the official quarterly of the cinema audio society

2009 CAS Award Nominees

Randy Thom, Career Achievement Recipient

WINTER 2010
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Cover: Randy Thom
When someone takes pride in what they do and with whom they are associated, it is only natural to publicly demonstrate that pride. Countless numbers of our active members do so by including the initials CAS as part of their name and signature. Since 1964, the CAS has been representative of some of the best sound mixers and associated trades people around. They include the initials on their business cards, their stationery, their customized log sheets utilized at work and some make it part of their name when they fill out the paperwork for each and every production or studio or facility or institution that they work with and for.

One of the things that you reaffirm when you are an officer of an organization such as the Cinema Audio Society is how very similar many of our life paths have been career-wise. The enjoyment that so many of us have for what we do in our lives is what I am referring to. I recently spent time with one of my sons who lives in Tucson, Arizona. We were talking about the times in his life when Dad was and was not around for him and his brother and sister. Because this is a huge time of transition in his life, he was talking about how he reflects upon the fact that I am one of the people he knows who truly enjoys his work. Recently, it has been reported that many people in the United States are unhappy in their jobs. My son found it very refreshing that his dad has always loved his work. He is hoping to also find a career that he can enjoy for many years. Almost every one of us can say we enjoy doing what we do. True, sometimes the hours are very grueling and long but we all can get up the next day and say we enjoy what we do. I am very thankful for that.

The CAS has always believed in recognizing our members and the work that they so proudly do. We try to make sure the producers who employ us are aware of and also recognize our members and their work. We are all part of the artistic team that comes together to create a great project. The privilege of utilizing the CAS initials is something that is earned over time by honing our skills and artistry. We can promote the use of the CAS initials in credits and we have the support of many of the studios and management. This has to be a team effort. When you go to a screening, it is a good feeling to see the sound department’s credit roll up with the CAS included. This cannot just be taken for granted; we all have to roll up our sleeves to make sure that everyone gets the credit where credit is due. It has to start right from the beginning, as I already mentioned, when you fill out your paperwork as you start the projects. Then at every opportunity it has to be re-enforced. The call sheets which are issued can list crew members with their names including the CAS initials to the log sheets, to the websites, from the invoices to your business cards. This and the positive attitudes we present as artists will help further all of our recognition.

We have all been fortunate to learn from many people in our careers. I have had the good fortune to be mentored by many exemplary professionals in my life. From this group of mentors I have learned the fine art of mixing and of mixing it up with people. I am very lucky to have many predecessors who have paved a very good road for me to follow. I hope we will all honor that good road that our predecessors have paved for us and proudly utilize the CAS initials as part of our credits. And with that, I wish you all a very good year.

Thank you for your continued support,

Edward L. Moskowitz, CAS
President of the 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 WINTER 2010
NEW MEMBERS
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Douglas Schulman, CAS
Associate
Peter Hansen
Student
Sean Bradford Regan
Drew Hudson
Matt Klimek
Omar R. Milano
Happy 2010 CAS members! With this crazy weather finally subsiding (at least at press time!), we bring you our first issue of the new decade. We’re kicking things off with an enlightening and entertaining interview with your 2010 CAS Career Achievement Award honoree, Randy Thom. Co-editor Matt Foglia, CAS shares his technology-based new year’s resolution. G. John Garret, CAS brings us his “Technically Speaking” column while co-editor Peter Damski, CAS wants to make sure that you’re up to date. As always, you can see what your fellow members are up to in the “Been There Done That” section and bust their chops at the CAS Awards ceremony (on February 27) about their “The Lighter Side” submissions.

The CAS Quarterly is produced as a service to our members on a voluntary basis. We greatly appreciate, and want, your feedback and suggestions—so send them in! Email us at casquarterly@cinemaaudiosociety.org. We also truly value the support of our sponsors and encourage your commitment to them. Wishing you and yours a happy, healthy and busy 2010!

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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!

Co-Editors Request
I’ve been recording digital audio since the early ’90s. I remember my first digital delivery of dialogue tracks that I recorded and then cleaned up for the client. I handed them a One Hundred Megabyte Zip disk and said, “your sound is in there... somewhere.” As a longtime Nagra user, accustomed to hearing the sound as it was recorded and seeing the tape stacking up on the take-up reel, this new-fangled world was pretty scary!

Later, I was on the beta team for CoolEdit Pro, one of the first stand-alone multitrack mixing and editing suites for the PC. And still I don’t know a lot about the differences in file types when I’m working with them. Today, I’m going to give some background on basic PCM data files and talk about our old friend, the WAV file.

First and most regularly encountered, are the linear PCM file types. PCM stands for pulse code modulation (PCM) with linear quantization. PCM is a digital representation of an analog signal where the magnitude of the signal is sampled regularly at uniform intervals, then quantized to a series of symbols in a digital (usually binary) code. The most basic of these file types is the PCM extension. This is a raw uncompressed digital file of the 1s and 0s used to represent the audio. Pretty much all of the multi-bit audio files you will encounter have PCM information in them, but the file types can be very different in quality and information. The different PCM formats break out into different file extensions such as WAV, BWAV, AIFF, AVI, ASF, and Quicktime, Redbook audio, Sega, DVD AES1 (and presumably AES3) and HDMI file types.

Microsoft and IBM collaborated to develop WAVE (Waveform Audio File Format), probably the most widely used uncompressed digital format of all time. It came from the RIFF (Resource Interchange File Format) of which there are also several types. WAV, like the other PCM filetypes is a container that includes the PCM data as well as informational data chunks. The WAV subtype we use most often is the Broadcast WAVE file, at first written as a .BWAV extension, but now it seems to be universally just .WAV (although BWF is also found). The EBU first standardized the BWAV in 1997, adding space for some metadata, including time code in the BEXT chunk, or Broadcast Wave EXTension. Now with iXML information available in the BWAV standard, a lot more metadata can be included with the file, such as scene and take information, track names and number of interleaved tracks in the file. WAVE was originally designed for two tracks that interleaved but with Windows 2000 the standard was re-written to accommodate surround and speaker positions, and address other ambiguities in sample types and container sizes in the format.

