SERIOUSLY.

A SERIOUS MAN

“Audaciously funny, original and resonant! A landmark in the Coen universe!”

— Owen Gleiberman, ENTERTAINMENT WEEKLY
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Cover: Jon Fasal and Linda Whittlesey recording footsteps.
**The season is finally changing.**

Although many of you might find humor in this statement coming from someone who is based in Southern California, it is not really that far fetched a concept. We are now into our winter, such as it may be in Southern California with our temperature dropping and the color on the tree outside turning a different shade of green. For those of us in the entertainment industry, the seasons also still change. Sometimes this may be subtle, sometimes it may be more dramatic. The work that many of us started last year is now coming to fruition and we are beginning to hear the fruits of our labors on screens large and small. The season is now charging into the awards season and has already had the first of the industry recognition awards, the Emmys. The Cinema Audio Society’s Board of Directors and membership want to congratulate all of the sound craftspeople who were recognized with Emmy nominations and extend hearty congratulations to everyone who received Emmys for their efforts. We take pride in acknowledging all of our members who proudly utilize the CAS initials as part of their credits. For those of you who have received honors and would like to become members of the CAS, we look forward to receiving your membership applications for consideration. We are always looking for sound professionals in the motion picture and television industry to become active members of the CAS. Membership information and applications can be found on our website: www.CinemaAudioSociety.org

We are beginning our awards season as this Quarterly heads to press. The 46th Annual CAS Awards for Outstanding Achievement in Sound Mixing will be held on February 27, 2010, in the Crystal Ballroom of the Millennium-Biltmore Hotel in Los Angeles. This time, we will honor Mr. Randy Thom with our Career Achievement Award. We also will present our Filmmaker Award to Mr. Henry Selick. As always, we are looking forward to a wonderful evening of celebrations. Please do not forget to mark your calendars for the evening. All information regarding the awards can be found on our website under the “CAS Awards” button. You will also find the Entry Submission Form in a fillable PDF document located there for your use. We strongly encourage everyone to utilize the downloadablefillable form. This is part of an effort the CAS is making to move forward into a greener future. We hope we have your support! Many of the studios have also decided to go green by email blasting to the CAS membership their screening invitations and schedules.

I look forward to being able to greet as many members and distinguished guests of the CAS on the evening of the 46th Annual CAS Awards. This night continues to be one of my favorite evenings as part of the ongoing leadership of the CAS.

Thank you for your continued support,

Edward L. Moskowitz, CAS
President of the Cinema Audio Society

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**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.

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**CAS FALL 2009 NEW MEMBERS**

**Active**
- Gerald Beg, CAS
- Neal Malley, CAS
- Daniel McIntosh, CAS
- Ian L. Wayne, CAS
- David Michael West, CAS

**Associate**
- Kevin Maurice Compayre
- Tom C. McCarthy
- Richard Topham Jr.

**Student**
- Stephen M. Fortunato
- Nicholas M. Gough
- Nick Patronella
- Cynthia “Christine” Smith

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**For up-to-the-minute screening information, go to:** Academy.FilmInFocus.com

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It took an entire week of production, with a crew of over 300 people working on 52 stages, to complete 90 seconds of footage for *Coraline*.

"GRADE A. A THRILLING STOP-MOTION ANIMATED ADVENTURE."

A high point in ‘Nightmare Before Christmas’ filmmaker Henry Selick’s career of creating handcrafted wonderlands. Wow.”

Lisa Schwarzbaum, Entertainment Weekly

---

**Coraline**

For Your Consideration In All Categories Including

**BEST ANIMATED FEATURE**
Written For The Screen And Directed By Henry Selick

**BEST SOUND EDITING**
Ray Eng - Supervising Sound Editor – Design  David A. Cohen - Co-Supervising Sound Editor – Dialogue

**BEST SOUND MIXING**
Tom Johnson - Re-Recording Mixer  Randy Thom - Sound Designer / Re-Recording Mixer

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Happy Fall everyone! It’s the Fall 2009 CAS Quarterly, which means that the CAS is extremely proud to announce this year’s Career Achievement Award recipient, Randy Thom. Be sure to read all about him in these pages. For this season’s issue, Will Hansen, CAS compiled an interview discussing the use of an HDSLR camera to shoot an entire film, Paul Vik Marshall, CAS compares the original production approaches with those of today while working on a revival of the Super Dave series from the late ’80s/early ’90s, while John G. Garrett, CAS discusses the cardioid microphone in his “Technically Speaking” column. As always, you can check up on the happenings of your fellow members in the “Been There Done That” and “The Lighter Side” sections.

Finally, we have a new column appearing this issue called “Tips & Tricks” which features, well, tips and tricks that you all have developed or figured out. For this column to be a success, we’ll need your input! Feel free to email us some tricks (or tips), we’ll format them and include them in an upcoming Quarterly. For the inaugural column, Matt Foglia, CAS provides a trick for conveniently embedding your mix back into a QuickTime file.

The CAS Quarterly is produced as a service to our members on a voluntary basis. A special “thank you” goes out to those taking the time to contribute articles. In fact, we are looking for some additional editorial help (please see our “ad” in this issue). We greatly appreciate, and want, your feedback and suggestions—so send them in! Email us at casquarterly@cinemaudiosociety.org. Remember, 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

Co-Editors Request
You may not realize it, but things can get a little busy here at the CAS Quarterly office (by “office” we mean Peter & Matt’s home offices). We’re looking for some fresh (or not so fresh) blood to help out the cause. Not to be picky, but we’re aiming to add either a Los Angeles–based or New York–based production sound mixer to the editing team. Being that we’ve both moved out of our East & West Coast locales over the past year, we’d like to have someone who is active in one of the busier media centers.

Duties include contributing an original article each issue (up to four times a year), participating in the “Meet the Winners” interviews and providing feedback about the Quarterly. You do not have to be a grammatical genius (Waves is building a plug-in to correct all linguistic mistakes—the Linguistinator), but you should be able to use a computer’s keyboard as a transducer for your thoughts.

One of the best rewards this position offers (since it is strictly voluntary) is the ability to interact with fellow members that you would otherwise not have the chance to. So, if you are a voting member and think you have what it takes, shoot us an email letting us know you’re interested!
FROM THE EDITORS...

Happy Fall everyone!

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Peter Damski, CAS                    Matt Foglia, CAS
Last time, I gave an overview of interference pattern (shotgun) mics and how they use a series of tubes (not the Internet!) or slots to make off-axis sounds cancel at the diaphragm. As directional as these mics are, nothing beats the off-axis rejection of a cardioid microphone. The reason lies partly in the fact that shotguns and hypercardioids all have minor lobes that point rearward and/or to the sides.

The most common place to find cardioid mics is in sound reinforcement. Cardioids have more gain-before-feedback than omnis because the very deep null points more or less right into the floor monitors, and reflections from the back wall of the house. But cardioids in film production are more common than you might think. I even know mixers who use them outdoors on fishpoles!

The cardioid is of course, the first choice for X-Y stereo, and one of several choices for the “M” part of an M-S pair, but for me they come in very handy to minimize a noisy camera on a close-up or sometimes an HMI.

So enough on uses, I’m sure you can think of some more situations where a cardioid is the best choice.

There are a few of useful explanations on how cardioid mics are constructed that I’ll touch on here, but the thing to remember is that cardioid mics are built with multiple diaphragms. The first is simply to combine an omni and a figure 8 mic that have the same sensitivity as shown in Fig. 3. The positive half of the figure 8 adds to the omni and the negative half adds negatively to the omni, producing the cardioid pattern shown.

Fig. 2. Elements of a unidirectional gradient microphone and directional characteristics for various ratios of D1 and D2.

Fig. 3. Construction of a cardioid by the addition of circular and figure-of-eight characteristics.

My favorite schematic is the one in Fig. 2. Two pressure elements separated by a small distance (relative to wavelength) and out of phase with respect to each other are sensitive to the pressure gradient, or difference in sound pressure at the two diaphragms and the resulting polar pattern is a figure 8. If you add delay to one of the pressure elements equal to the delay caused by the element spacing, you have a cardioid. As you change the delay, the pattern changes. So it’s pretty easy to see how switchable patterns are derived.

A typical arrangement of elements in a condenser cardioid appears in Fig. 4. On the left is an electrically active diaphragm attached to a fixed electrode. On the right is a non-electrically active diaphragm. Inside the fixed electrode are small cavities which couple to the respective diaphragms and sometimes to both. The sound pressure tends to push the diaphragms toward...
I ♥ Cardioid Microphones

by G. John Garrett, CAS

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A typical arrangement of elements in a condenser cardioid appears in Fig. 4. On the left is an electrically active diaphragm attached to a fixed electrode. On the right is a non-electrically active diaphragm. Inside the fixed electrode are small cavities which couple to the respective diaphragms and sometimes to both. The sound pressure tends to push the diaphragms toward the floor monitors, and reflections from the back wall of the house. But cardioids in film production are more common than you might think. I even know mixers who use them outdoors on fishpoles!
each other, bucking the air trapped in the coupled cavities. At the same time, the pressure gradient, the difference in pressure between the two points in space occupied by the two diaphragms, tends to excite the two elements in co-phase movement and force the trapped air in the cavities from one side to the other.

