so that they wouldn’t be as loud for sound.” Since many scenes include horses, I asked Douglas about working with animals. “Shooting with horses is a very experience-based thing. Randy worked with the trainers and the wranglers and knows from experience how to boom a scene with horses. Understandably, if a horse gets spooked by a boom, it’s difficult to regain that trust. Randy is just such a pro with that, knowing when to come from the side or from the back—it’s really such an art.”

I asked if they recorded any additional effects. “We put a MKH 50 on a short pole and recorded the wranglers walking on different terrain—just for fun and just in case. We also put a bunch of mics on saddles with transmitters under the saddle horn, especially during the shootouts, so that you get the squeak of the saddle. Anything to help tell the story.”

On the post-production side, the Coen brothers’ enthusiastic embrace of technology has allowed supervising sound editor and re-recording mixer Skip Lievsay (dialogue and music), along with sound designer and re-recording mixer (effects) Craig Berkey, to apply a more progressive approach to the mixing process. “Since Craig and I also do the sound editing, we can, while we’re editing, adjust levels to reflect the final dub,” says Lievsay. Berkey continues, “If I’m adding in backgrounds and effects against the dialogue reference track, for instance, I can decide whether I need additional effects or whether the effects are getting in the way of the dialogue right then. I don’t have to add layers and then decide what to use during a pre-dub—I’ll just adjust my levels appropriately right there. That way, I have a very good idea of what the end balance will be.”

With the robust automation editing options available in Pro Tools, they are able to retain their automation work even as picture changes are sent their way. This process, while not the traditional film-mixing approach, has them doing more temps but spending less time on the large dub stage. It still requires a similar budget, but the budget is spread across a number of hours in smaller rooms. Craig does a lot of work from his home studio in Vancouver while Skip does work at Warner Bros. as well as his home studio. “We’ll bring everything together on the dub stage and work for a week or so. Since they’ve been referencing our temps while doing the picture editing, the Coens will already be familiar with the mix,” says Skip. [For an informative article on the process Skip and Craig use, please check Skip’s article in the Summer 2009 CAS Quarterly on page 23—available on the CAS website too.]

As stated, True Grit has a very open soundtrack—there’s a lot of “air”—not too much for the dialogue to hide behind. When I mentioned to Skip that some might consider this type of mixing a chore, he chuckled. “Well, Peter Kurland and I have a very long relationship with the Coens. So when recording, we try to make it as clean and ready for release as we can. We’re also able to monitor the dailies. This allows us to address issues, such as approaches to difficult weather or HMI troubles, as they come up on set. That way, the problem is resolved for the next shoot.”

As for the effects, “If a scene is in the process of being cut,” informs Berkey, “I’ll provide Joel and Ethan with a number of options from my horse library, for instance, that they can lay in—things like ‘Trot_By_Single_Horse,’ etc. This will give them a good reference of whether the flow will work. Of course, I can go back and replace whatever reference was given when I get the cut, if necessary, or use some of the items from our Foley sessions.” Berkey’s sound design was also used to check scenes with questionable dialogue quality. “The production tracks for certain scenes had a lot of wind on them, and some had river noise. I would take the dialogue cut and then build and mix in the backgrounds. I’d give my mix to the dialogue department where they could determine whether the audio blended enough or if they’d have to tag a line for looping.” This reminded Craig of a funny thing about providing the Coens with reference mixes. “We did a temp dub in New York, and I did a 2.0 crashdown so that they could bring it back into the picture editing system. To be safe, I added a little compression—just to control the overall levels. Joel noticed and said, ’What happened to the guns? They’re not as loud as they were.’ It’s great because Joel and Ethan are so tuned in to the sound, they’re very savvy.”

On the dub stage, all of the elements come together and it’s on the Burt Lancaster Stage that they bring in, or rather go to Greg Orloff, over at Sony Pictures Studios. “This was my seventh Coen brothers film,” states the California native Orloff. Greg, who first worked with Lievsay about 20 years ago, “I think it was on Cool World,” has handled mixing duties for a plethora of films. “I’ve handled all mixing roles but settled into effects mixing and, on the past couple Coen films, my role has been to focus on the Foley. It all comes to me in units. And at that point,
we’re in a kind of ‘final mode’ because Skip and Craig will have
their levels adjusted pretty accurately due to their process. So it
allows me to really fit things in appropriately from the start."

That’s not to say that everything is ready to print at the
start of the dub. Berkey shares, “For the end scene where
Rooster is riding Little Blackie while trying to save Mattie,
we went back and forth on the stage as to whether or not to
have the music or the effects as prominent. Do you play it
surreal or do you play it straight ahead? That scene was more
difficult to pin down. In the end, we looked at the section
shot by shot and adjusted appropriately.” On the other hand,
that’s not to overshadow the preparedness the Coens dis-
played on location—because it is present on the dub stage as
well. Craig continues, “Before we start a reel, they’ll give us
notes like, ‘We want to work on the wind in the third scene,
and we may want to add some crickets in the last scene. Other
than that, we’re good.’ That’s just a byproduct of their having
our mixes to reference each day in the edit.”

I asked the guys about their approach to perspective, as this
movie has the dialogue, for the most part, in the center without
too much motion. Skip explains, “While we feel it is the best
approach for these films, it stems from Joel and Ethan. They’re
not big fans of having things moving around in the surrounds
because it can sometimes be distracting. We try to maintain a
continuous soundscape that goes from front to back. We also
try to keep all of the localized effects, like bird tweets and such
in the front and just maintain ambience in the back.” He con-
tinues, “When there is a big object like a train that’s moving, we
will follow that. Craig and I do set up pans, but the Coens some-
times feel that the moves are a little disjointed. The mindset is
that we’re being told a story by a Teller. We don’t want to lose
sight that it’s subjective; you’re not literally in a field watching
this action unfold, for instance. So you need to keep that focus
and limit the amount of distractions that may pull the audi-
dences’ attention away.”

As you listen to the film, one thing that is obvious is the
smoothness of the transitions in True Grit. There tends to be
overlaps or prelps between scenes, carrying voices across a cut
or having sound precede its associated cut. To me, these really
help the story flow. Lievsay shares, “There’s an editorial tech-
nique where you power the cuts by reinforcing something or
taking something away. So the Coens have become very inter-
ested in sound transitions because of this. Adding to that is an
experience both Craig and I had with (writer/director) Terry
Malick. He had us turn the picture off and just mix the sound
as we felt it should be—instead of being tied into the picture. It
was a great exercise that was very liberating.” That lyrical
approach is an underlying sound theme in True Grit.