Most recording for film is done at 48 kHz/24 bit, though the U.S. television broadcast standard is 48/16, and CDs are released with 44.1/16 resolution. A lot of music recording is done at 96 or 88.1 kHz/24 bit and then reduced after mastering.

The upper limit for the WAV extension is just over 4.29 Gigabits/s with a bit depth of 65,535. That’s pretty high fidelity, providing you can afford the disk space.

From this we can see that not all WAV files are created equal. As a matter of fact, there are a couple of flavors of compressed WAV file, the A-Law and µ-Law subtypes. These are used largely in telephony to compress 16-bit audio into 8 bits. A-Law is used primarily in Europe, and µ-Law in the United States and Japan. So be careful not to store master recordings as compressed WAV types and, for full fidelity, stick with Broadcast WAV for your multi-bit sampled digital audio! Next time I’ll talk about some other popular file types, and maybe get into single-bit DSD (SACD) types.
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One aspect of our job is archival. We have to make sure that everything can be retrieved, should a client need it, whether it’s a month later or a decade later. With the decreasing use of tape as a recording medium and drives the norm, it’s easier to have exact copies of all materials stored in multiple locations. We all have systems that we use to make sure that our work projects are covered. Then we get home and, for some of us, we slack a little. Maybe we’ve been meaning to install the backup software that came with one of our external drives but haven’t quite gotten there yet. Maybe we intend on getting “Time Machine” rolling on our Mac but haven’t yet.

Well, today is a better day to start doing so than tomorrow because, inevitably, tomorrow may be too late.

I had the recent joy of having my home studio computer’s internal hard drive “disappear” after plugging in a drive I hadn’t booted in about six months. Apple’s “Disk Utility” didn’t see the drive. No luck in “Target Mode” either. Even no luck with “Disk Warrior!” Luckily, as a result of a client recently losing years’ worth of her personal files after a boot up where the head somehow destroyed the hard drive, I had a backup drive with a good portion of the media on it (Note: Even those CIA-grade data recovery places couldn’t retrieve her data). However, my drive now showed up as an unreadable volume with the Mac wanting to know if I wanted to initialize it! A true binary predicament.

After taking the computer to the local Macintosh repair facility, it was deemed that the internal drive was horribly unreliable. Some of the data was, however, retrievable using a professional grade software utility. So, I have a new internal drive with most of my material on it. The directory of the backup drive was able to be rebuilt too, which is a relief.

While I always keep at least two copies of my projects in multiple locations, I wasn’t nearly as thorough with my own materials (music folder, photographs, etc.) until I received the wake-up call from the client mentioned above. However, I didn’t back up my applications folder so, I’m reinstalling those now. Be certain that it is no fun digging through serial numbers and licenses in order to reinstall applications. So, as my New Year’s Resolution and, given the temperament of hard drives, I am now running an additional backup (of everything this time) to an online backup site. I hope you make protecting your own data more diligently one of your resolutions, too. Things like this drive me nuts...
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A highlight of the evening will be the presentation of the CAS Career Achievement Award to sound designer and re-recording mixer Randy Thom. Another highlight is the presentation of the CAS Filmmaker Award to director Henry Selick. Awards for Outstanding Mixing will be presented in five categories. Winners will be announced in the categories for Motion Pictures; Television Movies and Mini-Series; Television Series; Television Non-Fiction, Variety, Music Series or Specials; and DVD Original Programming. For the sixth year in a row, the CAS will present two Technical Achievement Awards honoring technical innovation in the areas of production and post-production sound.

The evening kicks off with cocktails in the Tiffany Room at 5 p.m., with dinner at 6:45 p.m., followed by the Awards presentation at 8 p.m.

To order tickets, contact office manager Patti Fluhr at (818) 752-8624 or e-mail: CasOffice@CinemaAudioSociety.org. Event address: The Millennium Biltmore Hotel, 506 South Grand Street, Los Angeles, CA 90071.
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Outstanding Achievement in Sound Mixing for Motion Pictures:

**Hunt Redemption**
Production Mixer: Mark Stehlik
Re-Recording Mixers: Chuck Roven, CAS

**Endgame**
Production Mixer: Chris Ashworth
Re-Recording Mixers: Mark Paterson, Jamie Roden

**Denotes individual nominee names not finalized at time of release**

Outstanding Achievement in Sound Mixing for Television Series:

24 "10 PM to 11 PM"
Production Mixer: William F. Gocke, CAS
Re-Recording Mixers: Michael G. Olman, CAS, Kenneth Kobett, CAS

Battlestar Galactica
“Daybreak Part 2”
Production Mixer: Rick Bal, CAS
Re-Recording Mixers: Michael G. Olman, CAS, Kenneth Kobett, CAS

Desperate Housewives
“Boom Crunch”
Production Mixer: Agamemnon Andriannos, CAS
Re-Recording Mixers: Michael G. Olman, CAS, Kenneth Kobett, CAS

Glee “Wheels”
Production Mixer: Phillip W. Palmer, CAS
Re-Recording Mixers: Joseph H. Earle Jr., CAS, Doug Andham

Mad Men “Guy Walks Into an Advertising Agency”
Production Mixer: Peter Bently
Re-Recording Mixers: Ken Teaney, CAS, Todd Orr
OUTSTANDING ACHIEVEMENT IN SOUND MIXING FOR TELEVISION NON-FICTION, VARIETY, MUSIC SERIES OR SPECIALS:

**Deadliest Catch**
“Stay Focused or Die”
Re-Recording Mixer: Bob Bronow, CAS

**The National Parks**
“The Scripture of Nature” Episode 1
Re-Recording Mixer: Dominick Tavella, CAS
ADR Mixer: Lou Verrico

**NOVA**
“Extreme Ice”
Production Mixers: David Ruddick, Jeff Orlowski, Chris Strollo, CAS
Re-Recording Mixer: Paul James Zahnley, CAS

**The Metropolitan Opera Opening Night Gala Starring Renee Fleming**
Production Mixer: Jorge Silva
Re-Recording Mixer: Ken Hahn, CAS
Music Mixer: Jay Saks