Fig. 5 shows a very simplified result. The solid lines are air pressure and the dashed lines are the pressure gradient. At 0 degrees the pressure and gradient forces add on the electrically active diaphragm and at 180 degrees they cancel.

This explanation is far from complete, but dammit Jim, I’m a sound man, not a mathematician. Still I hope this gives you an idea how our cardioid and hypercardioid microphones are designed.

From Directional Microphones by Harry F. Olson (p 190) and New High-Grade Condenser Microphones by F.W.O. Bauch (p 79), printed in The AES Microphone Anthology Vol. 1-27.
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As discussed in the summer 2009 issue of the Quarterly, a lot of mixers and editors receive QuickTimes of their reference video. Even if they are given a physical tape, most of us on the post-production side digitize the picture for ease of operation and increased speed. In order to get approvals at various stages of the mix, we sometimes will deliver a stereo file to the picture editor who can then insert it into their sequence and watch it down in the cutting room. Other common approaches include burning a DVD of the mix and picture, relaying a version back to tape or performing a “Bounce to QuickTime” within the application (such as Pro Tools). One convenient method I’ve been using is to insert my mix directly into the provided QT so that it becomes part of the QT picture file. This allows the producer to view their original video, using the original codec, but to hear my mix. Here’s how I do it.

Create an interleaved stereo version (or other interleaved version) of the mix. This can be data compressed or uncompressed. Make sure that it begins at the SAME FRAME as your picture reference (you can do this with an offset, but this is the easiest approach).

1. Open your reference QuickTime in QuickTime Pro.
2. Open your interleaved mix using QuickTime Pro (You can drag the file onto the QT icon and it will open with the application. Otherwise, it will probably open with iTunes or some other default audio application if you double click on it).

With your mix in the forefront…
• Go EDIT > Select All (Figure A)
• Next, go EDIT > Copy

Now, with your picture reference in the forefront, press the Return to Zero key on the QT transport (the one to the left of the Rewind button). This will make sure that your insert point is at the start of the picture.
• Go EDIT > Add to Movie (Figure B)
• When you press the Play key, you should hear your mix and the original reference audio phased together.
in there an recheck the “Sound Track 1” mix), you can delete the “Sound Track 1” file from this version of the movie (Note: If you wish to keep their reference mix, you may prefer to save a copy or duplicate the video file you were given prior to doing this, otherwise the original mix file won’t be associated with the picture reference once deleted).

• To delete the reference mix, uncheck “Sound Track 1” under the “Enabled” tab.
• You’ll notice that you now have the option to “Extract” or “Delete” the track (located directly above the “Enabled” and “Name” tabs). Press the “Delete” button and “Sound Track 1” is gone.
• Close the “Movie Properties” window and you’ll hear just your mix—no reference phasing along!

What’s great about this is that the file maintains the same video codec, so if it’s compressed, you won’t have to deliver some huge uncompressed DV format file or recompress it to a different format. Hope this helps!

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• Go EDIT > Add to Movie (Figure B)
• When you press the Play key, you should hear your mix and the original reference audio phased together.

Obviously, you don’t want your client to hear your new mix and the reference mix playing together, so you’ll want to idiot proof their listening experience (Disclaimer: I am not stating that your client is an idiot. Their client, however, very well may be).

• Go WINDOW > Show Movie Properties.
• This will display, in this example, the visual and audio properties of your picture reference. (Figure C)

You’ll probably notice a track named “Video Track 1” and one named “Sound Track 1.” You should also notice an additional one called “Sound Track 2.” This is your new mix. The check marks under the “Enabled” tab indicate that those tracks are “on” and will be seen or heard. You could uncheck “Sound Track 1” and this will turn off the reference mix that came with the picture. Or, if you’re feeling a little crazy (and want a more bullet proof means of delivery, i.e., no one can accidentally get...
Kudos to the 2009 Primetime Emmy Award Winners from the CAS

OUTSTANDING SOUND MIXING FOR A MINISERIES OR A MOVIE

**Generation Kill • “The Cradle of Civilization”**
HBO • Company Pictures and Blown Deadline Productions in association with HBO Films

COLIN NICOLSON, Production Mixer  
MARTIN JENSEN, Re-Recording Mixer  
PAUL HAMBLIN, Re-Recording Mixer

OUTSTANDING SOUND MIXING FOR NONFICTION PROGRAMMING

**102 Minutes That Changed America**
HISTORY • Produced by Siskel/Jacobs Productions for History

DAMON TROTTA, Re-Recording Mixer

OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)

**House • “House Divided”**
FOX • Universal Media Studios in association with Heel and Toe Films, Shore Z Productions and Bad Hat Harry Productions

VON VARGA, Production Sound Mixer  
RICHARD WEINGART, CAS Re-Recording Mixer  
JUAN CISNEROS, Production Sound Mixer  
GERRY LENTZ, CAS Re-Recording Mixer

OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION

**Entourage • “Pie”**
HBO • Leverage and Closest to the Hole Productions in association with HBO Entertainment

TOM STASINIS, CAS Production Mixer  
BILL JACKSON, Re-Recording Mixer  
DENNIS KIRK, Re-Recording Mixer

**Weeds • “Three Coolers”**
Showtime • Showtime Presents in association with Lionsgate Television and Tilted Productions, Inc.

JON AILETCHER, CAS Sound Mixer  
CHRIS PHILP, CAS Re-Recording Mixer  
FRED TATOR, CAS Re-Recording Mixer

OUTSTANDING SOUND MIXING FOR A VARIETY OR MUSIC SERIES OR SPECIAL

**The 81st Annual Academy Awards**
ABC • Academy of Motion Picture Arts and Sciences

ED GREENE, CAS Audio Director  
DAN WALLIN, Orchestra Mixer  
ROBERT DOUGLASS, CAS Audience Sweetener  
PATRICK BALTZELL, CAS House PA Mixer  
PABLO MUNGUIA, Music Playback Mixer  
MIKE PARKER, Monitor Mixer  
BRIAN RIORDAN, CAS Pre-Production  
ADRIAN ORDONEZ, Pre-Production Packages Mixer  
CONNER MOORE, Pre-Production Packages Mixer  
MARK EDMONDSON, Pre-Production Packages Mixer

**The 51st Annual Grammy Awards**
CBS • John Cossette Productions in association with AEG Ehrlich Venture

TOM HOLMES, Audio Mixer  
ERIC JOHNSTON, Audio Mixer  
MIKAEL STEWART, PA Mixer  
RON REAVES, PA Mixer  
JOHN HARRIS, Music Mixer  
ERIC SCHILLING, Music Mixer  
MICHAEL PARKER, Monitor Mixer  
TOM PESA, Monitor Mixer  
BOB LAMASNEY, Audience Sweetener  
PAUL SANDWEISS, Re-Recording Mixer

ENTRY SUBMISSIONS DUE DECEMBER 18 BY 5 P.M.

NOMINATIONS BALLOT MAILED DECEMBER 30

2010 NOMINATIONS BALLOTING CLOSES JANUARY 15 BY 5 P.M.

FINAL FIVE NOMINEES ANNOUNCED JANUARY 21

FINAL BALLOT MAILED JANUARY 29

FINAL VOTING CLOSES FEBRUARY 18 BY 5 P.M.

46TH CAS AWARDS FEBRUARY 27

46th CAS Awards Timetable
OUTSTANDING SOUND MIXING FOR A MINISERIES OR A MOVIE

*The 81st Annual Academy Awards*

ABC • Academy of Motion Picture Arts and Sciences

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46th CAS Awards Timetable

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46TH CAS AWARDS
FEBRUARY 27
Re-recording mixer/sound designer Randy Thom will receive the Cinema Audio Society’s highest accolade, the CAS Career Achievement Award, to be presented at the 46th CAS Awards on February 27, 2010, in the Crystal Ballroom of the Millennium-Biltmore Hotel, Los Angeles.

“The Cinema Audio Society’s Career Achievement Award honors the best of the best and Randy Thom’s career spanning more than 30 years and more than 75 films and numerous awards certainly warrants being honored,” stated CAS President Edward L. Moskowitz. “He has collaborated with some of the finest producers and directors on projects as varied as blockbusters, independent films, cutting-edge animation, commercials and video games. His work exemplifies the perfect integration of sound with image.”

Thom has been nominated four times by the Cinema Audio Society for his work on Forrest Gump, Jumanji, Contact and Cast Away and took the top honor in 1995 for Forrest Gump. He has shared in 14 nominations for Academy Awards, winning for Best Sound Editing for The Incredibles and Best Sound for The Right Stuff and nominated for the following: Star Wars: Episode VI—Return of the Jedi, Never Cry Wolf, Backdraft, Contact, Cast Away, The Polar Express and Ratatouille.

Thom began his career in film 30 years ago working on the film Apocalypse Now and is currently the Director of Sound Design at Skywalker Sound.