While I could continue on with more tales and techniques, the
end result is an outstanding soundtrack put together by supe-
rrior craftspeople in collaboration with visionary directors. While
the humble Greg Orloff may say, “There are a number of films
that were released this year that had incredible mixes. We were
just very fortunate to have been recognized and honored by the
CAS.” It is a well-deserved nod for an excellent job performed
on a very difficult film. Congratulations, guys.
Outstanding Achievement for
TV Movies and Mini-Series

TEMPLE GRANDIN

by Paul Vik Marshall, CAS

First, I would like to congratulate both Ethan Andrus and Rick Ash on their outstanding work on Temple Grandin. This is Andrus’ first CAS Award and the third for Ash. Ash’s other CAS Awards were for Lackawanna Blues (2005) and Grey Gardens (2009).

Rick Ash

Rick is from rural Pennsylvania and started his career on a chance meeting with a band who introduced him to their recording studio where he became infatuated with recording. Ash attributes his success to assisting the story, listening to the filmmakers and being true to both.

Temple Grandin, played by Claire Danes, is a story about an autistic woman who overcomes the challenges of her condition to become a well-known specialist in animal husbandry. Ash’s mix was influenced by his close personal experiences with autism where he drew on many observations and experiences from his past, in order to help him understand how Temple may have perceived, comprehended and addressed her methods of resolution.

Ash did his pre-dubs at “The Lot” and his final mix at “Wildfire.” Bryan Bowen was the sound supervisor and handled much of the material himself. Ash said, “Bowen was extremely instrumental during the final with mixing effects and working the Pro Tools session in collaboration with the mix at the console.”

Rick describes his workflow: “I had worked with director Mick Jackson on a number of films so there was a good shorthand. Bowen and I met on a number of occasions early on during cutting to review effects, the cut and to share thoughts and ideas about the sound. Bowen was feeding the cutting-room material so the Avid mix was full of good effects that made it to the final. The final was about introducing new sounds and finding the pocket for music. Music was as instrumental as all the other elements, but because it was new/fresh to the process at the final, it took more time to acclimate and find its place.”

Ash talked about some of the challenges on the project by saying, “Getting inside Temple’s head and having all parties agree on what that would be like was one of the biggest challenges. Jackson had definite ideas and they were very, very good. However, there are typically a lot of ideas on a film and our process was to sort them out. It was unique because it was not only the individual interpretations but that of Temple’s through their mind.”

The editorial schedule went long because of picture editing but Ash spent four days on dialogue pre-dubs and around two-plus weeks on the final. He delivered 5.1 and two-track mixes. Rick said of the final delivery, “HBO really thrives on having a mix that is compatible from theaters to small screens. So I deliver a rather tight dynamic range.” Ash has worked with HBO a number of times and finds the process richly rewarding.

Ethan Andrus

Ethan Andrus was born in New York and moved to Florida with his family, eventually ending up in Houston. His love for music started in seventh grade when he got his first drum kit. Andrus attended the University of Texas, Austin, where he earned a degree in radio, television and film. Staying in Austin, producing and playing on records kept him somewhat busy until friends (who were also recording engineers) introduced him to the commercial world of production sound. He worked on one of his first movies in Atlanta and said, “I learned more in one movie than I did going to school.” Austin, being very competitive in the music industry, made it difficult for Andrus to make a steady living, so when he got a taste of film money, he was hooked.

Andrus had worked with UPM Rick Chapla on several other projects, so when Temple Grandin started in pre-production, Chapla asked him to come on board. Andrus’ crew consisted of boom operator Tom Sturgis (“Great guy with a great sense of humor”) and utility Michael Swanner.

Ethan’s sound package included a Deva V, Yamaha O1V96 Version 2, Lectrosonics 400 Venue setup (His system is all wireless), Sennheiser 416s, MKH 50s, MKH 70, and Sankin COS 11 lavalieres. His decision to use the Yamaha O1V96 came about when he worked on Robert Rodriguez’s Grindhouse and met Mark Ulano, CAS. Ulano was using the Yamaha board. Andrus was so impressed with the board saying, “You can send anything anywhere and you have great routing ability. It’s very versatile.” Andrus likes to keep his mix consistent and does not like to EQ much, only an occasional adjustment on his high pass filter.

Andrus said that HBO has their workflow “nailed down” so there were no surprises with the system that they use. His delivery media to post was DVD-RAM discs.

Shooting on location near Austin, Andrus recorded at ranches, cattle auctions, slaughterhouses and feed lots. Andrus said, “Working in and around manure just became part of the job.”
The highlight of the project for Andrus was when Ash asked him to collect effects at the end of the shoot. Two days of recording away from the crew gave him the opportunity to record clean tracks of cattle, chains, gates and machinery used in the cattle industry. Andrus added that Ash should get most of the credit, but says he was still tickled to death on winning the CAS Award as it is an award judged by his peers.

Andrus is currently busy working on commercials and has another Robert Rodriguez project coming up in the near future. When asked what advice he would give production mixers just getting into the business he said, "Deliver a good product. Understand your roll in the big picture. Pick your battles and, once you say something, be definitive and don’t be an alarmist. Stick to your guns and come into a project with a professional attitude. People will listen to you when they see you are a true professional."

Finally, I would like to thank Rick Ash and Ethan Andrus for their time and I wish them both continued success in the future.

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**Outstanding Achievement for TV Series**

**BOARDWALK EMPIRE**

“A Return to Normalcy”

Episode 12

by Matt Foglia, CAS

The sound team for Boardwalk Empire’s “A Return to Normalcy” was the winner for this year’s Outstanding Achievement in Sound Mixing for a Television Series. The series follows Steve Buscemi as Nucky Thompson, a powerful Atlantic City politician with a gangster side, during the era of Prohibition. Being that the series takes place on the East Coast, it was only fitting that two New York–based mixers were used: production mixer Frank Stettner, CAS and re-recording mixer Tom Fleischman, CAS.

Frank Stettner became interested in sound while working as a DJ and engineer in the mid-'60s for the Rutgers University radio station. A history major, Stettner found real joy in working there. He built up his technical knowledge by splicing ¼" tape together for newscasts and learning how to operate the electronics. “We learned by doing,” Stettner recalls. In the booth, he learned how “the characteristic of the mic could change the sound of the voice” and how proximity could be used for effect when speaking into a mic. It was this love of sound that, after graduation, took Frank to Syracuse University where he studied for his master’s degree in radio and television. While at Syracuse, when his fellow students did a project, they called on Frank to help out with the sound. After graduation, he moved to New York to pursue sound work in films. It took a couple of years before he was able to support himself as a sound mixer, but he started working on documentaries (remember Scared Straight—that was Frank!), then commercials, then dramas and film. “Then in the late ‘80s, a lot of episodic TV came to New York. After doing the early seasons of Law & Order, I kept getting calls for episodic TV because I seemed to be able to do it well.” Frank also has a number of HBO series on his credit list, the first being Oz. “I’ve always respected HBO for the freedom they give the creatives—the artists, the writers—to try something new. That freedom extends down to us on the technical side, which is great because it lends the support we need to reach for going beyond the ordinary too. They’ve been great on other projects and that encouragement continues today as we’re filming the second season of Boardwalk.”