**Woodstock: Now and Then**
Production Mixers: Jonathan Chiles, William Tzouris, Ryan Carroll
Re-Recording Mixer: Ken Hahn, CAS

OUTSTANDING ACHIEVEMENT IN SOUND MIXING FOR DVD ORIGINAL PROGRAMMING:

**Battlestar Galactica’s The Plan**
Production Mixer: Rick Bal, CAS
Re-Recording Mixers: Michael G. Olman, CAS, Kenneth Kobett, CAS

**Caprica**
Production Mixer: William Skinner
Re-Recording Mixers: Michael G. Olman, CAS, Kenneth Kobett, CAS

**Family Guy: Something, Something, Something Dark Side**
Production Mixer: Patrick Clark
Re-Recording Mixer: James Fitzpatrick, CAS

**Into the Blue: The Reef**
Production Mixer: John M. Reynolds
Re-Recording Mixers: Terry O’Bright, CAS, Keith A. Rogers, CAS

**Monsters vs. Aliens**
“Bob’s Big Break”
Production Mixer: Carlos Sotolongo
Re-Recording Mixers: Gary D. Rogers, CAS, Daniel J. Hiland, CAS

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RANDY THOM began working for Lucasfilm in 1979, where he is currently Director of Sound Design at Skywalker Sound. His responsibilities as a sound designer and re-recording mixer include working with the director of a film to design the overall sound of the film and to fabricate specific sound effects. As a mixer, he combines these sounds with dialogue and music.

Prior to joining Lucasfilm, Thom was a production director at KPFA-FM in Berkeley, California, where he was in charge of recording and mixing for the renowned station. Thom moved on to work on Apocalypse Now for American Zoetrope, a film notable for its widely acknowledged sound design.

Randy has received two Academy Awards for The Right Stuff and The Incredibles with 14 nominations for films such as Ratatouille, The Polar Express, Cast Away, Contact, Forrest Gump, and Return of the Jedi.

I recently had the opportunity to talk with our 2009 CAS Career Achievement Award recipient about his career and his outlook on film sound and filmmaking. We touched on a large variety of subjects, and I certainly got some insight into why Randy is as successful as he is.

Tell us about your college days?
I didn’t know what the heck I wanted to do when I found myself in college. After a semester of attempting to take classes in the normal way, I gave up on that and began just going to philosophy classes without bothering to register for them. That lasted a semester, and I dropped out to travel.

When did you first know you wanted to be a sound artist?
I was in Yellow Springs, Ohio, in 1971 when my friend David Parker told me that there was a radio station in town looking for volunteers. Both of us starting doing engineering work there, without pay of course, but I was gradually drawn into the art of telling stories with sound.

Did you have a mentor early in your career?
My first career mentor was Erik Bauersfeld, who I met at KPFA in Berkeley in 1975. He’s really the one who sent me in the direction of sound art.

How about later?
A few years later, Walter Murch took me under his wing; Ben Burtt too. I was so incredibly lucky to encounter those two in the late 1970s when Walter, Ben, and Alan Splet all lived within 20 miles from each other in the Bay Area.
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**Do you have a musical background?**
My brother is a professional musician, and I sing half way well, but I never learned an instrument.

**How does sound help (a director) generate an emotional response from an audience?**
Well, sound can help in many ways, but most directors don’t take sound seriously enough to use it the way it should be used. Sound should be a full collaborator, like production design and cinematography, but instead it’s almost always like the caboose on a train.

**How does it feel to be receiving the CAS Career Achievement Award?**
It’s an honor that I don’t take lightly. My career isn’t over, of course. This year has been my busiest ever, and I hope to keep doing this work for another five or 10 years in the future.

**As a sound supervisor and editor, who can you say you learned the most from?**
Ben Burtt taught me so much about fabricating and editing sounds. If I had to choose, I suppose he would be the guy.

**As a mixer, who can you say you learned the most from?**
It would be difficult to overestimate what I learned by being an assistant in the mix of *Apocalypse Now*. The movie was mixed for nine months, and I was in that room most of those days. I watched Walter and Mark Berger and Richard Beggs try thousands of sound experiments. That one work experience was packed with more information than any film school could have given me.

**A director may not want the audience of a film to just gaze randomly across the whole visual image, and the same thing is true in the soundtrack. You want the audience to hear, very specifically what you want them to hear. How do you go about accomplishing this?**
In a sense, the supervising sound editor or supervising sound designer is like the production designer or art director. All those jobs are about assembling material that may be useful eventually. The mixer is analogous to the cinematographer. That job is about deciding what to focus on from moment to moment and how to filter that focus. I always say that mixing is mostly about getting rid of things. It’s figuring out what is essential to the moment and subordinating everything else.
“Mixing is figuring out what is essential to the moment and subordinating everything else.”

Is there one particular flavor or genre of film you have enjoyed working on more than others?
No. In recent years I’ve worked mainly on animated films, which I love. If there’s a genre that I’d like to do more, I suppose it would be the suspense/thriller genre.

In animation, you start with nothing, and you’re creating the life of the film from “nothing.” Can you embellish this idea?
In live-action shooting, both visual and sound, you get the challenges of bad luck, but you also get happy accidents. In animation, luck is less of a factor. Almost everything is a conscious decision. So, in sound you aren’t tied to noisy sound environments, but on the other hand, you have to invent everything. I try to bring happy accidents into the process by doing lots of random listening to my sound effects library. When a sound strikes me as emotionally appropriate for a given scene, I can often find a way of using it even if there is no logical connection between the sound itself and the scene.

How is sound editorial for animation different/the same for “live action” films?
In terms of sound effects, the editorial process is not very different between an animated film and a live-action film with lots of computer graphics. In dialogue, the process is very different.

Do you find it overall harder to create sound for an action film? Many of your films have action sequences in them … or is a quiet film more of a challenge?
Each presents different challenges. The biggest challenge, to be honest, is making sure I know what the director wants, and finding the best way to accomplish it. The interpersonal chemistry part of our work is so underestimated. The technical and technique stuff is so simple compared to the social/political part of the job. It’s in that area that most sound editors and mixers fail.