As the 28th recipient of the Cinema Audio Society’s highest honor, Mr. Thom joins an illustrious group of past honorees that include Ray Dolby, CAS; Robert Altman, Jack Solomon, John Bonner, Bill Varney, CAS; Don Rogers, CAS; Walter Murch, CAS; Jim Webb, CAS; Richard Portman, CAS; Tomlinson Holman, CAS; Willie Burton, CAS; Mike Minkler, CAS; Ed Greene, CAS; Dennis Sands, CAS and Dennis L. Maitland, Sr., CAS.

KTLA entertainment reporter Sam Rubin will be returning as emcee of the 46th CAS Awards dinner which will also honor Outstanding Achievements in Sound Mixing in five categories: Motion Pictures; TV Movies and Mini-Series; TV Series; TV Non-Fiction, Variety or Music - Series or Specials; and DVD Original Programming.
Randy Thom to be honored by the CAS

Re-recording mixer/sound designer Randy Thom will receive the Cinema Audio Society's highest accolade, the CAS Career Achievement Award, to be presented at the 46th CAS Awards on February 27, 2010, in the Crystal Ballroom of the Millennium-Biltmore Hotel, Los Angeles.

"The Cinema Audio Society's Career Achievement Award honors the best of the best and Randy Thom's career spanning more than 30 years and more than 75 films and numerous awards certainly warrants being honored," stated CAS President Edward L. Moskowitz. "He has collaborated with some of the finest producers and directors on projects as varied as blockbusters, independent films, cutting-edge animation, commercials and video games. His work exemplifies the perfect integration of sound with image."

Thom has been nominated four times by the Cinema Audio Society for his work on For Forrest Gump, Jumanji, Contact and Cast Away and took the top honor in 1995 for Forrest Gump. He has shared in 14 nominations for Academy Awards, winning for Best Sound Editing for The Incredibles and Best Sound for The Right Stuff and nominated for the following: Star Wars: Episode VI—Return of the Jedi, Never Cry Wolf, Backdraft, Contact, Cast Away, The Polar Express and Ratatouille.

Thom began his career in film 30 years ago working on the film Apocalypse Now and is currently the Director of Sound Design at Skywalker Sound.

As the 28th recipient of the Cinema Audio Society's highest honor, Mr. Thom joins an illustrious group of past honorees that include Ray Dolby, CAS; Robert Altman, Jack Solomon, John Bonner, Bill Varney, CAS; Don Rogers, CAS; Walter Murch, CAS; Jim Webb, CAS; Richard Portman, CAS; Tomlinson Holman, CAS; Willie Burton, CAS; Mike Minkler, CAS; Ed Greene, CAS; Dennis Sands, CAS and Dennis L. Maitland, Sr., CAS.

KTLA entertainment reporter Sam Rubin will be returning as emcee of the 46th CAS Awards dinner which will also honor Outstanding Achievements in Sound Mixing in five categories: Motion Pictures; TV Movies and Mini-Series; TV Series; TV Non-Fiction, Variety or Music - Series or Specials; and DVD Original Programming.

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Multi-faceted stop-motion filmmaker Henry Selick will receive the CAS Filmmaker Award at the 46th CAS Awards on February 27, 2010, at the Crystal Ballroom of the Millennium-Biltmore Hotel, Los Angeles.

“The Cinema Audio Society is delighted to be honoring one of the vanguards of stop-motion animation as this year’s Filmmaker recipient and once again, we are thrilled we have synergy between our Career Achievement recipient Randy Thom and our Filmmaker Award honoree through their collaboration on Coraline. We look forward to another year of honoring the best in the sound mixing field at this year’s dinner,” said CAS President Edward L. Moskowitz.

Selick is best known for his stop-motion animation on Tim Burton’s The Nightmare Before Christmas. He also directed James and the Giant Peach, Monkeybone, and the stop-motion animation sequences in Wes Anderson’s The Life Aquatic With Steve Zissou.

While studying animation at CalArts in Valencia, Calif., with classmates that included Brad Bird, Tim Burton and John Lasseter, Selick had two of his short films, Phases and Tube Tales, nominated for Student Academy Awards. Soon he was a full-fledged animator at Disney, first working under Eric Larson—one of the original “Nine Old Men”—and later under the brilliant draughtsman Glen Keane on The Fox and the Hound. While at Disney, Mr. Selick received an American Film Institute grant to make his animated short film Seepage, an experimental study that combined drawn animation with life-size stop-motion puppets. Selick worked on the cut-out animation feature Twice Upon a Time. He storyboarded fantasy sequences for Walter Murch’s Return to Oz and Carroll Ballard’s Nutcracker: The Motion Picture (with designs by Maurice Sendak).

Through his own production company Selick breathed new life into the Pillsbury Doughboy, creating nine commercials in one year, and helmed the award-winning Ritz Bits commercials in which hundred of crackers ski down mountains of peanut butter and fly to the moon in search of cheese. He also created an animated series of MTV station IDS and an original series for MTV called Slow Bob in the Lower Dimensions which combined a live-action central character with stop-motion and cut-out animation and won first prize at the Ottawa Animation Festival and a Silver Hugo at the Chicago Film Festival.

Selick is the fifth recipient of the CAS Filmmaker Award. Past honorees have included Quentin Tarantino, Gil Cates, Bill Condon and Paul Mazursky.

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"We're a League of Nations!" quips a character in director Peter Weir's The Way Back. The film is based on the Slavomir Rawicz's novel The Long Walk: a story that begins in a 1940 Russian Gulag, but does not end there. Some of the locations are Siberia, Mongolia, China, Tibet and India. The work camp is made up of prisoners from most of the countries of Europe and even some Americans.

The soundtrack to The Way Back is also a league of many nations; Australian, English, German, American and Canadian. All volunteers; no forced labor! We came together for Mr. Weir, and everything about the way we functioned together was driven by his vision of the film. The music by Burkhard Dallwitz would be sparse and only used at key dramatic moments. The story would be linear, no cutting away to the car chase or ticking bomb! Much depended on the dialogue and natural ambience tracks.

Production mixer Martin Mueller began The Way Back soundtrack in Bulgaria and then Morocco. "Not knowing what to expect in Bulgaria, I was quite worried. But with Peter Weir as 'master and commander,' I found myself in good hands. He took personal care that information about unscripted dialogue, chancy setups or hazardous shooting conditions reached me. When it came to the recording of wild tracks and actors' wild lines, he personally oversaw the proceedings and even made the announcements for the editing room what was about to be recorded. Never before in all the 100-plus films I worked on has a director done this."

Since the actors wore many layers of warm clothing, body mikes picked up a lot of clothes shuffling. Peter was aware of that and made sure we could almost always use a boom mike for close-ups. Multiple camera setups with wide varying lenses were used infrequently because of this.

If lighting was a problem for booming, I could talk with Russell Boyd about this and he tried to change it. His line was: "We are all working on the same film." A really wonderful man.

Trouble came in the form of some not-exactly-soundproof stages in Sofia. It is quite surreal when you hear the studio elevator moving or a truck starting in a deep, silent, snow covered Siberian wood set!

Also, in countries like Bulgaria or Morocco, they have a different definition of the term "silence." For you and me, silence is the absence of noise. There it seems OK that you cough and sneeze if you have to and are a little bit away from the set. And if you are out of sight, behind a sand dune, a whispered conversation should be possible. On the other hand, they were extremely helpful and willing to eliminate far away sources of loud, disturbing noises.

I am not complaining about the hardships of getting to the locations, it was an adventure, and I do not regret having been part of it. Most of all, I am proud to have been of help to Peter Weir, a true master and commander.

While Martin worked in Bulgaria and Morocco, Richard King, supervising sound editor, began developing the sounds by Doug Hemphill, CAS A League of Nations

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for *The Way Back*. It was winter in Montana, so we leapt at the chance to record as many snow surfaces as possible. Jon Fasal recorded snow footsteps in a frozen corner of Montana. Will Ward, back in Australia, then cut each footprint to picture — based on texture and surface. The studio Foley was done by Australian Foley artists Simon Hewitt, Less Fiddess and engineer Martin Oswin. During the summer months, Eric Potter recorded in California’s Mojave Desert, adding sand, wind and footsteps to the film’s Gobi Desert scenes. Fasal would also record quadraphonic winds and ambience for the film. He did “Impulse Responses” in the woods and iced over lakes of Montana. An Impulse Response is like submarine “pinging” sonar. We took his IRs back to Warner Bros. in Burbank where Andrew Bock integrated them into an AltVerb digital 5.0 reverb. Thus, when we started our first temp mix at Warner Bros., we used quad reverb based on a mountain lake in Montana. In practical terms, it sounded great.

As my mixing partner Ron Bartlett and I prepared to leave Burbank for Deluxe StageOne Sound in Sydney, Australia, we still had a few “t’s to cross.” Tony Pilkington, stage guru at Warner Bros., laid out a mix template for us on the Stage 9 Neve DFC console that I would take on a thumb drive to Angus Robertson at Deluxe StageOne Sound in Sydney. They simply talked about the console layout differences, designed something familiar for us and off we went! Tony also designed into the console a quadrophonic automated delay that proved invaluable. He often watches me work, and then nonchalantly says, “Try this idea I came up with and see if you like it.”