I asked Frank about miking issues with the costumes since Boardwalk Empire is a period series. “We are fortunate that the costume designer only uses fabrics that were available in the 1920s. This means, mostly wools, cottons and silk, no scratchy synthetics. Of all the costumes used up to now, there was only one that really stymied me for hiding a lav. There was a woman with a soft-spoken voice in a thick, velvet dress that went up to the neck. She was wearing a velvet hat that stuck far out. She was sitting in front of jail bars, so I couldn’t fit a boom in front of her. We tried to hide a lav in the hat, but there was no way to support the transmitter in the hat. So we recorded her clean with the boom when she was off camera. But that was the only time. Most of the men are wearing ties so we’ve been lucky with placing B6s or COS 11s into the ties, barely in the open, matching the color and the crease. Also, the fashion of the period used a bar that holds the collar together, allowing the tie to jut forward. It is held firmly in place, so this really limits movement and rustling.” Frank continues, “I use the lavaliers on exteriors and interiors, but with interiors, I like to transition the
actors to the boom once they settle close enough into the shot. I can easily match the lav to the boom when going to a Sennheiser 416. Some other mics I’ll use are the MKH 70 and I also have a collection of Schoeps that work great in smaller, tighter environments. While I prefer the sound of the boom, obviously, if there’s too much exterior noise, you have to use the lavs. It works the other way too. If we’re using a lav on an actor who hasn’t shaved and they rub against the collar, hopefully the boom will eventually work. Failing that, hopefully the rub occurs between lines. Then, we’ll have to note for our sound-editing brothers and sisters that there’s a rub that they’ll have to draw out and fill or take it from a clean take.”

Frank mixes on the Cooper 208 and records “on a pair of (Fostex) 824s in master/slave mode. That way, any metadata I type in on the master is transmitted to the slave, as is time code info. Also, Telecine always wants two copies in case one has an error.” And his track allocations? “I provide a composite mix, a direct out of the boom(s) and the lavs.”

The series has a good deal of performed music that is studio recorded with playback handled by colleague Egor Panchenko. Frank states, “There are a lot of earwigs because some scenes will start with someone singing or playing and then the dialogue comes in. They’ll sometimes use a thump track so that the dancers can keep moving in sync. We’ll take a feed of the playback track and a feed of the time code and put them on an audio track. Sometimes in my mix, I’ll start with the music audible to the floor until the dialogue comes in, to set the mood for the actors. When it gets into the editing room, they can use the Avid feature that says, ‘Treat audio as time code.’ This allows them to reference the stereo master music tracks” (since the playback time code is different than the TOD time code associated with the dialogue).

And what about location issues? “The boardwalk is a set that is located in Greenpoint, Brooklyn, just opposite the Empire State Building, in a slightly industrial area. We have the Street Heliport directly across, so you have to wait whenever a helicopter flies by. We noticed early on that the flight pattern coincided with typical rush hour traffic, so we can shoot around it. You really don’t have any other choice; if they’re flying directly overhead, you can’t record, but they go quickly!” Frank continues, “We also have to be very conscious of elements that might be good enough to be used in the final. Sure there may be some content changes or they may think a line may be a little too low, but for the most part, it should be good enough for the final.”

Frank concludes, “My approach is that I’m trying to make a mix that might be good enough to be used in the final. Sure there may be some content changes or they may think a line may be a little too low, but for the most part, it should be good enough for the final.”

Frank’s production mix eventually made its way to Tom Fleischman at New York’s Soundtrack. Tom, who was also nominated in this year’s film category for his work on Shutter Island, is a multiple Oscar nominee, and CAS and Emmy award winner. I caught up with Fleischman on the eve of his spring vacation. “Going out of the country to catch up with some friends and family.”

Tom, while mostly working on features, does mix the occasional TV special. However, “I hadn’t worked on a TV series since The Equalizer back in the late ’80s. For Boardwalk, I was originally booked to mix just the pilot episode, but was asked to stay on for the rest of the season while we were in the midst of mixing the pilot, and my availability allowed me to do this. The pilot was directed by Marty Scorsese and it was mixed as if it were a feature film. A Dolby Digital film print of the pilot was made and it was eventually screened at the Ziegfeld Theater. The pilot took nearly four weeks to mix. The other episodes were all done in four to five days.” Since the pilot was mixed in film reels and was monitored in theatrical format, it was necessary to join the film reels into one complete episode and make a second version for broadcast. “Fortunately,” Tom continues, “the effects had been predubbed very tightly by sound designer Eugene Giartty. He delivered a Pro Tools session with a couple of 5.1s and LCRs for effects, ambiences and Foley. So I didn’t have to worry too much about sound effects unless certain scenes called for enhancements. With the exception of the pilot, we did not have time to predub the dialogue, so I was working with unmixed original dialogue elements, as well as ADR and Group ADR in the final mix. Dealing with all of that, along with the music and the sound effects predubs was quite a handful, particularly because I was on the board alone. But it was also fun and challenging.”

When I asked if the footsteps on the boardwalk were an issue, Tom responded, “There were extras walking around the principals, so you could hear footsteps, but it added a sense or reality. If it was decided that they were too loud compared to the dialogue, then we had the option of looping.” And what about the interiors since there are many different interior locations of differing acoustical makeup? “On the whole, all of the set pieces, the interiors, were all really well recorded. We had a boom and a lav for most actors, so we were covered.” Tom was given a lot of help by the dialogue editorial department which was headed up by Fred Rosenberg. “Fred and his crew did a great job preparing the original dialogue and ADR elements for the mix. They eliminated any unusable production track (open mics, clothes rustle, mic hits, etc.). This made it easier for me, with such a limited schedule, to concentrate on getting the track smoothed out and equalized and getting the ADR properly integrated.”

 Asked about the use of surrounds in the mix, Tom says, “I don’t really like to put specific sound effects or dialogue in the surrounds unless there is a good reason to do so. I use the surrounds primarily for ambient sound effects and music and reverb. I like to use the surrounds to open up the sonic environment and bring the track off the screen and out into the viewing environment, around the audience. The risk in this is that, unless it is properly motivated by the picture, using specific sounds or obvious panning in the surrounds can become distracting to the audience, draw them out of the picture and break the suspension of disbelief. I do like to pan dialogue and Foley if there’s a reason, like an actor walking out of frame. However, if you’re using a production track with two characters, it can be a problem unless they’re on separate booms or you have the lavs. If it takes away from the scene or is distracting from the story, I won’t do it because it’s all about the story.”