What about mixing for a younger audience, as far as levels and complexity go? And can you tell us a little about the “Boom Ho Club”?
Different audiences have different expectations. In contemporary action films, the largest part of the audience is young people, of course. Teen boys, especially, tend to expect a very aggressive track … loud, complex explosions, fight sounds, etc. We try to design sequences with dynamics, so that the loud moments seem even louder because they’re bracketed by significantly quieter moments. This is an area where early collaboration between sound designers and directors can help enormously, because those kinds of dynamics really have to be designed into the way the film itself is structured. One way we try to make sounds powerful without being painful is by using lots of low frequencies for sounds like explosions. Kyrsten Mate, a wonderful effects editor at Skywalker, came up with the idea for the “Boom Ho’s Club.” I was proud to be a charter member. It’s just people who love low frequencies of sound … bass, boom, sub woofer stuff. When we finally get around to doing a Club T-shirt, the only thing written on it will be: .1

This leads into what, if you can call it a philosophy when approaching sound for a film, do you follow a preconceived guideline or do you customize your view for each project you get on? (Or does the story simply guide your approach?)
Every film has to be approached as a unique experience. Of course, there are commonalities between films, but it’s very foolish to assume that a given creative or logistical approach will work on film Y because it worked on film X.

Do you find yourself collaborating with the filmmakers early on in the process? How early can you get on a project and what would be your desires if you had the choice to get on films as early as possible?
Early collaboration is the secret of most great sound work in my opinion. Somebody needs to be thinking about sound and experimenting with sound early enough so that sound ideas can influence creative ideas in other crafts. That’s the way the magic of something like Apocalypse Now happens.

Do you have an interest in directing? What directors have influenced you the most?
I don’t want to direct. And I don’t want to be famous. I’d be willing to try being rich! Seriously, though … there have been so many directors who have influenced me, ones I’ve worked with and ones I haven’t. Just to name a few… Coppola, Scorcese, Welles, Carroll Ballard, Phil Kaufman, David Lynch, Brad Bird, Bob Zemeckis, Sergio Leone.
Mixing is really hard. It’s hard physically and mentally. It’s hard to sit in a chair for a solid day and to retain some sort of sense of perspective. How do you feel about this? What about the people skills required?

In my opinion, mixing is about 80% people skills. It’s an intense social pressure cooker that has at least as much to do with listening perceptively to the people behind you as it does with listening to the sounds coming out of the speakers.

How do you see the new technologies affecting our craft? Do you think it’s mostly helping or sometimes hindering?

Technology is never my priority. Sound people tend to be pigeonholed as technicians, which is a tragedy, because we’re artists first and foremost. I honestly don’t think adding more channels to a movie theater are going to improve movies significantly … 5.1, 11.1, or 101.1. Sound becoming a full collaborator in the storytelling process should be the priority. That’s the Holy Grail in terms of movie sound.

It would be the best of all worlds if we somehow, could retain a sense of mixing as a performance, which it used to be. Is that still the case?

Maybe. I’m not sure I agree with you. I agree if you mean that, like in a musical performance, the players rehearsed and planned and collaborated.

Do you have any interesting/fun anecdotes for our readers from working with a few selected directors?

I think I’ll save those for when my career is really over.

What advice can you give to up-and-coming mixers and editors in this ever-changing sound business?

Study the masters of the craft. Learn everything you can about they ways they approached their work. Don’t be afraid to make mistakes. Mistakes are a necessary part of the creative process no matter how long you’ve been at it. The trick is to make the mistakes as early and as inexpensively as possible on each project.

Do you think that the blurring job classifications and the merging technologies will have a different effect on the higher budget films opposed to the lower budget films?

The blurring is inevitable between editing and mixing. In my opinion, the best editors often make the best mixers, and the best mixers often make the best editors. In the end, both crafts are about focus and flow.

Do you see any changes to the way the studios are doing business. Do you think it’s helping us or hurting the craft?

There is always a certain amount of pressure to work too quickly, which mitigates in favor of playing it safe, not experimenting enough. The best work comes from experimenting.

Can you discuss the state of production mixing (and Orig. Dia Recording for animation) as it relates to post?

I’d hope that production mixers will come to be seen by directors more as storytelling collaborators than they are now. A few are, but not enough. When a typical cinematographer reads a script, he or she will usually have lots of creative suggestions for the director not only about the literal shooting of the film but also about how related crafts can help the look of the film. I’d like to see more production mixers providing that kind of input to their directors.

In conclusion, your career has spanned extensive changes in technology and creative possibilities. Where do you see yourself a few years from now?

I may take on more management responsibilities, but I always want to keep my hands-on creative orientation too. I have enormous respect for someone who can manage people well, balancing their needs with the needs of the enterprise. There are very few of those individuals around. But my personal focus revolves around trying to be creative in an artistic sense. That’s what I enjoy, what I want to continue to try to do, and help others to do.

“Don’t be afraid to make mistakes. Mistakes are a necessary part of the creative process no matter how long you’ve been at it.”

Cas Quarterly Winter 2010

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The Cinema Audio Society is proud to announce the nominees for the 6th Annual CAS Technical Achievement Awards. An Award will be presented for new technologies in both the Production and Post-Production disciplines at a sealed-envelope ceremony on Saturday, February 27, 2010, at the Millennium Biltmore Hotel in Los Angeles, Calif. Nominations were submitted by the membership of the CAS and a “Blue Ribbon” panel made the final determination of the selected nominees listed below. We would like to take this opportunity to congratulate our 2009 Technical Achievement nominees and look forward to sharing the festivities with them.