Deluxe StageOne Sound was a big slice of Heaven. We were warmly welcomed and, as Mr. Weir said, “You all put your backs into it, and it made the film better.” Each day was always more fun than the last. The conversations were rich and the evenings brought crew outings for food or trips into the Sydney nightlife. Workflow was smooth and steady. While Mr. Weir and film editor Lee Smith worked upstairs on color timing the 4K digital internegative, we did an entire final mix pass of the film. Once completed, Mr. Weir joined us and we put the finishing touches together; greatly enhanced by his creative input. Good ideas continued to develop even in the last days of the mix. Sound editor Will Ward would add, “Pitch ‘n Time” to voices across a mountain and the voices would seem to travel and descend down valleys. He went to his parent’s farm to record a horsetail swishing for a Mongolian boy’s horse in the film. Jenny Ward, Rick Lisle and Tony Murtagh crafted the dialogue tracks and found people with asthmatic or smoker’s coughs for the Gulag prisoners. All the bits and pieces came together without a lot of explanation but with much professionalism. Our two mix techs, Glen Butler and Sam Hayward, prepared the theater each day for us and handled engineering and recordist duties. They’re very good mixers as well. When our time with our new friends ended, I thought of what my wife had said when she visited Deluxe StageOne for lunch. “It must be nice to have such camaraderie at work.” Absolutely. We were a League of Nations! •
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Super Dave Osborne: Bob’s Back

by Paul Vik Marshall, CAS

Bob Einstein, known to many TV viewers as Super Dave Osborne, the funniest daredevil entertainer of the 1980s and ‘90s, is back with a hilarious new show. Teaming up with the executive producer from the original show Super Dave, Allan Blye, Einstein was joined by director Morris Abraham. Einstein once again shows his writing/acting and comic genius in his new show Super Dave’s Spike-Tacular for Spike TV, to be aired in November 2009.

I had the good fortune of meeting Einstein while covering for production sound mixer Bill MacPherson on the last week of season seven of Curb Your Enthusiasm. Through the help of my good friend, boom operator/mixer Vince Schelly, I was asked to mix four half-hour specials for Spike TV this summer called Super Dave’s Spike-Tacular. I’ll compare both shows, then and now, in two parts. Before I start, I would like to thank several people who helped with this article.

Danny Webb, a superb cameraman and great all-around person (Webb has been with the Super Dave shows from the beginning), Richard Lightsone, CAS (Lightsone mixed for Super Dave in the mid-‘80s), Larry Chong of West Coast Video Productions (Chong video-engineered the show in the ‘90s and this year), Mitch Lindskoog and Eric Brena at Point 360 (Brena and Lindskoog worked on all phases of the post audio on the new shows) and finally, special thanks goes to Jonathan Glenn at Point 360 West. Glenn, our post supervisor for all four shows, took the bull by the horns and tackled, what was to be, cutting-edge work with digital media including picture, audio and CGI.

Let me start out with Part One; my interview with post supervisor Jonathan Glenn of Point 360 West. In Part Two, I will be talking to some crew members.
Part One: Jonathan Glenn

How would you describe the new Super Dave’s Spike-Tacular?

First off, it’s FUNNY. No really. It’s funny. If you’ve seen the old Super Dave shows, it’s like the old ones but brought into the 21st century. A reality/special focusing on Master Superstar Daredevil, Super Dave Osborne, going through his day to prepare for an amazing stunt each week; and the results (which don’t always work out as planned).

What makes these four new shows special?

To my knowledge, no one has bothered to do comedy television incorporating CGI that was funny. When (director) Morris Abraham came to me, he was intrigued by special effects and was curious how to do stunts that looked real. Every special effects facility showed him reels of great space effects, explosions and car chases, but no one had funny. So there was almost no precedent for what he wanted to accomplish. The old shows used a dummy for all the stunts. That was funny and had a certain kitsch factor, but we weren’t sure if a real Super Dave actually squashed would be funny or morose.

Probably more important on the new shows, no more laugh track. Very ’80s. That’s gone. I heard several hundred times how the old shows were sweetened by some little man with his special box deciding what kind of laugh to insert into the old shows. Einstein and Abraham hated sweetening.

How much participation in the post process did Einstein have?

Bob was extremely involved. He was with us in the edit bay for two months and attended every single screening, mix and sound effects pre-lay. He was the most important judge of what worked and what didn’t. I think Bob ate, breathed and slept this show. Every decision was made or finalized by him and that was great because I can’t think of a more professional or experienced comedy writer/performer to learn from.

What editing system(s) did you use?

We edited on Avid Nitris 3.5 for Windows with Avid Unity and ADRs, prelayed and mixed with a Digi Icon D-Control board with Pro Tools HD 7.4. We also used Final Cut Pro to convert P2 card footage to HDCam SR Tapes.

Did Einstein ever compare his shows of the past to the ones we worked on this year?

Absolutely. The first shows were shot in Canada. These were done here in Los Angeles. Right there you have a difference… (The beer here is worse). He has a new cast; Fuji (Han Cho), Donald (Jim Cashman) and announcers (Roy Firestone and Mike Goldberg). Technically speaking, we’ve moved out of the dark ages of standard-definition analog and into the future of HD digital recording.

What were some of the biggest challenges for the editorial process?

One of the most conscious decisions we made was working with one facility for everything. I had a lot of experience with Point
360 West and, as an editor, I knew they had the capability to do all of the CGI, graphics, offline, online, color corrections, mixing and dubs in the same place. If we had offlined in North Hollywood, done CGI in Dallas, onlined in Santa Monica and mixed in Burbank, we would have gone crazy.

Before we began production, I talked editorial into rotating eight, 8 Gig 133X Compact Flash Cards for our production audio with a backup to a 160 Gig Iomega external drive. What advantages or disadvantages were there when working with Compact Flash Cards?

Advantages were speed. The cards loaded in instantaneously. Also, we could confirm any missing audio with video on the master sync sequences. The audio cards were easy to back-up. If cards went missing, there was always the external drive that Marshall had on the set.

How did you work with the audio production tracks? What was the workflow?

We shot audio and video with time of day time code. All audio was loaded into the Avid and videotapes were loaded in at 2:1. First thing we had to do was lay down all of the production tracks for each shoot day into a 24-hour timeline. If there were
six tracks of production audio, we would put those on the top six audio tracks of the timeline.

Next, we cut the videotape video and audio onto the timeline to check for sync. If we had four cameras, we would lay CAM A on track V1 and lay the four channels of audio on A7-A11, Cam B on track V2 and audio on A12-A16 and so on. We called that the “Master Sync Sequence” and used that to check that all cameras and audio were in sync.

From the Master Sync Sequence we made our multicam cut-downs for each scene, so that when we were cutting offline, we were using the good production audio right from the start. There was no re-cutting of dialogue down the line.

After working so hard to get clean production tracks, I was shocked to hear that Einstein did a lot of ADR. Why was this done and where?
Not to bring you down, Bob is known for his talent when it comes to ADR. Bob did it for performance reasons only and has been doing this on all his shows. Everything was completed at Point 360 West. Post sound mixers Mitch Lindskoog and Eric Brena did a wonderful job. We did rough ADR in the Avid bay and did the final in one of two audio suites. Bob is so good at ADR that I defy you to tell where it was done and where it wasn’t.

Your post sound team at Point 360, Brena and Lindskoog, were given OMF files to work with. What was the final audio mix?
The final audio mix was stereo 2.0. We would have done surround sound, and I can’t think of a show more appropriate for surround, but budget constraints keep us in stereo. Spike TV has all the splits and Pro Tools sessions, so if we need to, we can go back and do a surround pass. Finally, audio played a huge part in this show and there is never a moment in these shows that doesn’t have music or background noise added for effect. I’ve always said that audio is 68% of the editing process and I have to try and make sure, from start to finish, that we are working with a quality product. Super Dave was quite blessed with the sound department!

Part Two: The Crew and Technological Advances
Danny Webb, you have been with Bob Einstein since his early shows as his key cameraman. What was it like working on Super Dave shows, then and now?
The first major change has been the upgraded stunts. CGI effects and all the technological advances have come a long way.
did his homework and it made it easier on Bob and the crew who were working with new technology such as camera equipment, sound gear and new special effects and CGI software. Like the old shows, along with the stunts we did some stage work; Bob doing gags, magic and standup with guests.

I do remember Bob always giving the sound guys a hard time. With those older lavalieres they were constantly making adjustments … and watch it if the boom came into the shot. Bob would yell, “Get that squirrel dick out of my face!” Bob is pretty much the same character on all the shows; a super famous stuntman who is self-centered, opinionated, loud and along the way, nothing would go right for him. My fondest memory of all the shows was the camaraderie with the crews, especially when I met my wife, Sarah Miller, when she was the first AD in Canada in the late ’80s.