Frank and Tom, thanks for the great conversation. Congratulations again!
Outstanding Achievement for TV Non-Fiction, Variety or Music – Series or Specials

DEADLIEST CATCH “Redemption Day”

by Karol Urban, CAS

This year, Bob Bronow, CAS received his third consecutive CAS Award for Outstanding Achievement in Sound Mixing for Television Non-Fiction, Variety or Music – Series or Specials for his work on the series Deadliest Catch. I caught up with him to discuss the great success and journey he continues to experience as its principal sound editor, music editor, sound designer, dialogue editor, and recording mixer. When speaking with Bob Bronow about Deadliest Catch, you get the distinct impression that he too is a true fan of the show and is truly grateful for the experience. He describes his work on the program simply as “a labor of love.”

Deadliest Catch documents the lives of fishermen that brave the fishing vessels in the Bering Sea during the Alaskan King Crab and C. opilio crab seasons, a job that, on average, claims the life of one fisherman per week during the catch season (due mainly to hypothermia and drowning), along with an injury rate of nearly 100% for all crew members. The logistics of producing a show of this nature are brutal at best.

Due to these harsh conditions, the production company made the decision to keep the production crew lean and opted to have no designated production mixer. Only two cameramen are on board the ship throughout the crab season, carrying two Sennheiser 416s with Rycote Softies and receivers for wireless lavs. There are two fixed cameras mounted on deck. The first has an additional 416 to capture ambience and a receiver for wireless lavs, while the other shoots MOS. Inside the captain’s cabin are a Sony ECM NV1 and a receiver for his wireless lav.

And this setup is a vast improvement to the challenges faced during the first season. Bob recalls, as the show grew in popularity and additional seasons were picked up, he was able to go to bat for the dialogue quality and convince the production company to invest in, essentially, disposable equipment for each season. “It is hard enough to understand the dialogue we do get, we gotta put some good mics on those cameras,” he declared. “I understand their hesitation because it’s almost like saying, ‘let’s throw $600–$800 away.’ Almost everything gets destroyed that goes out there [each season]. Almost nothing comes back.” But he got his wish and even goes on to describe that he is continually impressed with the quality of sound the cameramen do capture. He is also often invited into the editing process as a visiting consultant for audio, giving the producers an idea of what can be salvaged and what must be subtitled or should be replaced if possible.

Still, much of the material is not confidence monitored in the field. When he opens his AAF from offline, Bronow sits down to a session containing literally hundreds of regions of dialogue with the best guess of what is the best available recording for each line made active in the timeline. By the time Bronow is done, only an average of about 1% of dialogue will remain untreated by noise-reduction processing, and his region bin will have multiplied by the hundreds with newly optimized audio files.

As Bob joked in the “Meet the Winners” panel after the CAS Awards, “It is all catch as catch can.” He has become a very astute fisherman of authentic sounds from the field. Not only has he sent lists out with the production crew to gather wild what rarely makes it on axis to mic, he also maintains a library of cataloged authentic production effects from the ships that allow the atmospheres and scenes to remain smooth and full, while still remaining extremely true to the character’s experience. This organization, attention to detail, and loyalty to authenticity allows him to deliver the final mixed show in an average of three days.

What strikes me most when listening to a Bronow soundtrack, is how well the story ebbs and flows from scene to scene, truly describing the narrative. This has never been more apparent than in the “Redemption Day” episode, which deals with a very emotional and extremely intense development. One would think his vast responsibilities on this show would make it more difficult for him to keep the perspective of the narrative when in the final mixing stage. “I do have to wear a different hat,” he states. While he describes his workflow as jumping from one duty to another, upon encountering a hole in the track or a place where a sound does not fit, he remains that he is always thinking as a mixer and an editor. “It is difficult because you get into the minutia of it and you are working really, really fast, and it is not until the end when I can pull back and say, ‘How does this whole soundtrack make me feel?’ Ultimately, this is how I judge it.”

Deadliest Catch has been running on Discovery Channel since 2005 and reaches a large global audience of fans. Season seven premiered on April 12, 2011. We congratulate Bob on his artful mastery of the format and wish him many more seasons of tales from the Bering Sea.
Outstanding Achievement for DVD Original Programming

30 Days of Night: Dark Days

by Karol Urban, CAS

30 Days of Night: Dark Days, the sequel to the theatrically-released vampire story 30 Days of Night, has been very well received—garnering not only our CAS Award but also the MPSE Golden Reel for Best Sound Editing: Direct to Video for 2010. It’s easy to hear why.

There was definitely a reverence for the conventions set in the first film while providing new sonic cues to describe the societal progression of the vampire creatures in this film. I turned to Michael Williamson, CAS, the production mixer, and Eric Lalicata, CAS, the re-recording mixer and supervising sound editor, to reveal more about the process of creating such a dynamic piece.

The production sound team encompassed boom operator Martin LaCroix, cable assistant William Urau and Williamson. Additional cable assistance was provided at the beginning of shooting by Kristian Bailie. While all ISO tracks were recorded on a Sound Devices 788T, a mono mix was sent to a Sound Devices 702T for dailies. While Michael reveals there were no special production demands that required the use of any equipment outside of his normal rig, it was no walk in the park either.

He expands, “This movie had a real short shooting schedule, tough locations, a lot of rain and nights. But no matter how hard it was on set, how cold it got, something still can come out of the process with the right people. Everyone was dedicated to this project. No one on set gave up and we all did our best with the time we had.” He also sites that the continual support and openness of the producers and director ensured material was gathered as efficiently as possible. Williamson declares, “For me and my crew, I don’t care if it’s a $200 million feature or a $20 million one. They get my best and I demand that of those around me.” He states, “It’s movies like these that make you think more creatively on how to overcome challenges other than just tossing money at it.”