**production nominees**

Audio Technica: BP4029 Stereo Shotgun Microphone

Lectrosonics: Octopack; Portable Multicoupler for SR Series Receivers

Professional Sound Corp.: Solice Audio Mixer

Zaxcom: TRX992 Boom Transceiver

Zaxcom: ZaxNet; 2.4GHz RF network of remote control signals, time code, IFB audio and metadata

**post-production nominees**

Euphonix Artist Series MC Control: Studio control-mixer interface

Audio Ease SpeakerPhone 2: Speaker emulator*

Izotope Rx: Standalone application designed for audio restoration*

Digi Design: Pro Tools 8*

Sound Devices: Wave Agent File Librarian*

*Items are programs
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**Post-production nominees**

- Audio Technica: BP4029 Stereo Shotgun Microphone
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- Zaxcom: TRX992 Boom Transceiver
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**Production nominees**

- Sound Devices: Wave Agent File Librarian*
- Professional Sound Corp.: Solice Audio Mixer
- Audio Ease SpeakerPhone 2: Speaker emulator*
- Izotope Rx: Standalone application designed for audio restoration*
- Euphonix Artist Series MC Control: Studio control-mixer interface
- Digi Design: Pro Tools 8*
The year was 1999, and I was offered to mix a feature that would take me to one of the most beautiful, exotic and challenging countries that I would ever visit and work in. Following are some excerpts from a book I have been working on called *As Basran Turns*.

Growing up in my household was like growing up in a museum. My father, the late Richard Cedric Marshall, Fellow of the American Institute of Architects, FAIA, had been traveling the world since serving as a captain in the Army Air Corps in WWII. Before I was born, Dad had taught architecture in India and Indian art could be found throughout our home. Prints and bronze sculptures of Indian gods and goddesses adorned the walls and shelves of our gabled roofed Georgian house on a hill in San Francisco. The Haight Ashbury was my birthplace and before I was 1 year old, Dad had taken another teaching position as the Dean of Architecture at the Bengal School of Engineering in Calcutta. My uncle, Joe Stein, and my cousins had been living in New Delhi so the subject of India and all things Indian were constantly part of my upbringing. My mother and I would not see my father for another year. As you can imagine, when the opportunity to work in India came up, I jumped at the chance. In hindsight, I may have jumped too soon.

I heard a shout, "Paul, Paul!!" and I scanned the bustling Bradley International Terminal at LAX trying to locate where the shout was coming from. I was soon met with a bear hug from our production coordinator. She was all smiles but the smile on my face would soon be replaced with a frown as I looked down at the plane ticket I had just been handed. The first words out of my mouth to the coordinator were, "This must be a mistake. This ticket is economy and it's a one-way ticket!!" I had been asked by the producers to write up my own deal memo and I had specifically requested round trip business-class tickets. It was in writing. Not missing a beat, the coordinator explained that the producers had decided that the entire crew would travel economy and that it would be cheaper to purchase the return ticket in India. I grabbed my carry-on and headed toward the terminal door. Looking over my shoulder I parted with, "I hope you have a great shoot and good luck." The coordinator stopped me in my tracks and pleaded with me saying, "You have to go. Your sound equipment left yesterday on a cargo plane." My wife, Aletha Rodgers, CAS, was on a Warner Bros. series so I had her sound package as well as two other packages to work on the A, B and C units of the film. My equipment was in transit, so I had no other choice. I was off to India.

My second disappointment came after first arriving in Chennai (Madras). The star of the film, Omar Sharif, would not be joining us because of personal reasons. Despite that setback, we forged onward. Several weeks into the film, India was living up to all the stories I had heard while growing up. Bright vivid colors, which I refer to as eye candy, were everywhere. The smells, both pungent and sweet, greeted
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us at every turn. Temples and sacred cows became common sights. There were many times I would experience sensory overload. We had been shooting at the caves and temples of Ajanta and Elorra near the city of Aurangabad and the crew was just starting to get into a good working rhythm. No small feat, this film would have a daunting task ahead. The project was actually two films in one. There would be an international narrative version and a Bollywood version. Each version of the film would share the actors, crew, equipment and directors.

Relaxing in my British Colonial Aurangabad Ambassador Hotel room, the exotic spell of India would be broken by a call from one of the Indian producers. “Mister Paul. Please pack your bags. The crew has to leave the hotel as soon as possible. We will be in the back lobby. You must hurry.” A confused crew with bags in hand assembled in the back lobby only to be met by hotel security pointing old bolt-action rifles in our general direction. It was pandemonium. Word of what was going on would soon reach our ears. Our production designer, who will remain nameless, had asked his Indian assistant to find the biggest book in Arabic and make it look old. I can remember it quite vividly. The book was so large it looked awkward in the hands of the slightly built Southern Indian. The book itself would be a book of magic spells for the evil wizard, one of the characters in the script. Dutifully, the art department assistant began his task by tearing pages out of the book and then dipping characters in the script. Dutifully, the art department assistant would be a book of magic spells for the evil wizard, one of the hands of the slightly built Southern Indian. The book itself vividly. The book was so large it looked awkward in and make it look old. I can remember it quite.

The shooting of the film featuring South Indian actor Chiranjeevi as hero, was being held at Aurangabad, Daulatabad, Ellora and premises. The unit members had stayed at Hotel Rajdhan near Konkanwadi while the producer and director were staying at the Hotel Ambassador Ajanta.

According to the unit sources, the film had a scene which required some thousand-year-old books, including those in Arabic and Urdu. The unit members obtained some old books, one of which was Holy Quran. They tore the pages of the books, dipped in tea and kept them on the staircase of the hotel for drying, so that they get an antique look.

A spotboy, Habib, who saw the Holy Quran being torn, took strong objections and brought the blunder to the notice of the seniors. Habib spoke about the incident to an autorickshaw driver, Afzal, who informed the head priest of Kali Masjid, Mr. Sheikh Mohammed. The priest advised him to immerse the torn pages into the well or flowing water. Meanwhile, the news about the incident appeared in one of the prominent Urdu

(Continued on P-4)

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While the news of what had gone on started to sink in, the gravity of our situation became all too clear. The rigshaw driver had quickly gone to his Mosque and informed his Imam what he had witnessed. Reports from some of the crew still on location started to trickle in. The Imam had gathered his followers and had stormed the set in Ajanta. Hurling stones at the crew and burning the largest grip/electric truck in all of India to a crisp, the mobs then headed for the hotel we were staying in to exact revenge. We had collectively desecrated the holiest book in all of Islam, the holy Koran. We were in one of the most heavily populated Muslim states in India and the word of our misdeeds spread like wild fire.