My Crew
Before I get onto Richard Lightstone’s interview, I would like to tell you about my sound department and what equipment we used. I was very lucky to always have a three-person crew on this new show. Plus, on the heavier days, line producer Bill Urban and associate producer Aaron Cooke were supportive, letting me bring in additional help. My main crew consisted of Paul Romo, Mitch Cohn, Vince Schelly, Kevin Becker on boom, additional mixers Steve Morantz, John Glan, and Steven Corbier, CAS and additional A2s Dave Stockton and Christine Huynh.

While preparing the show, I talked to Jerry Kaman, our technical adviser, and Glenn our post supervisor about using Compact Flash Cards as our daily sound delivery media. They both agreed. Mixing with a Cooper 208, I fed a two-track mix and iso-tracks to a Sound Devices 788T which then recorded onto Compact Flash external hard drive. I sent the same multi-track mix to a Fostex 824 for backup. A two-track feed (boom left and lav right) was sent to a Sound Devices 744 T. We sent the best mix of boom and lavs (or a combination) over to all cameras into channel one audio. We put an on-board camera mic feeding the camera to channel two audio. The camera hops (Guide/Scratch) were sent through a Lectrosonic UM 400 quarter watt transmitter to Lectrosonic Digital Hybrid UCR 411 A receivers. Block 25 seemed to work best with the cameras and I stayed on Block 21 and 22 for my wireless booms and lavs. The vrField venue system was solid with two Sennheiser 5000 CP Circular Polar antennas. For mics, I used the Sennheiser MKH 50s and 60s as well as Sennheiser MD46s for handheld announcers mics. For lavs, we went with the Sanken COS 11s.

Time code was generated by an Ambient master clock and lockit boxes were given to audio and all the cameras. We were always on the move, so I used a modified backstage cart with a lighter follow cart.

Now that you have an idea of what we had in our arsenal, let’s move on to Richard Lightstone, CAS.

Richard, what audio gear were you using on the original Super Dave shows?
We mastered on a Nagra IV STC and time code was generated by the “House Sync.” Our wireless were Audio Ltds and
were Trams. Boom mics were Neumann 82is. We also provided the Vega IFB for everybody.

Were you hard-lined to camera?
We hard-lined audio to a remote truck, recording on Sony Betacam SP-BVW decks. We had three in our sound crew and there were usually four cameras.

What were some of your biggest challenges when it came to sound?
Ninety-nine percent of the show was wireless and integrated with lots of playback. Sometimes we were on top of a bus, or on the beach with the UCLA marching band. There was usually just four speaking parts; Bob, Fuji, Mike Walden and Don Lake.

How would you describe working with Bob Einstein?
Wild and unpredictable, as always. Every day was a challenge.

What are some of your fondest memories of the Super Dave show?
A segment we shot in Toronto, “Fuji’s Stunt Driver School.” Ray Charles was “driving” a Cadillac through an obstacle course—very funny and so not PC in today’s terms. Also, the production meetings led by Bob usually took about an hour going something like this: Einstein, “OK, so I’m on top of a tower, I parachute down into a bucket of water, any questions? Next segment, I bungee jump from a bridge, it goes wrong and I ask Fuji to send me an ambulance. The ambulance falls off the bridge on top of me. Any questions?”

Wrap Up
After talking with Webb and Lightstone, I can wrap this up by describing the Spike shows as hectic, controlled chaos. The director, Morris Abraham, kept his cool and his humor while Super Dave would shout out any number of expletives. The crew, including myself, could be Dave’s target at any time. Larry Chong, our camera guru, said it best, “You have to understand Bob to love him.”

My fondest memory was working on the “Joke of the Week” and show intros. This we did on stage. My crew shined while recording nine vocalists in a Dream Girls-like set, singing the show’s theme song. The location stunts were a big challenge, but the entire crew came through and it all worked.

The technology has definitely changed but the laughs remain. Multi-tracking has given post sound more to work with, the lavs have gotten smaller and the sound department is no longer tied to a truck but rather to a Compact Flash Card. In the end, Super Dave Osborne continues to live on while never getting anything right. Keep us laughing, Bob!”
In 1814, Joseph Niepce achieved the first photographic image with the camera obscura. However, the image required eight hours of light exposure and later faded. Who would have thought then, that only 195 years later, a still camera would be capable of shooting a motion picture! The following is an interview with my friend Illya Friedman, President of Hot Rod Cameras, on the experience of shooting the first full-length feature on a HDSLR camera.

What’s the name of the movie, what’s it about and what’s your role in production?

I was the technical consultant for the feature film Rejouer. Rejouer is about a drummer named Cain Nowak who finds himself reliving one day of his life over and over. I guess you could say it’s a bit like a dramatic version of Groundhog Day. Cain has to figure out why he’s stuck, to get his life moving forward.

Rejouer is the first completed feature film shot entirely on a HDSLR camera. The movie was shot on the low-profile Panasonic Lumix GH1. The camera is truly a hybrid, because it combines a fully functional stills camera (Single Lens Reflex) with all the features one would need to creatively capture a still image (i.e. TTL viewing, 1/4000 and Bulb exposures). It also has the ability to capture high-definition moving images.

There are a number of technical “firsts” associated with Rejouer. It is the first feature film to be completed on any HDSLR format, it is the first to be shot on the Panasonic Lumix GH1, the first HDSLR feature to be captured in a DCI/HD Broadcast/Blu-ray compatible format/frame rate and the first HDSLR feature film shot with 35mm PL mount cinema lenses. Rejouer made use of my first prototype Hot Rod PL adapter. The Hot Rod PL allows all the benefits of working with 35mm cinema lenses, without any of the performance sacrifices associated with the older optical/relay adapters designed for cameras with 2/3” or 1/3” sensors. The Hot Rod PL is mechanical only, and temporarily changes the lens mount of the GH1 (or any micro 4/3 camera) to the exact same mount found on most 35mm motion picture cameras. It also supports the weight of some of the heaviest cinema lenses, which would otherwise destroy a tiny camera that weighs less than one pound.

Rejouer was shot entirely with double system sound recorded usually to a Sound Devices 744T and a dumb slate. Shotgun and wireless lav microphones were from Sennheiser, and a Sound Devices four-channel was the mixer of choice. The reason for double system sound is because of the lack of a professional audio recording mechanism built into the GH1. The dumb slate was chosen because the GH1 has no form of externally or internally controllable timecode. We could have hit a smart slate for a visual reference to the 744T timecode, but it was an extra expense. It was decided that, because the camera can also record a scratch track with a built-in consumer grade omni microphone, the amount of time savings in post was pretty negligible. It was easy to sync slate hit with slate hit for perfect sync.

At the end of each production day, the broadcast wav files (BWF) were copied to two sets of hard drives on set; one went with a copy of the “camera negative” to a G-Tech GSpeed Es RAID$ archive, and the other copy went to post. Once in post, the assistant editor would run the dailies through a highly efficient piece of software made by Cineform called NeoHD. NeoHD removes the pulldown added by the GH1 and convert the 4:2:0 YUV AVCHD files to a Final Cut Pro friendly-file format. It also interpolates the 8-bit color to 10-bit. You never get something from nothing, but after testing a couple different methods of file conversion, the CineForm software format seemed to yield the best results. NeoHD generated 1920 x 1080, 23,98p QuickTime ProRes 4:2:2 files that would sync perfectly with the audio recorded on the 744T. The assistant editor would then sync the dailies inside Final Cut Pro; we never experienced any drift. The next day, we could see what we shot either quickly or entirely cut together! Proxy resolution QuickTime files were also generated through the use of Compressor and they would be emailed to the composer and VFX team to start working the day after scenes were shot.

Shooting film or videotape is a very serialized process. Meaning you have to follow steps 1–10 before anyone else down the line can start their job. That’s not necessarily so anymore with a “tapeless” workflow. A composer, VFX or Foley artist can look at images moments after they are cut together and approved to go out. Once people using the old method realize the massive time benefits to post production, they won’t want to work “serialized” anymore. Because of the small file sizes created with HDSLR filmmaking, some portions of the post production workflow can take place entirely on set, or rather near-set. On Rejouer we were able to do this work on-set with a MacBook. We’d quickly edit and then view stuff shot at 9 a.m. during lunch! It’s the closest thing to instant gratification on set.

If we had a high-speed Internet connection on location, we actually could be sending full-resolution images and full-quality sound files to post anywhere on the planet — while we were still shooting. Years ago, I coordinated a job that did this with a line of sight wireless T1 connection from a Silverlake hillside to downtown Los Angeles and then across the tops of two relay buildings until it reached CBS. That signal, however, looked terrible and was only for remote viewing. At the time, there wasn’t nearly the quality of compression codes that exist in HDSLR cameras today. It’s amazing the difference just a few years makes.
Having worked at DALSA [Ed. note: A high-end digital camera house] for so long, and having such a vast knowledge of the HD format, what do you think of this new version?

At DALSA, we actually did the same kind of work that took place on Rejouer on the set of movies like Tim Burton’s Alice in Wonderland, and the James Bond film Quantum of Solace (on-set pre-visualization, look management, data backups, etc.). The big difference with Rejouer is that we were doing it on a super micro scale. Not only did each DALSA camera and recorder have more than 80 times the combined weight of a GH1, but the data rate was more than 200x the GH1. Of course, the DALSA cameras push out uncompressed 4K RAW images that could surpass the quality of 70mm film, so it’s not like that size, weight and data was for nothing!