During production, due to the rushed schedule, an audio post facility had yet been chosen. But that doesn’t mean Williamson forgot about his post-production counterparts while on set. He points out, “The option of ‘fixing it in post’
doesn’t really become an option … because they’re not going to have the budget either.” Eric Lalica of Anarchy Post reaf-
RRRms this sentiment and explains that with a team of 11 individuals and five days scheduled for mix, much work had to be done in audio post to optimize the hours. “As the sound design comes in and we have stuff to present to the producers and the directors, we will be off stage.” He says this “saves a little time at least from the sound design stage … most of the pre-dub days are spent cleaning up the dialogue and mixing ADR.” In fact, for this film, Eric spent only three days in pre-dub where he worked on dialogue and ADR. When those final mix days did arrive and design was delivered, Eric described his process as a continuous mix of editorial and mixing duties. He recounts that “The first pass is to try and get a hold of the elements around the dialogue. Oftentimes, I do a music and dialogue pass, letting everything else play—doing a mental checklist while going through the pass.” This is often the first time he has heard the sound design elements play against the dialogue. Eric continues, “Nowadays, we mix in these 15-second chunks, addressing concerns as they arise. It’s a lot of starting and stopping, starting and stopping, and sort of constructing. It’s not the old days where three guys sat at a console and the mix went by and the guys are punching and gliding… It is not really like that anymore, at least not for us.” Eric explains that the use of VCA masters on his “stems,” quick banking, and grouping help him to overcome the lack of pre-dub time. He compares it to peeling an onion. “You just go in layers,” he explains. “The first pass you just grab everything and just keep it from getting crazy and then you kind of whittle the project as you go.” His method of working from the “top down” is advantageous when handed so many new elements at once and dealing with very limited time. He feels that although concessions have to be made to complete the project, meeting the client’s needs and expectations at the same time “is the challenge.”

But I saw another huge challenge, that of mixing a sequel. Eric’s team was provided the first film and the full stems as reference. But Eric declares, “Aesthetically, I need to be true to the film I am working on, not true to the film that has already been worked on by someone else.” This is why the decision to hire loop group players to re-record the vampire vocalizations was made versus using samples from the first film. This also helped to overcome the challenge faced by Michael Williamson, who sited prosthetic teeth as a huge obstacle in getting clear, annunciated speech on set. In fact, Williamson went on to say that “Regardless of how hard the locations where, how soft the actors were, the post guys on this film did an amazing job… My hat goes off to them.” It is a heavy load for an individual to hold both the re-recording mixer and supervising sound editor positions on the same production. In fact, the last individual who won both a CAS and MPSE Award handling these responsibilities in any category was Gary Rydstrom for Saving Private Ryan in 1999. This is truly a hard-earned accomplishment for which Eric should be proud.

Finally, Michael and Eric wished to credit the efforts of their teams as being the secret of success. Congratulations!
Carousel was a California State University Northridge (CSUN) senior thesis film shot in December 2010. The story follows a French and American couple at a small-town carnival who discover that sometimes the grass isn’t greener on the other side, and that it’s important to hold on to what you’ve got. The film was shot on 35mm film on location in Riverside, Calif. (on the same location as the hit HBO show *Carnivale*).

The sound department, oddly, was the biggest department on set. It consisted of two mixers (Melissa Chapman & Brad Mclean), two boom operators (Alex Renato Hernandez & Eric Del Aguila), along with two sound production assistants/utilities (Katie Sheil & Ernesto Ruvalcaba). The crew worked hard in 40-degree Fahrenheit weather to rig lavs, boom from long distances, and stay warm.

Professor Fred Ginsburg, CAS arranged for K-Tek to generously donate the loan of their boom rig prototype to the production, and it worked out wonderfully. Without it, booming wide shots in such harsh weather would have been impossible. The sound was recorded with a Sound Device 744T, the K-Tek boom rig prototype, an Audio Technica 4073, and a Mackie 1402 mixer.

The E-Z Boom was one of the final projects of the late Manfred Klemme, CAS, a CAS President’s Award recipient, who passed away in July 2010. Manfred is best remembered as having been the face of Nagra in Hollywood; and later as the Founder/President of M. Klemme Technology (aka K-Tek), which designs and manufactures boom poles, windscreens, shock mounts, and a host of other innovative products for the film and video industry.

The concept of the E-Z Boom is to provide the boom operator a comfortable means of supporting a long boom pole for extended periods of time (endlessly long takes) without hampering mobility. The audio version is based on the E-Z rig camera mount system that utilizes a vest with an overhead rail from which the camera mount is hung. In this instance, K-Tek has developed a rotating collar for the boom pole that allows for quiet pole rotation (mic cueing), along with repositioning for length and balance.

Prototypes of the E-Z Boom made their industry debut at NAB 2010 and were later seen at the HD Expo/Creatasphere 2010 in Burbank. Ginsburg brought a unit to CSUN to let his production sound students try it out during his class production exercises. The unit worked out so well, even in the hands of novice sound people, that it was then made available to the advanced film crew of *Carousel*.

Here is what Carousel boom operator Alex Hernandez had to say about the K-Tek E-Z Boom support rig:

“There are more good things about the ‘rig,’ as we came to call it, than there are negative things. The rig delivers what it promises. With it, I was able to stand around with the pole fully extended for literally hours. The control over the pole at full extension is great. I was able to get a foot to half a foot away from the actors and maintain that for a long period of time, something I would have been tired of doing with the boom pole by itself.

“Tracking along with the subjects and beside the camera was a breeze. Because of the said reasons above, I was able to maintain the pace and steady mic placement without dropping it into camera view. This is also an advantage from the rig. During the five days of filming, the boom was in the shot only once; probably because it was on the last day of shooting, in the last scene and during the last hour of a 12-hour day.

“The practicality of the rig is well thought out. It was, at times, difficult to maneuver around the sets, however, to be fair, the sets that we had difficulty getting into were tents and game stands. Other than that, I was able to boom inside a 15-foot tent with the pole extended around 12 feet and not get in anybody’s way. Obviously, the rig works best in the exterior settings but it can be used indoors if there is sufficient space and communication between the crew.

“The rig, like a traditional boom operator, requires a utility, but at times for efficiency, we would be a three-man team: operator, cable utility, and a guide/pole extender. However, I am sure that a professional sound crew would not have a problem with a two-person crew.

“In conclusion, the rig works. A few minor adjustments and the product is ready.

“One last note that I have is an aesthetic one. It seems that the camera crews and gaffers have all the cool toys and keep up with technological advancement. This vest rig is that equivalent for the sound crew! The E-Z Boom makes the sound crew look cool and is a head turner. It’s nice to have something that’ll give the sound department an edge and be of real interest to new sound people.”

by Fred Ginsburg, CAS

CSUN film students use new K-Tek E-Z Boom to record sound for 35mm senior thesis film project
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CAS QUARTERLY SPRING 2011 23
John Pritchett CAS and crew, always on boom Dave Roberts, utility Shawn Harper and Kay Colvin, had no movies released in 2010 but five will or have been released in 2011. Starting with *The Green Hornet* and followed by Jake Kasdan’s *Bad Teacher*, with Cameron Diaz and Justin Timberlake. Then at long last, Terrence Malick’s *Tree of Life* (three years in the edit), *Bernie*, from Rick Linklater with Jack Black and Shirley MacLaine, and later, *Larry Crowne*, helmed by and starring Tom Hanks with Julia Roberts. John with Dave and Kay are currently on *The Amazing Spider-Man*, a total reboot of the franchise, with relative newcomer Andrew Garfield and the wonderfully experienced Martin Sheen and Sally Field. Douglas Axtell and crew are having the most fun doing the elaborate second unit job. It’s due out summer of 2012. John’s next project is a little closer to home, finally going for total knee replacements, recovering just in time for Paul Thomas Anderson’s untitled late 2011 show. [Editor’s note: Heal quickly John!]