While we stood in the back lobby waiting for our escape, we could hear the roar of the hostile crowds that had gathered in the front of the hotel getting louder. Vans were waiting at the rear of the hotel to whisk us off to the nearest airport, but the hotel security would not let us leave. The Indian lead actor of the film asked the manager what the problem was and he responded, “Sir, you have not paid your bill, so regrettably, I will have to detain you until it is paid.” Our star, without hesitation, pulled out a credit card and said, “Then I will pay the bill!” We were on our way to safety.

We would find out a little later that the police had been doing a room-by-room search looking for the production designer because he was ultimately the one to blame for inciting this religious riot. The production designer had been jumping from balcony to balcony—avoiding arrest and finally, because the police were very frustrated at this point, they arrested one of our directors and the executive producer, and threw them in jail.

In the confusion that followed, I realized that one of my DAT recorders was missing. It had been pinched somewhere...
between the caves of Elorra and the airport where a Russian transport plane awaited us. In a daze, the crew watched as our equipment was thrown onto our get away plane. I saw one of my Pelican cases with my only remaining DAT machine hurtling down the cargo hold and crash onto the tarmac.

We left the turmoil behind and the crew now had a temporary home in a five-star hotel in a different city and a different Indian state. For two weeks, we waited for the release of our international director (Douchan Gersi, a Czechoslovakian Count and internationally renowned documentarian) and our Brahmin executive producer. Our daily routine would begin with the question, “Have you heard anything about Douchan?” The funding for our film started to disappear but the producers continued to sell off back-end points to keep the project going. We all took advantage of our downtime in India hoping for the best.

During my downtime and with my only source of recording, the Stereo Time Code Nagra, I came across some local musicians, the Kahn Family, and recorded my second album with several Ragas called Acoustic India (Mastered by Darryl Patterson, CAS). My recording backdrop was on the top of a mountain overlooking misty valleys and distant palaces seated upon neighboring hills and a swimming pool that I used as my source for reverb. But that is another story.

I hate to leave you hanging without telling of the many adventures that occurred over the next three months with this film, but as I said at the beginning, this is an excerpt from my upcoming book As Bastan Turns. If you are intrigued with what you’ve read, drop me a line through the CAS editorial page. Hey, drop me a line even if you were not intrigued! I love feedback! What. I hate feedback! But, I love hearing from CAS members and friends! •
Are You Current?

by Peter Damski, CAS

The Cinema Audio Society is driven to serve its members in the best possible way. Things have changed since the birth of our organization in 1964. New technologies are available which make it possible to reach our membership very quickly and efficiently. This tech requires the use of a personal computer, which most, if not all of our members use regularly. In order to best serve the membership, we need to try and make sure that we have an accurate email address for you in our database. Email is fast becoming the primary way to contact our members. Important announcements, such as screening notices and CAS Quarterly submissions requests are regularly distributed via email.

In an attempt to become more “green,” the organization is planning to incorporate even more technology. Here is a list of items which will eventually be converted to electronic access:

1. A “Members only” accessed database incorporated in our website. You will be able to maintain a current address here, as well as pay your dues, and buy Awards tickets.

2. Online voting for Board elections and Awards nominations and final ballots. We have already started to shift to electronic ballots as evidenced by the recent ballot information being accessed from the website. When we get this in place, you will access the entire ballot online.

3. Instant distribution of news of happenings, like seminars, By-Law’s changes, etc.

If you did not receive the latest “Been There, Done That” announcement, we do not have an accurate email address for you. That email was sent from the website, rather than my personal email at home. To make sure we have an accurate email address, you can always send an email to Patti Fluhr in the office at: CASOffice@CinemaAudioSociety.org. Let Patti know that you want to confirm your email contact information.

We hope that these proposed changes will make your participation in our organization more enjoyable and more efficient. I would also like to add that it has been a pleasure serving as secretary of the organization for the past three years. Due to term limits, my tenure is coming to an end as Secretary. Thank you for your continued support of this very special group of professionals.
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Philip Perkins CAS, who was re-recording mixer for the PBS docs Virtuoso (Wendy Slick) and Kicking the Notes (Linda Schaller), recorded a live-concert shoot for fiddler Bruce Molsky and another with the SF Gay Men’s Chorus for a France 2 TV project. He also worked on the production sound for the ongoing PBS doc projects Discontinuity (Snitow/Kaufman), Feelings Are Facts: Yvonne Rainer (Jack Walsh) and Nancy Kelly’s Moments in Time.

Stephen A. Tibbo CAS is mixing Season 1 of Modern Family with Preston Conner and Dan Lipe swinging booms. Ross Levy, Noel Espinosa, and Andy Adams have come in to swing third boom at various times this season, Mark Agostino has done some music playback as well.

Phillip W. Palmer CAS would like to thank his crew, Patrick Martens (boom) and Devendra Cleary (utility and playback), for their hard work all year. I couldn’t have done it without you. We finished our run on NCIS: Los Angeles in October, then helped out many other mixers with second units to finish out the year. In January, we head back to McKinley High School for the back nine episodes of Glee.

Robert Redford’s The Conspirator was a total pleasure for Jonathan Gaynor CAS and boom cowboys Tim Cargioli and James Peterson. Special thanks to professor Pete Damski CAS and his energetic students at SCAD for their help on some ill-fated but great playback tracks.

From Sony Pictures Post Production Facilities: After completing Nancy Meyers’ It’s Complicated, Paul Massey CAS and David Giammarco are now dubbing Ridley Scott’s Robin Hood in the Cary Grant Theatre. Bill Benton and Steve Ticknor CAS are tem- ping Columbia Pictures’ feature Karate Kid on Dub Stage 7. Michael Semanick CAS and Tom Johnson are currently mixing Tim Burton’s Alice in Wonderland in the newly renovated Kim Novak Theatre with additional mixers Deb Adair CAS and Greg Russell CAS. Chris Carpenter and Andy Koyama just finished Iron Cross in the Holden Theatre. Tateum Kohut CAS and Greg Orloff are finalizing Dennis Dugan’s Grown Ups in the Burt Lancaster Theatre. On Dub Stage 6, Rusty Smith and Marshall Garlington are dubbing 90210. Rusty Smith is also dubbing Season 2 of Lie to Me on Dub Stage 6. Alan Decker CAS and Mark Linden CAS continue to work on Fox’s...
The Simpsons on Dub Stage 11. John Boyd and Wayne Heitman are working on CBS’ Medium on Dub Stage 17.