Rejouer did have one other thing in common with Alice and Quantum. Rejouer used the same 4K lenses built by A&S Precision. I was able to arrange one last rental of the amazing optics for Rejouer, and it was a real treat to use them for about 90% of the movie. Alan Gordon Enterprises now has all those lenses for sale, and I’ve been seriously considering purchasing a set before they’re gone.

Where do you see HDSLRs going?

I see the current generation of HDSLRs being used primarily as crash cans on bigger shows and network TV. The GH1 and Hot Rod PL are being used that way right now around the world. I also see the HDSLRs scaling up from crash cam to C/D cameras on lower to medium budget productions and even B or A cameras on really low-budget shows. The total budget for Rejouer was only $15,000 and, thanks to director of photography Mike Mickens and director Liam Finn, it looks better than many independent features that spend 100 times that amount of money.

Where’s it gonna be in five years?

I think in five years HDSLRs format will be quite robust, have well-established workflows and every major DSLR manufacturer will be releasing at least one HDSLR that can shoot motion images rivaling current purpose-built HD cameras costing several times the money. The last five years haven’t been boring, and the next five years won’t be boring either. It’s a really great time to be in content creation and the camera crafts because you now have more options than ever.

Just speaking of today for a moment, if someone was particularly crafty with the (unpredictable) expenses of movie making (talent, locations, VFX, transpo, catering, etc.) and has a significant amount of money to invest, leveraging the cost benefits of HDSLRs and inexpensive post workstations, they really could start their own online network, or produce a slate of movies for Blu-ray/DVD/VOD distribution because the investment required for image quality that is entirely watchable on a 40-inch screen has literally become less than the cost of a used Mazda. I say that because that is exactly what Liam did, he took his experience, talent, connections and $15,000 and, when watching it on a 40-inch screen, it looks like he made a movie that cost $1.5M! I don’t want to minimize how remarkable this is. Take the power of the Internet, a home computer, an HDSLR camera, add talent and some modest funding and it’s truly the beginning of the next low-budget filmmaking trend. You don’t have to take my word for it. I’ve been talking to small studios, production companies and individuals around the world and it is literally starting to happen as we speak. For the big players, the HDSLRs will be crash cans, a digital eyemo, bodycams, POV/surveillance cameras and the like — they won’t be replacing A/B cameras anytime soon. In five years, we will certainly see a lot of changes in technology and HDSLR cameras will only get better from here.

I’m working on several new products that should make it easier for people to embrace HDSLR filmmaking. Details will be on my website and blog at: www.hotrodcameras.com

In conclusion:

So the next low-budget filmmaking trend is born. An exciting time for young filmmakers. Will we see a flood in the market? Will our never-ending thirst for content be fulfilled? Or more importantly, will we see 20 more producers on set eating up the extra profit gained from a smaller bottom line while our wages stay the same? I guess only time will tell. Either way, it’s gonna be a great ride! I thought it was really interesting that with all of the technical firsts associated with this film, they took the old approach to sync. Guess the old saying holds true ... if it ain’t broke, don’t try to fix it!
**Michael Playfair** is mixing an indie feature called *Western Confidential* in the Badlands of Alberta. Booming is Arjay Joly and sound assistant is Cameron Sinclair.

**Joe Foglia** CAS reports: Onto Season 2 of *Castle* along with Ricardo Alveraz (boom) and Hanna Collins (utility) replacing Anna Wilborn-Mayer (who was due with her first child October 24ish). Good luck Anna, we will miss you!

**Jay Patterson** CAS, Associate member **Steve Sollars**, and David Pattee are shooting *Miami Trauma*, a CBS midseason replacement at Warners.

**Gavin Fernandes** CAS has been keeping busy with some promotional cinematics for the video game *Assassin's Creed* as well as temp dubs for *Piranha 3D*. After that, it’s fader surfing for IMAX *Big Wave 3D*.

From our friends at the Universal Studios Sound Department, here’s what a few of our stages have been up to: **Michael Olman** CAS and **Ken Kobett** CAS are currently working on the seasons of *24* and *Desperate Housewives*. **John W. Cook II** CAS and **Peter Nusbaum** CAS are over on Studio A mixing *The Office, Cougar Town, Parks and Recreation*, and *The Bill Engvall Show*. John is also finishing up the mix on *Son of Mourning* for picture editor Bob Lambert. **Gerry Lentz** CAS and **Rich Weingart** CAS are currently mixing on *House*, which just won the team an Emmy for Best Sound Mixing. They are also mixing the new season of *Heroes* for NBC Universal. Roberta Doheny and **Bob Edmondson** CAS have hit the ground running, mixing on *Ghost Whisperer* and NBC’s new show *Trauma*, produced by Peter Berg. Andy Koyama and Chris Carpenter just started mixing on Summit Entertainment’s *Twilight: New Moon* for director Chris Weitz. **Chris Jenkins** CAS and Frank Montano are just getting started on pre-dubs for *The Book of Eli*, directed by the Hughes Brothers for Alcon Entertainment. Up next, Joe Johnston’s Universal release, *The Wolfman* starring Benicio Del Toro. **Jon Taylor** CAS and new partner **Bob Beemer** CAS just finishing up the print master for director Alejandro Gonzalez Inarritu’s feature film *Biutiful* for Focus International. 

**Stuart Deutsch** (utility) worked on *The Book of Versailles* (PBS) and did unit on the spy thriller *Salt*. He produced by Peter Berg. Andy Koyama and Chris Carpenter just started mixing on Summit Entertainment’s *Twilight: New Moon* for director Chris Weitz. **Chris Jenkins** CAS and Frank Montano are just getting started on pre-dubs for *The Book of Eli*, directed by the Hughes Brothers for Alcon Entertainment. Up next, Joe Johnston’s Universal release, *The Wolfman* starring Benicio Del Toro. **Jon Taylor** CAS and new partner **Bob Beemer** CAS just finishing up the print master for director Alejandro Gonzalez Inarritu’s feature film *Biutiful* for Focus International. 

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New York–based sound mixer Stuart Deutsch CAS spent the spring recording stunts and special EFX for the 2nd unit on the spy thriller Salt starring Angelina Jolie and is now mixing the HBO series How to Make It in America until Thanksgiving.

Philip Perkins CAS was the re-recording mixer on the docs Lortetanos and the TV version of A Village Called Versailles (PBS) and did further (production) work on the films Discontinuity and Alasdair Fraser. Two new CDs of music he recorded and mixed: Gino Robair’s opera I, Norton and the Acme House Band’s Vanity were released in October. He is currently mixing Emiko Omori’s new film Ed Hardy: Tattoo the World.

Frank Morrone CAS is mixing Day of the Triffids for the BBC at Deluxe in Toronto with Eric Apps and Jason Perreira.

After spending, what seemed like, an unusually hot summer recording Disney’s The Last Song on beautiful (but hot) Tybee Island, Georgia, Tim Cargioli, James Peterson and Jonathan Gaynor CAS are now enjoying the Robert Redford–directed The Conspirator, this time in a much cooler Savannah. Jonathan thanks his guys for hanging in there.

Douglas Tourtelot CAS spent some time this summer mixing a few episodes of the TNT series Leverage. The show shoots in Portland, Oreg., and he got to meet some new friends like Klair Ethridge (boom) and Tyler Stephens (utility). Quite an interesting experience. Nice to know that they are scheduled back for Season 2. Still tough times out there. Regards to all that manage to keep working and good luck to those that are looking.

David Barr Yaffe CAS is mixing Season 4 of ABC’s Brothers & Sisters with Tim Salmon and Jessy Bender on the booms.

This past summer/fall has been non-stop up here in Nova Scotia. I assisted in recording a pay-per-view concert recording for Sir Paul McCartney with Le Studio Mobile. Also, I finished off the print-mastering for Count Down to Liquor Day with the Trailer Park Boys. I began Season 17 of 22 Minutes for CBC television and Season 1 of Canada’s Super Speller. On the international side of things, I coordinated the sound and

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picture post for *I, Darwin* for Magic Rock Productions and National Geographic as well as ADR for Blue Mountain State and Ice Castles. Last but not least, I won the Best Sound Design Award at the Atlantic Film Festival for the Trailer Park Boys film. Thanks, Brian Power CAS

You normally won’t hear from a sitcom mixer as our work isn’t as adventurous as some of you with locations, cars, stunts, reality and more, but I did want to offer the emergence of Pro Tools in our on-set production. Typically, we are still using the medium of DA98 digital tape and DV824 DVD-RAM recorders. I have yet to find anyone who wants to make the transition to Pro Tools even in this “controlled” atmosphere. However, the more I bring my M-Box 2 Pro with my Mac G4 and Pro Tools LE7 installed, the more I find post production producers taking advantage of its applications. For starters, the ease of emailing practical sound effects and music; I can make a call stating that our composer needs to add a click track and within a half hour I can have the track delivered to my in box for use in Pro Tools, which I then transfer to the 360 Systems Digicart for playback. Another application was used recently on my sitcom where the actors were supposed to be playing a Call of Duty type video game. I was emailed several files (gunshots, machine gun fire, explosions, etc.), and I was able to layer them with ease and compile an action-packed sound effect that made it all the way to broadcast. It’s pretty rare that they don’t replace on-set sound effects. Another application is the ease of uploading to FTP for digital delivery of PSAs and (the all too familiar “favor”) an audition. Last week, I recorded an audition spot for Verizon that was simply uploaded to their server. Although our primary sound recordings are not done in Pro Tools yet, it has proven to be a very valuable tool in production nonetheless. These are just a couple of ways that I am coming of age in the mild-mannered world of sitcoms on *Gary Unmarried* and *Rita Rocks*. Respectfully, Jeff A. Johnson CAS

Stacy Brownrigg CAS is ending the year with a new TV series, *The Deep End*, for ABC. The show is filming in my hometown, Dallas, Texas, Thadd Day is once again on the stick with a newcomer for us as third, Thomas Hoffman. We’ll shoot the first six episodes up to Christmas. It’s nice to work at home.