Philip Perkins CAS mixed the new international version of Emiko Omori’s *Ed Hardy: Tattoo the World*, started work on a new PBS series for kids called *Stepping On Up*, mixed the PBS science show *Journey of the Universe*, mixed Malcolm Murray’s new feature *Bad Posture*, and continued live-music recording work for a forthcoming PBS doc on Chinese music in America.

Kenn Fuller CAS, Ron Hairston Jr. and Felipe Borrero have just finished an unusually good pilot from FOX called *The New Girl*, starring the delightful Zooey Deschanel. Hours later, Kenn took off for Albuquerque, New Mexico, to take over the mixing chores on USA’s *In Plain Sight*, with Ron joining him the following week.

We had a very busy last year and have JJ Abrams’ *Super 8* opening in June and Jon Favreau’s *Cowboys & Aliens* opening in July. Currently, we are in prep for the Stephen Fears/Brice Willis/Catherine Zeta-Jones/Justin Timberlake film *Lay the Favorite*, shooting in Las Vegas and New Orleans. Then we begin almost immediately on Paul Thomas Anderson’s next untitled project, starring Phillip Seymour Hoffman and Joaquin Phoenix. My crew is Adam Blantz as boom op and Juan Cisteros for UST.

--Mark Ulano CAS

Douglas Tourtelot CAS is in Georgia again mixing the third season of *Drop Dead Diva* for Lifetime Television/Sony. His team includes two great local guys, Matt Robinson on boom and Jorge Del Valle as the utility. Nice weather, nice folks and a pleasant experience all around. I was tricked into participating in IATSE Local 479’s charity golf tournament in April.

Patrick Hanson CAS, with Trevor Stott on boom and Paul Sorohan as utility, are just finishing up Season 2 of *The Vampire Diaries* in Atlanta.

Hi everybody! Bob Wald CAS here. Well, this is more of a “Been There Done That, About to Do This...” After more than 40 years of recording sound in just about every conceivable situation, through all the tough times and fun times, I’m stepping away from the sound cart to try something completely different. My cousin Jeff Wald, who has been a TV news director and producer here in Los Angeles for his entire career, has also decided to ‘retire.’ So, here’s our sick idea of retirement... We are both joining forces to bring a new fast-food franchise down from Northern California to Los Angeles for the first time. So this seems like a good time to thank each and every one of you who have helped and supported me and my crew members over the years, recommended us, let us share your shows from time to time and, most importantly, for just being good friends. I plan to stay active in the affairs of our Local and when we have our big grand opening, we’ll be sure to invite all of you to the party! I’m not really going away, just moving on to a new adventure right here in Los Angeles. See you all around town and thanks again for everything!

From Universal Studios Sound—Studio 1: Elnino Ponsdomenech and Bob Edmondson CAS welcome back *The Event*, which is finishing up its first season for NBC. The guys are also looking forward to mixing *Revenge*, a one-hour pilot for Disney. Studio 5: Nello Torri CAS and Alan Decker CAS are all hands on deck, mixing pilots Other People’s Kids, *Lost Lives* and *Grimm*, along with the one-hour drama *The Crossing* for NBC. Directly following, they are excited to welcome the folks for the new seasons of *Psych* and *Covert Affairs*. John W. Cook II CAS and Peter Nusbaum CAS have a variety of shows mixing in Studio A. My *Freakin’ Family*, *Work It*, *Homegrown*, and the yet untitled J. Burton/Tim Allen pilot for 20th Century Fox. The guys are also finishing out the season of NBC’s *The Office* and *Cougar Town* and getting ready to welcome *Wilfred* and *Warehouse 13* to the studio. Mixers Pete Reale and Todd Morrissey are keeping up with the Dick Wolfe crew mixing *Law & Order: Los Angeles, Law & Order: Special Victim’s Unit* and *Too Big to Fail*, which should air in May 2011. John Chalfant mixed the independent film *Wedding Palace* in our new ICON D Control Stage, Mix 11. The film premiers at the L.A. Asian Pacific Film Festival recently.

Woody Woodhall CAS has sound-designed and mixed two pilots in the first quarter of 2011. The first pilot was *Forbidden Storage* for TruTV and the second was *Popped*, a “before they were stars” music program for Fuse TV, profiling rapper Nelly. He has also wrapped voice recording of Martin Short as the Cat for the first season pickup of 80 episodes of PBS Kids’ *The Cat in the Hat Knows a Lot About That!*

Eric J. Batut CAS will be mixing Season 4 of *Fringe*, following Seasons 2 & 3. Danny Duperreault will be the boom operator and second unit mixer and Millar Montgomery will be sound assistant and second boom.

From Brian Riordan CAS: Last September, I proudly completed another expansion which includes two additional mix stages at Levels Audio. These two new rooms make a total of eight stages at Levels. It is a wonderful gift to have all of these rooms working and to have this amazingly talented team as well as wonderful, loyal clients. Brian just completed mixing all of the music for *Lady Gaga Presents the Monster Ball Tour at Madison Square Garden*. After completing all of the 5.1 music mixes, Riordan then manually sweetened all of the audience as well as carrying out his role as re-recording mixer. The special premiered May 7 on HBO. (http://www.hbo.com/html/lady-gaga/index.html)

Scott Harber CAS just got back from Baltimore and D.C., where he did the HBO pilot *VEEP* for Armando Iannucci. Lorenzo Milan was boosting, wiring and making sure all the folks were heard. Quite a crazy dance and working with Julia Louis Dreyfus was a treat. Now we’re doing *Wilfred* for FX back in Los Angeles with Elijah Wood. Never thought we’d be doing a show about a talking...
dog but... Peter Hansen is booming while Ben Greaves and Jessica Bender are on rhythm section. A very intriguing and hopefully successful endeavor. I keep looking up and keep thinking how blessed I am to be doing this compelling work with these folks.

Jonathan D. Andrews CAS is working with Stacey Hill on the upcoming series Expedition Impossible for ABC. Traveling the length and breadth of Morocco, we have been pushing both gear and personnel to the limit. Thankfully, it’s only some of the gear that is breaking down.