Thomas Curley CAS is attending Sundance 2010 with Obselidia (from first-time writer/director Diane Bell), which is premiering in the Top 16 Jury Prize competition. He has also been working on the Ford Stories advertising campaign, a feature titled Losing Control and filled in for Robert Sharman on Bag of Hammers. His brother Brian Curley mixed a documentary titled Sergio which is in the Top 15 pool for Academy Award nominations for Best Documentary feature. They have also recently moved to a house with a 150-square-foot floating floor studio, and will begin offering ADR, VO, and music recording services soon.

Gary Wilkins CAS and boom Mark Wasutak have just completed South Solitary, a movie about lighthouse keepers in the remote and wild Southern Ocean below Australia. Now relaxing after a tough shoot.

It has been a whirlwind of a year for production sound mixer Buck Robinson CAS! 2009 began with Buck mixing for Bravo’s Top Chef Masters, here in Los Angeles, in addition to second unit days on FOX’s Prison Break. Then, in late February, it was off to Georgia. There he teamed up with director Rob Zombie for their fourth feature together, Halloween II. Atlanta local Jay Ticer was boom operator on the film, with local Mike Sansom as the cable man. Lots of rain. Lots of nights. Robinson returned to sunny Los Angeles in April and immediately went to work mixing the new hit cable series Make It or Break It for ABC Family. Veteran boom operator Tom Caton worked the microphones, and Cole Bluma was fantastic doing sound utility on the show.

In July, the day after going on hiatus with Make It or Break It, Buck started mixing the Warner Bros. TV series Eastwick for ABC. His old pal and CAS associate Joe Michalski joined on as boom operator, and Cole Bluma shared the series’ cable duties with Chris Silverman. As October arrived, Joe stayed on to mix Eastwick, while Buck took time off to get married to his lovely bride Kirsten on Catalina Island! John Coffey CAS was a groomsman in the ceremony, and fellow sound men Michalski, Bluma, Sterling Moore, Brian Robinson and Josh Bower were in attendance. A week later, hiatus was over and Buck, Tom and Chris Silverman were...
On Warner Bros. Audio Underground Re-Recording Stage A, Tom Ozanich has just completed The Irishman for director Jonathan Hensleigh. Upcoming, Larry Blake will be mixing Your Highness.

On Warner Bros. Audio Underground Re-Recording Stage B, we will be mixing the Showtime pilot Shameless from John Wells, Warner Bros. Audio Underground Re-Recording Stage C continues to prove itself as a versatile mix environment, handling network spots for DreamWorks Animation as well as pre-dubs on upcoming feature films such as Beastly and Going the Distance. On Re-Recording Stage 10, John Reitz and Gregg Rudloff are finishing Cats and Dogs 2: The Revenge of Kitty Galore, directed by Brad Peyton. Upcoming is Clint Eastwood’s The Hereafter. Ron Bartlett and Doug Hemphill CAS recently completed Sherlock Holmes for director Guy Ritchie on Warner Bros.

Re-Recording Stage 9 and Valentine’s Day for director Garry Marshall. The Losers from director Sylvain White is up next for Ron and Doug. On Warner Bros. Re-Recording Stage 5, Alpha and Omega will be mixed by Greg Watkins CAS and Rick Alexander CAS. Killers for director Robert Luketic will be mixed by Steve Pederson and Mike Babcock. John Reitz and Gregg Rudloff will be mixing The Town for director Ben Affleck. On Warner Bros. Re-Recording Stage 6, Tim Chau and Tim LeBlanc are completing Cop Out for Kevin Smith. Greg Watkins and Tim LeBlanc will be mixing Beastly for director Daniel Barnz. Skip Lievsay CAS and Tim LeBlanc will be mixing Going the Distance for director Nanette Burstein. On Re-Recording Stage 12, Skip Lievsay and Tim LeBlanc recently completed director Davis Guggenheim’s Waiting for Superman. Work continues with Skip Lievsay mixing Al Pacino’s Salomaybe. Tom Ozanich will be mixing Cabin in the Woods from director Drew Goddard and producer Joss Whedon. Gary Rogers CAS and Dan Hiland CAS are currently mixing Smallville and Human Target on Warner Bros. Re-Recording Stage 1. Todd Grace CAS and Ed Carr CAS are currently mixing Chuck, The Mentalist, and Life Unexpected on Warner Bros. Re-Recording Stage 2. They recently completed the first season of TNT’s Men of a Certain Age. Mike Casper and Tennyson Sebastian are mixing One Tree Hill on Warner Bros., newly refurbished Re-Recording Stage 3. Adam Sawelson and Doug Davey are mixing the debut season of Miami Medical on the newly refurbished Re-Recording Stage 4. Kathy Oldham is currently mixing Two and a Half Men on Warner Bros. Re-Recording Stage 7. Charlie McDaniel continues to mix The Big Bang Theory, How I Met Your Mother, Old Christine, Rules of Engagement, Accidentally on Purpose, Gary Unmarried, and True Jackson as well as Retired at 35 and 100 Questions on Warner Bros. Re-Recording Stage
8. On Warner Bros. Re-Recording Stage 11, mixers Jeffrey Perkins and Eric Justin are busy mixing *Numb3rs* and *The Good Wife*. Rick Norman and Mark Hensley are currently mixing *Fringe* on Warner Bros. Post Production’s Remote Re-Recording System.