From James Ridgley CAS: It’s been a very busy time the last few months—I did another *Hyundai* spot for Jack Morton Worldwide and a follow-up spot for *Nautilus* on their new machine: the Mobius (it exercises for you!). Mixed the feature *Flying Lessons* with Hal Holbrook. The boom ops were Eddie Caesares and Jay Golden. I’ll take Jay Golden with me to do the feature *Rushlights*. In addition, I began the new season of field work for *The Doctors* and Dr. Phil. It looks like...
Fred Ginsburg CAS recently renewed his teaching contract with California State University, Northridge where he instructs courses on sound recording and video production. Last month, Fred was flown to NYC where he taught an audio workshop for Student Filmmakers Magazine. This month, Fred will be teaching two workshops on behalf of Audio Technica at Cinequipt in Minnesota. On the lighter side: Fred and his wife Ligaya celebrated their 25th wedding anniversary in November. They met back in 1981 in Manila, where they were both employed on the feature motion picture Warriors Island. Fred mixed and Ligaya was the registered nurse for the cast & crew. Back in 1984, when Ligaya’s immigration visa was snafu’d, fellow sound mixer Dean Gilmore CAS came to Fred’s rescue and phoned his pal, (then President) Ronald Reagan, for assistance.

Michael Keller CAS just finished Roland Emmerich’s 2012 after mixing it in the William Holden Stage at Sony for four months. His next film will be Alvin and the Chipmunks: The Squeakquel which he will be mixing with Gary C. Bourgeois CAS.

Patrick Hanson CAS, with Trevor Stot, boom, and Paul Sorohan, utility, have been hard at work in Atlanta, Ga., working of the CW hit The Vampire Diaries. Good luck y’all.

From across the pond, John Rodda CAS is still shooting The Pillars of the Earth, a Ken Follett story for eight hours of TV.

Aloha, Robert Anderson CAS, Colin Jones and local 3rd Jon Mumper are on yet another season of Lost. Unfortunately and or fortunately, this season will be our last on the rock for it is the finale. Tune in, there will be answers. This has been an amazing experience for me and my career, with two Emmy nods and one win. I have learned a lot and I’m a better man and mixer for it. Time to go home and resume my responsibilities as a father and husband. Available for work May 2010. A Hui Hou.

This quarter, David W. Hewitt CAS finished recording the New York Metropolitan Opera Cine-cast season. The legendary Ed Greene CAS called for support on an overflowing 4th of July Show on the Washington, D.C., Capitol lawn. My favorite gig was recording a young band with my sons, Ryan and Nate. So it was the Avett Brothers Band being recorded by the Hewitt Brothers (and father). It was a too-quiet summer.

I’ll make my health benefits for another six months! I will be receiving an Emmy certificate for ENG sound mixing for the win by the 81st Academy Award Show.

Respectfully,

James Ridgley

The Deep End

Flying Lessons

I, Darwin

From across the pond,

Robert Anderson

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Greetings from the sunny South. I say this sarcastically while freezing our a$$ off in Michigan. Again, it has been a pretty good year for myself, Jeffree Bloomer CAS and my outstanding crew in ’09. While the Carolinas have experienced a major slowdown, Georgia and the film incentive-laden states have picked up the slack. Beginning the year in Durham, N.C., Horton Foote’s la femme finale Main Street, saw its beautiful completion with director John Doyle and DP Don McAlpine leading an ensemble cast of Ellen Burstyn, Colin Ferrell, Patricia Clarkson, Andrew McCarthy, and Orlando Bloom paying their tribute to one of the most outstanding writers of this century.

Hi all. After finishing Nancy Meyers’ It’s Complicated on July 3 and taking the summer off, I am now on Adjustment Bureau, filming in New York, with first-time director George Nolfi and actors Matt Damon and Emily Blunt. Thanks, Danny Michael CAS.

After a slow midyear, Glenn Berkovitz CAS, and fellow production soundies Ken Beauchene and Danny Greenwald, are back at work on Season 2 of Disney XD’s Zeke & Luther. Who knew that teen skateboarders and their wacky schemes could be so watchable? And, we’re happy to be a part of it.
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Richard Lightstone CAS had the wonderful opportunity of filling in for Mark Ulano CAS at the Maine Media Workshops in beautiful Rockport October 4–10, teaching Advanced Production Sound Mixing. It was an idyllic and lobster-filled time, where friendships were made and lessons were learned.

Lotus Post, a brand-new audio facility in Santa Monica founded by CAS member Michael Perricone, has been host to a variety of projects since opening its doors June 1. On Stage A, Stan Kastner CAS mixed docu-feature Becoming Bert Stern for Motor Entertainment. Andy Hay has been in mixing several projects in A, including My Father’s Son, Parental Guidance and promos for the GenAudio software launch. On Stage C, John Graves was doing the re-recording mixing for the feature Funhouse Mirror. John has also been in mixing the ADR for The Baster for Mandate Pictures among
other projects. Also in ADR 1, Michael Perricone CAS was mixing ADR for Dear John for director Lasse Hallström, taking a break from sweetening and mixing the series Can You Duet in Stage F for Country Music Television.

Paul Vik Marshall CAS and his boom operator Paul Romo continue to roll on commercials while looking for the next long-format project. Recent commercials include McDonald’s, eBay, NRDC, DIY, Shiseido, Toyota, GM, Ford, Adidas, Hasbro and Universal Orlando.

Gary Gossett CAS adds: My wife Pippa and I were married in California on Sept. 22, 1984. We live in Simi Valley and have two great kids who have graduated from high school and now aspire to be in the film industry. I work as a production sound mixer on commercials and have many dear friends who also mix sound. Pippa and I traveled to St. Vincent and the Grenadines this past September and spent a week at an incredible resort, Palm Island, and another week on a private sailing charter, Alexis. We sailed the islands with our South African crew and were completely awestruck at the natural beauty. We saw dolphins, hundreds of tropical fish and swam with sea turtles. Pippa and I look forward to the next 25 years together.

Associate member Brian Nimens had a great opportunity last week to spend several full days recording at Sea World in Florida for a new upcoming collection that Sound Ideas will be releasing.

Steve Morantz CAS has not had much time to rest in the last few months. Besides mixing Season 2 of Parks and Recreation for NBC, he welcomed his second child, Sydney Laurel Morantz on September 14. Working with him, as always, are Aaron Wallace and Mitch Cohn.

It’s been an incredible year for me, says Jon Ailetcher CAS. I started off the year finishing Kath & Kim for NBC with my crew, Knox White and Fred Johnston. Once the new season of television started up, we became attached to ABC’s Cougar Town which just received a full-season pickup. Last month, I was fortunate enough to win my first Emmy Award for Weeds Season 4. Best wishes to everyone for a great end of the year.

Eric Batut CAS is presently mixing Fringe. Danny Duperreault is boom operator and Trish Boer is sound assistant.

Jim Machowski CAS, AES, wrapped the first 13 episodes of The Outdoor

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AUDI...
Room With Jamie for the new edgier HGTV, which was good fun! About to start the next 13. Some great travel across America this summer on So You Think You Can Dance. With all of this video world, my beautiful new sound cart is getting lonely these days! Rounded out the summer on Getting That Girl, feature shot on the RED camera (“let’s see, which audio-build is this one?”). Starting prep for my third year on the 2010 Topanga Earth Day Festival main stage sound & music lineup (keeps my passion for live music mixing fed) with my partner in crime, Keith Wechsler (Keith Emerson is keyboard and sound guru). One festival, 4,000 people, two days, 10 bags of trash! Wishing you all a BUSY and gratifying season of work!