Terry O’Bright CAS and Keith Rogers CAS are busy finished up mixing three MOWs for Hallmark Hall of Fame and have completed the independent film White Irish Drinkers for director John Gray. They are also finishing up Season 6 of Bones for Fox, mixing pilots Terra nova and The Finder for Fox TV, and Smash for NBC.

I am very happy to offer my first update as an “official” CAS member. It comes with the announcement that I have just started Season 1 of the new ABC Family show Switched at Birth, with boom operator Aaron Grice and second boom Michael Kaleta. We shot the pilot last fall (with Brion Condon and Time Jones each contributing a week of booming), and it seems it was well received by test audiences. Fingers crossed for a full season! – Robert Sharman CAS

Darrell Henke CAS completed the NBC series Chase in February, with Lesa Foust (boom) and Brian Maratea (sound utility). Their next project was GCB, an ABC pilot produced by Darren Star (creator of Sex and the City). Then in April, they worked on the Dallas pilot, which continues the popular series with the next generation of family conflicts.

I’ve had a number of films released recently: Adjustment Bureau, starring Matt Damon, directed by George Nolfi, and Limitless, with Bradley Cooper and Robert DeNiro, directed by Neil Burger. This past winter, my crew, Kira Smith on boom and Julian Townsend on second boom/utility, finished up the Mark Waters film Mr. Popper’s Penguins, starring Jim “does that mic have to be there?” Carrey. We had six live penguins working in a stage that was cooled to below 40 degrees. We are presently filming (in New York) Extremely Loud and Incredibly Close, based on a Jonathan Safran Foer book and directed by Stephen Daldry with Sandra Bullock and Tom Hanks. I am also looking forward to the final release of Last Night This May, which was held up for two years because of the Miramax sale. Best to all, Danny Michael CAS

Bruce Litecky CAS writes: Just wrapping up the second season of HBO’s Treme in New Orleans. Lots of great live music in each episode. The biggest challenge and the greatest reward in my career.

Michael Colomby CAS reporting from Technicolor Stage 8 on the Paramount Lot: We have recently finished mixing Season 1 of Hellcats, Amanda Knox: Murder on Trial in Italy, a MOW for Lifetime, and Hound Dogs, a pilot for TNT. Other projects include Rango foreigns and I Love You, Man (TV versions), both for Paramount. Up next is the pilot Grace for ABC and Season 2 of Rizzoli & Isles for TNT.


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Tateum Kohut CAS and Greg Orloff CAS are now temping Adam Sandler’s Jack and Jill in the Burt Lancaster Theatre. Terry Porter and Dean Zupancic are temping The Smurfs on the Anthony Quinn Theatre. Rusty Smith and Bill Freesh CAS continue to mix 90210 on Dub Stage 6 as well as justified. Jeff Haboush and Greg Orloff just finished a temp in Stage 7 for Man on a Ledge. Mark Linden CAS and Tara Paul CAS continue to work on Fox’s The Simpsons on Dub Stage 11.

Scott D. Stolz CAS has been mixing the NBC/Universal series The Event since late November, with Chris (CQ) Quilty as boom operator and Valeria Ghiran as sound utility. After a short break in late April to get married, Scott will begin Neighbors, a feature film directed by fellow sound mixer, Ron Judkins.

On Smart Post Sound Stages, Sherry Klein CAS and Brian Harman CAS are mixing Chaos for CBS, and beginning Season 4 of Sons of Anarchy. At Larson Sound, Sherry Klein CAS and David Raines just completed The Fall of Sam Axe, an MOW for USA net and starting Season 5 of Burn Notice.

From David E. Fluhr CAS: After completing the mix of the Justin Bieber: Never Say Never 3D concert film with Tim Chau for director Jon Chu and Paramount, David mixed Disney Feature Animation’s upcoming Winnie the Pooh, with Dean Zupancic for director Steve Anderson and Don Hall. David is currently mixing 30 Minutes or Less, with Christian Minkler for director Ruben Fleischer and Columbia Pictures. Upcoming projects include The Odd Life of Timothy Green and Reboot Ralph.

Steve Nelson CAS, just back from Puerto Rico (PR), with Knox White and the terrific Luis “Peco” Landrau. We made The River, a pilot for DreamWorks/ABC. Hard work for sure, but we got great sound which was even more challenging with the dozen or so cameras that might be running at any moment. If you find yourself going to PR, which you might, given the 40% incentive they’re offering, be sure to get Peco! Prior to that adventure, I finished the slightly truncated first season of No Ordinary Family, with Knox and Sterling Moore taking over from William Munroe and Chris Silverman. Don’t think that one will be coming back (the truncating part was kind of a clue) so we’ll see what’s next. In the meantime, I’ll be enjoying some time off, getting my cycling legs back and my daughter Ariel’s graduation from UC Berkeley. She finished her studies in December, but she’ll walk next month at the top of her class. Way to go, girl! Happy spring to you all!

Mac Ruth CAS and team are having a lovely springtime in Berlin at Historic Studio Babelsberg on Paramount’s Hansel & Gretel: Witch Hunters. George Mihalyi is on boom and Helen McGovern is doing everything else. The entire crew is really great fun on this show!

Michael Playfair CAS just wrapped an ‘unusual’ low-budget feature called Burlesque Assassins. He is now gearing up for Season I of the new AMC series Hell on Wheels.

Darryl L. Frank CAS adds: Busy year going from Breaking Bad Season 3, right on to eight episodes of Scoundrels for ABC. Then to the Disney Channel movie Lemonade Mouth. We had a lot of fun with this bunch of kids. Look out, true professionals. Finished off the year with a pilot for Allen Loeb. The new year brought a new grandson to the d-3 mix—Noel Joseph Robal and my oldest daughter Christina Vigil will be sworn into the Supreme Court in May to practice law. Currently, I am working on Season 4 of Breaking Bad in Albuquerque.
Hello, fellow CAS members. Busy with a feature *Lost and Found in Armenia*, which will go to Armenia for six weeks after shooting for two weeks here in Los Angeles. Also did the L.A. shoot for *The Oranges*, more on the sketch feature *Underground Comedy*, with booms Jason Brooks and Daniel Quintana. Recently, doing lots of interviews with different musicians such as Mick Jagger, Janelle Monae, L.A. Phil, Eliza Doolittle, and bands iSquared and The Fling. It’s been a fun ‘quarter.’ – *James Ridgley* CAS

**Bruno Strapko** CAS spent a week on Artisan’s Stage in suburban Chicago for agency August Jackson mixing dialogue and some live singing for an opening module for a major drug launch. Featuring 10+ roles, loads of wireless, and multiple camera angles, Dustin Berta assisted and handled playback duties. Lots of challenges in mic placement, with costumes from short skirts/plastic tops to all leather and battery powered LED light bars. Bruno also spent time on the road documenting the success and needs of early childhood education at Educare Schools in Denver, Miami, Tulsa, Omaha and Waterville, Maine.