Since the TV season began in July, sound mixer Scott D. Stolz CAS, boom operator Chris Quilty and sound utility Kevin Becker have been quite busy working second unit on many shows, including *Heroes*, *Bones*, *Glee*, *NCIS: Los Angeles*, *Big Love*, *Melrose Place* and *Flash Forward*. Thanks go out to all the mixers for the opportunity to help out. In October, we began working on a new show for Teen Nick called *Gigantic*. The show is being described as "Entourage for kids" and it is proving to be the biggest thing Nickelodeon has ever produced. Thanks to all the people who have stepped in and day-played for us, including Lisa Pinero CAS, Cary Weitz, Robert Maxfield, Linda Murphy, Preston Conner and Seth Eubanks.

From Universal Studios Sound—2009 is a wrap and here is how we rounded out our year: Michael Olman CAS and Ken Kobett CAS have been moving faders on *Caprica*, the new hit show for the Sy-Fy channel. Also, NBC’s *Desperate Housewives* is in its sixth season here at the lot and Jack Bauer’s back as the plot thickens for the new season of *24*. Gerry Lentz CAS and Richard Weingart CAS mixing up Season 4 of *Heroes*. Bob Edmondson CAS and Roberta Doheny are keeping very busy with *Trauma* and *Ghost Whisperer* on Stage 1. John W. Cook II CAS and Peter Nusbaum CAS mixing *The Office, Parks and Recreation, Caprica, The United States of Tara*, and *Scrubs*. Chris Jenkins CAS and Frank Montano kick off the new year finaling Universal’s *The Wolfman* for director Joe Johnston. Jon Taylor CAS is putting some finishing touches on Alejandro Gonzalez Inarritu’s...
**CAS QUARTERLY**

**feature film** *Biutiful*. Patrick Cyccone and Bob Beemer CAS partnered up for a temp on Brett Ratner’s English-edited version of Reliance Entertainment’s film *Kites*, with Scott Hecker as the sound supervisor. Restoration mixer Larry Walsh CAS is in re-mixing a 5.1 of the original Alfred Hitchcock classic *Psycho*.

**Tom Marks** CAS is mixing *Immigration Tango*, and just completed the mix for director James Lawler’s 3D film *Archangel*.

**Nicholas Allen** CAS is continuing *Parenthood* for Imagine/NBC which will air in March. This TV adaptation of the 1989 feature is challenged by 14 primary characters which can (and often do) show up all at once for a scene of total overlapping improv around a “must get most of the words” script. Fortunately, Jason Katims (*Friday Night Lights*) scripts are gripping with a searing lighter side and the actors do like saying the scripted words too. Thank goodness for small miracles. Ronald L. Wright (boom operator) and Charles Homayak (utility) are fielding all the challenges with wild style and a myriad of techniques. The Boyz of GREENNoYZ always bring their “A” game. Happy New Year to all!

**Michael Playfair** CAS recently wrapped *Fubar II* in Northern Alberta. This was a wild and woolly indie feature where the sound cart configuration had to be abandoned day one in favor of “run and gun” mode with a Cantar and a bunch of receivers. Boom operator Arjay Joly was invaluable with his expert lav mic work, resilience to the bitter cold and feverish shooting pace with two handheld cameras. All of the dialog in this show was unscripted i.e., improvised making the post people very thankful for the isolated tracks.

**Mark Fleming** CAS is in his fourth year at Disney teaming with Tom Dahl CAS. In October, they received the HPA (Hollywood Post Association) Award for Sound in Television for their work on *Fringe*. Mark and Tom continue to mix *Flash Forward* and *Happy Town* on the Disney lot Stage C. It is great working at place where the squirrels are fatter than the mixers.

This is BJ Lehn CAS, production sound mixer. I just finished *The Mortician*, a psychological thriller in 3D. Also, *Cotton*, another thriller, and was second unit on *The Expendables* earlier this summer.
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TIPS & TRICKS

As you saw in the fall 2009 CAS Quarterly, we are hoping to implement a new column called “Tips & Tricks.” The premise for the column is to feature, well, tips and tricks that you all have developed or figured out. These tips could be simple, one-sentence descriptions of a problem or common occurrence you face and an approach you developed (or were shown) to remedy it. Last issue’s inaugural column discussed marrying mixes back in to a QuickTime reference file in a very straightforward manner. For this column to be a success, we’ll need your input (i.e. your “Tips & Tricks”)! Unfortunately, we didn’t receive any submissions for this issue. So please, feel free to email us some tricks (or tips), so that this column can be a success. Email us at casquarterly@cinemaauddiosociety.org and put “TNT” in the subject heading. Thanks for reading and thanks for your support.

BLACK EYED PEA PARTY 2010 AT THE MARSHALL HOUSE


ON LOCATION

Jonathan Gaynor’s boom op, Tim Cargioli, prepares to boom the last utterances of The Conspirators in Savannah, Ga.

BJ, BETSY AND METHOD

Left to right: Betsy Lindell, boom op, John Doe, corpse, Method Man, and BJ Lehn, CAS.

Here is a picture of el presidente, Edward L. Moskowitz, CAS, grinding away at new ‘e-trak’ to install in my new location sound equipment trailer.

Fred Ginsburg, CAS placed a respectable 40th in the “Great Northfield Raid” regional Cowboy Action Shooting match recently held in Sylmar, Calif. Of course, you would expect a sound mixer to be good with short shotguns!
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STUDIO IN A BAG

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TESTIMONIALS
- The specific demands of our show require in bag solutions. 8 iso tracks with in-line (signal) processing provides more flexibility. All Compact Flash recording means no moving parts. The Fusion is perfect for us. Steve Jones, Sound Supervisor
  “Extreme Makeover: Home Edition”
- Easy, logical, powerful, solid state - no more hard drives! 8 discreet channels of beautiful digital audio in my mixing bag! Tomm Dauenhauer, Audio Supervisor
  “Snoop Dogg’s Father Hood”
- Fusion is the solid state way ahead – it offers me the vast inputs, and extensive outputs, of the existing Deva recorders, plus the incredible ability to record without moving parts. I can make primary and back up recordings in real time, whilst enjoying the known and trusted touch sensitive user interface that I am used to from being a Deva user. This is more than a recorder, and much more than a mixer. It is a mixer/recorder par excellence. Simon Bishop, Production Sound Mixer

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