“The Audio Underground” at Warner Bros. Studios is now open! The Audio Underground houses three re-recording stages (A, B, and C), two emerging media suites and a Foley stage. Coming up on Re-Recording Stage A, Greg Watkins CAS and Tim LeBlanc will be mixing Beastsly for director Daniel Barnz. On Re-Recording Stage B, Ezra Dweck recently mixed director Randal Kleiser’s IED Battle Drill. On Re-Recording Stage C, Greg Watkins pre-dubbed director Morgan O’Neill’s The Factory and then will temp director Tommy Lee Jones’ The Sunset Limited. Tom Ozanich will mix The Irishmen for director Jonathan Hensleigh and Family Wedding for director Rick Famuyiwa. On Re-Recording Stage 10, John Reitz and Gregg Rudloff recently finished mixing Invictus for director Clint Eastwood and are currently working on Martin Campbell’s Edge of Darkness. Up next, John and Gregg will mix Cats and Dogs 2: The Revenge of Kitty Galore, directed by Brad Peyton. Ron Bartlett and Doug Hemphill CAS have completed director Peter Weir’s The Way Back at Deluxe Australia, located in Sydney, and are now mixing Sherlock Holmes for director Guy Ritchie on Warner Bros. Re-Recording Stage 9. On Warner Bros. Re-Recording Stage 5, Stanley Johnston and Greg Watkins recently finished mixing Up in the Air for director Jason Reitman. Jeffrey Perkins and Tim LeBlanc are mixing Get Low for director Aaron Schneider, Steve Pederson and Brad Sherman CAS are mixing The Blind Side for director John Lee Hancock. Up next on Re-Recording Stage 5, Steve Maslow and Greg Landaker will be mixing The Crazies for director Breck Eisner. Greg Watkins and Tom Ozanich are mixing director Morgan O’Neill’s The Factory. Up next, Skip Lievsay CAS and Tim LeBlanc will mix The Company Men for director John Wells.
Craig Henighan and Skip Lievsay will mix director Jimmy Hayward’s *Jonah Hex*. On Re-Recording Stage 12, Tim Chau and Tim LeBlanc are currently temping director Kevin Smith’s untitled cop movie. Up next on Re-Recording Stage 12, Skip Lievsay and Tim LeBlanc will mix director Davis Guggenheim’s untitled public education documentary. Gary Rogers CAS and Dan Hiland CAS are mixing *Smallville*, *Eastwick*, and *Human Target* on Warner Bros. Re-Recording Stage 1. Todd Grace CAS and Ed Carr CAS recently completed mixing the new season of *Californication*. They are currently mixing *Chuck, The Mentalist*, and *Men of a Certain Age* on Warner Bros. Re-Recording Stage 2. Mike Casper and Tennyson Sebastian are mixing *One Tree Hill* and the new TV series *V* on Warner Bros. newly refurbished Re-Recording Stage 3. Adam Sawelson and Doug Davey are mixing *Crash, Past Life* and the untitled Bruckheimer series on the newly refurbished Re-Recording Stage 4. Kathy Oldham is mixing *Two and a Half Men* and the new WBTV series *Hank*, on Warner Bros. Re-Recording Stage 7. Charlie McDaniel continues to have a full schedule mixing *The Big Bang Theory, How I Met Your Mother, Old Christine, Rules of Engagement, Accidentally on Purpose, Sherri, Gary Unmarried, Rita Rocks* and *True Jackson* on Warner Bros. Re-Recording Stage 8. Warner Bros. Post Production welcomes re-recording mixers Jeffrey Perkins and Eric Justin to Re-Recording Stage 11, where they are busy mixing *Numb3rs, The Good Wife*, and *Breaking Bad*. Re-recording mixer Matt Vowles CAS is currently working on John Wells’ TV series *Southland* on Warner Bros. Post Production’s Remote Re-Recording System. Rick Norman and Mark Hensley are currently mixing *Fringe* on Warner Bros. Post Production’s Remote Re-Recording System.

Dallas Taylor CAS just left his sr. sound designer/mixer position at Discovery Communications to open Defacto Sound. He is currently mixing shows & promos for various cable networks as well as national spots & video games.

John Pritchett CAS and crew, David Roberts and Shawn Harper, are currently filming Sony Pictures’ *The Green Hornet*, the latest in the series of Marvel Comics screen adaptations of its super hero catalog, but with a twist. The Hornet is played by the new-and-improved (you won’t believe your eyes) Seth Rogen and his trusty sidekick, Kato, is played by the
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Taiwanese superstar Jay Chou, a real-life martial arts expert and concert pianist (I know!!). Rounding out the amazing cast is Cameron Diaz and Edward James Olmos, who, for you insiders, actually utters the word “frak” in one sequence as a not-so-subtle homage to his historical role in Battlestar Galactica. (probably won’t make the cut, but it was fun to record). John’s previous effort, Terence Malick’s The Tree of Life, due to be released Christmas, has been postponed (no surprise there) until probably Cannes.

Nicholas Allen CAS is starting Parenthood (Universal/NBC), produced by Ron Howard. Unfortunate health news forced Maura Tierney to retire from the project. After five months of delay, Ron Wright (boom operator) and Charles Homyak (utility) will begin for a midseason air. Lauren Graham has been cast as the replacement. Meanwhile, Nick has been fortunate to have time with his family and new addition, Jude Roderick Allen, their second boy, born July 22, 2009. “Day-playing has been a learning curve but a necessary one and has allowed me to be a part of my new beautiful boy’s life. Nick was fortunate to mix a six-episode live comedy talk show called The Green Room for Showtime. Paul Provenza (host), Jonathan Winters, Rosanne Barr, Robert Kline, Sandra Bernhard, Drew Carey, Penn Jillette, Rick Overton and mix of other great comedians combined with live musical comedy and audience in the round participated. It was a great show with a myriad of sound challenges that they fielded with big catcher’s mitts. It is hilarious, scandalous, and unscrupulous all rolled into one. Nick is very proud of his involvement and wishes everyone a great fall season!

Scott Harber CAS has been fortunate enough to find engaging work this fall having done a pilot called The League for FX as well as playing around with Demitri Martin on the series Interesting Things. Booming for fun has been Jeremy Brill, and Cristina Meyer has been quite the utilitarian. We laugh a lot, have a great crew all around, and it’s in town.

Sherry Klein CAS and David Raines have been busy finishing up Season 3 of Burn Notice at Larson Sunset Stage 3. Also mixing there with Sherry and David is White Collar, a new series for USA network. On Stage 6 at Smart Post Sound in Burbank, Sherry and Brian Harmon CAS are mixing Sons of Anarchy for FX Network.

Every 71 seconds, someone develops Alzheimer’s, a disease so devastating it can steal the most precious moments from you and your family, and could cripple the Medicare system in the near future.

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Bob Bronow CAS writes: I finished mixing Season 1 of The Colony. I’m currently mixing Season 3 of Ax Men and starting up on Season 2 of 1000 Ways to Die.

Finishing Zookeeper in Boston with Perry Dodgson and local utility Ryan Baker. Back home to start Burlesque. No more road shows for me unless it’s exotic and fun. Looking forward to time off. My golf clubs feel abandoned.

–David Macmillan CAS

Darren Brisker CAS is chillaxing after a busy year on Harper’s Island, The Twilight Saga: New Moon, and Diary of a Wimpy Kid.

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Emmanuel H. Clemente, CAS in between shots while doing an episode for Discovery Channel’s ‘I Shouldn’t Be Alive.’

From left: Gyorgy Rajna (assistant sound), John Rodda, CAS (production sound mixer) and Szabolcs “Sam” Stella (boom operator) on The Pillars of the Earth.

Susumu Tokunow, CAS doing some simple stereo recordings while traveling in South Africa.

Ken Beauchene, Glenn Berkovitz, CAS and Daniel Greenwald enjoy the sea air—and a late call—in San Pedro, Calif.

On Location

Japan’s superstar Kyoka Suzuki reunites with mixer Paul Vik Marshall, CAS and his boom operator Paul Romo on a Shiseido shoot this summer. Ms. Suzuki was one of the leads in Sideways Japan and is seeing the fall 2008 issue of CAS Quarterly for the first time.

Sydney Laurel Morantz, born on September 14, 2009. Congrats Steve on No. 2!

Kathy & David Grant, CAS. Married in September.

Announcing the engagement of William J. Martel Jr., CAS and Anne Katherine Lee.

1) Jeff A. Johnson, CAS in the booth
2) Dallas Taylor, CAS in Defacto Sound’s new mix suite
3) Doug Hemphill, CAS working away in Sydney, Australia
“PRODUCTION VALUES are SPARKLING.”
Todd McCarthy, VARIETY

“Up In The Air’ is everything that Hollywood has forgotten how to do. It’s light and dark, HILARIOUS and tragic, BOUNCY AND BRAINY, romantic and REAL.”
Owen Gleiberman, ENTERTAINMENT WEEKLY

“One of the year’s BEST MOVIES.”
Richard Corliss, TIME

DIRECTED BY
Jason Reitman

SOUND MIXER
Steven A. Morrow, C.A.S.

RE-RECORDING MIXERS
Gregory H. Watkins, C.A.S.
J. Stanley Johnston, C.A.S

SUPERVISING SOUND EDITORS
Perry Robertson
Scott Sanders, M.P.S.E.

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