**Carl Rudisill** CAS headed off to Atlanta late last year for Tyler Perry’s *Madea’s Big Happy Family*. After only being home for about four days, he headed back to the Peach State to mix for the faith-based feature *Fishers of Men*. With four weeks of shooting done and only one to go, Carl unfortunately was involved in an auto accident. Despite a collapsed lung and nine broken ribs, Carl still managed to “talk sound” from the hospital bed with Fisher boom op Randy Freeman and help support the team in wrapping the film. After several weeks of recovery, Carl was quick to jump back into work on a commercial for SYFY network’s *Ghost Hunters* and an ESPN documentary. He was then on to the feature *Cinderella Story 3* and is currently in the middle of another film, *Hick*. Carl’s studio, North Star Post & Sound, has also been buzzing with activity. North Star recently finished supporting *One Tree Hill* in its eighth season of ADR, voice-over and pre-records. *Hart of Dixie, Teen Mom 2, Carmel by the Sea* and *Scream 4* are just a few of the other productions keeping it busy. And the studio’s addition of some new and vintage equipment, along with numerous upgrades last year brought a surge of local musicians to the recording stage. North Star continues to service the ADR needs of *Army Wives* in South Carolina. Happy spring!

With two trips to Alaska this winter, **Don Hale** CAS completed a series of commercials for Japanese clients, and a series of promos for Arsenal Films mixing network promos for History’s *Alaska Mounted* and *Ice Road Truckers*. Commercials also mixed in the Lower 48 for client Concrete Images for Volkswagen, shooting in the Mojave Desert. RCA Films also kept Don busy with a series of commercial shoots for client Euro Pro. Lifetime Television’s *Coming Home* tapped Don to mix a series of episodes for upcoming shows airing in May.

**Karol Urban** CAS completed the mix for both the Discovery Channel and Animal Planet versions of the highly anticipated *Polar Bear: Spy on the Ice*. A John Downer film that utilizes covert digital technology to capture the intimate details of this highly reclusive animal. In addition, she has been enjoying mixing for 3DNet providing television broadcast mixes of programming including *Magnificent Desolation*, narrated by Tom Hanks.

**Fred Ginsburg** CAS spent another busy week at this past NAB Conference teaching several workshops about multi-track location recording on behalf of Audio Technica (a CAS Platinum Sponsor). One of the presentations was conducted for the Broadcast Education Association’s Conference being held concurrent with NAB, next door at the Hilton. Hey, somebody has to teach the teachers! It was also announced by K-Tek that Fred Ginsburg would be the go-to person for rentals and free demo loans of their new E-Z Boom (supported boom pole rig). CAS members are invited to contact Fred about trying out the new E-Z Boom on any upcoming shoots.
Iconic and legendary production sound mixer Dennis L. Maitland, CAS passed away in New York City on April 1, 2011, the day after his 80th birthday. A veteran of more than 80 feature films, Dennis worked with directors John Cassavetes, Paul Mazursky, Norman Jewison, Herb Ross and Arthur Hiller to name a few.

Dennis received the Cinema Audio Society’s highest honor, the Career Achievement Award, at the 45th CAS Awards.

Mr. Maitland not only dedicated his life to the New York film industry, his children are also in the sound business. Daughter Kim Maitland is a recordist, son Tod Maitland is also a respected production sound mixer and son Dennis Maitland Jr. is a boom operator, as was his late son, Dean Maitland. Besides the three children, Dennis is survived by his wife Marja, his mother Mildred Atkinson and seven grandchildren.

Among some of Dennis’ numerous credits are The Prince of Tides, Three Days of the Condor, The Husbands, The Pawnbroker, Lenny, Gloria, …And Justice for All and Moonstruck. Maitland began his career on The Ed Sullivan Show and later, The Jackie Gleason Show.

As a music mixer, Maitland worked with Miles Davis, Frank Sinatra, Count Basie, The Beatles, Duke Ellington, Ella Fitzgerald, Sarah Vaughan, and the Philharmonic Orchestras of New York, Boston, Berlin, Philadelphia and Montreal. On Broadway, Maitland was the sound designer for Prisoner of Second Avenue.

CAS President David E. Fluhr had this to say regarding Maitland: “The sound community is saddened by the loss of such a respected sound mixer. The outpouring of appreciation and affection that we saw at our CAS Awards dinner in 2009 when Dennis was honored with the CAS Career Achievement Award was an indication of the high regard he was held in by our organization and the industry.”

Bill Varney, CAS

Retired re-recording sound mixer Bill Varney, CAS passed away in Fairhope, Alabama, April 2, 2011, of congestive heart failure at the age of 77. A veteran of more than 80 feature films, Varney’s sound work won him two Oscars in 1981 and 1982 for the films Star Wars: Episode V-The Empire Strikes Back and Raiders of the Lost Ark. He was also nominated for the films Dune and Back to the Future. His work on Roots secured him an Emmy nomination.

Varney was a past president of the Cinema Audio Society and in 1990 received the Cinema Audio Society’s highest honor, the CAS Career Achievement Award.

Varney worked 30 years as a re-recording mixer and joined Universal Pictures as Vice President of Sound Operations, where he was responsible for the complete remodeling and upgrading of the studio’s sound facilities. He also spent a 14-year stint at Goldwyn Studios as supervising re-recording mixer.

Varney began his career in radio and television in the early 1950s. His first motion picture was a government-funded project at MIT featuring folk singer Joan Baez, whose father was a professor of physics there. This film caught the eye of some filmmakers, and before long, he moved to the West Coast. Along with Walter Murch, ACE, MPSE, CAS, he used a 58-page memo from Orson Welles to reconstruct the sound for the DVD re-release of the director’s edition of Touch of Evil in 1998. Among some of Bill’s other credits are Poltergeist, Gremlins, Grease, My Favorite Year and Ordinary People. Mr. Varney leaves behind his wife Suzy and daughter Lisa.

Past President Edward L. Moskowitz, CAS had this to say regarding Varney: “I recall as a very young production sound mixer, meeting Bill and finding him to be gracious and welcoming to me. He was incredibly supportive in establishing and strengthening the camaraderie among all the mixers in the CAS.”
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Bruno Strapko, CAS says Big G’s is worth a visit when in Waterville, Maine.

Brian Riordan, CAS welcomed his new daughter, Madeline Taylor, on July 17, 2010.

James Eric, Debbie Pinthus, Coleman Metts, CAS, with some funky head gear.

ON LOCATION

Left to right: Richard Bullock (boom operator), Pud Cusack, CAS (production sound mixer) & Chris Welcker (utility) on the film Contraband in New Orleans.

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