



the official quarterly of the cinema audio society

# Walkin' through the Convention

# CAS QUARTERLY



CAS Career  
Achievement  
Award

CAS Emmy  
Winners

FALL 2007



# CAS • QUARTERLY

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# Yours, Mine, and Ours

I want to thank everyone that participated in our RF Seminar of November 3, 2007. Sharing information among our communities at large is one of the benefits of the Cinema Audio Society. A great deal of backstage work goes into the design and creation of a seminar. Your Board of Directors endorses these events fully and without their tireless volunteerism they would never come to fruition.

The Cinema Audio Society will be holding annual elections soon, and I urge those of you who want to become a part of the support system that maintains the CAS to please contact anyone on the current Board of Directors to let them know about your desire to become a more active member. If you receive a call from one of the Board members, please think seriously about how you can be of service. You would be surprised at the depth of background experiences that every one of your Board members brings to the table. We are always seeking out more voices to add to our special mix! You may think that you are so busy already, how could you possibly give any more of yourself? Let me just remind you of this adage: "If you want something done, call a busy person." Then you may understand just how your Cinema Audio Society has prospered since 1964. All of us are hard-working professionals.

The culmination of many but not all of the Board's efforts are centered on the Annual Awards Dinner. This year we will return to the Crystal Ballroom of the Millennium Biltmore Hotel. We have worked hard to make sure that the Awards recognize outstanding achievements within the designated categories. A great deal of effort goes into making the process something to uphold with pride for the Cinema Audio Society as well as for the volunteers that assist all the way through to the presentations. You can be a part of the integral process by letting one of your Board members know that you want to volunteer. We welcome your assistance.

The beginning of our Awards season is upon us, and I wish everyone the best fortune with having your contributions recognized by your peers. It is a very exciting time of year for all of us. Your Board of Directors at the Cinema Audio Society looks forward to helping everyone celebrate the fruits of our labors.

Regards,



**Edward L. Moskowitz, CAS**  
President, Cinema Audio Society



THE PRESIDENT'S LETTER

## 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.

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**The fall season is upon us and many of us are** back to work. As is customary for the fall edition, the CAS Board of Directors is pleased to announce the Career Achievement Award recipient. This year, the award will be bestowed on Dennis Sands, CAS. We congratulate Sands on this well-deserved honor.

The first piece of business is to announce the departure of David Bondelevitch, CAS as co-editor and to welcome Matt Foglia, CAS as our new co-editor. Bondelevitch has made a considerable contribution to the *CAS Quarterly* and will be missed. For his final installment, Bondelevitch presents a story about ADR in the field on the film *The Road to Empire*. New co-editor Foglia enters with several contributions to this edition. Re-recording mixer Foglia, a resident of New York, had a chance to attend the AES show last month and reports on what he found there in "A Walk Through the Convention." In addition, Foglia has created two new columns. The first, "Food for Thought" is an open forum for discussion on various topics of interest to the sound-mixing community. The other column is titled "A Sound Discussion" and is geared toward our student

and associate members (and as a refresher for our active members). This issue's piece discusses general track routing and bussing as used for a typical cable television show. We hope other members will help contribute their insights and knowledge for upcoming columns.

We always welcome submissions from the membership at large, and in this edition, production mixer Phillip Palmer, CAS contributes a fine story on a recent hearing exam. Regular columnist G. John Garrett, CAS provides a very useful chart of time-code frame rates for high definition in his "Technically Speaking" entry. Finally, we hear from our members in the "Been There, Done That" and "The Lighter Side" columns.

It is important that we have accurate e-mail addresses for our members. Many of you have recently changed your e-mail address, and we have been unable to send you a request for "Been There, Done That" and "The Lighter Side" submissions. Please send all updated address information to our office manager, Robin Damski, at [casoffice@cinemaudiosociety.org](mailto:casoffice@cinemaudiosociety.org). You can reach the editors of this magazine for comments or submissions at [casjournal@cinemaudiosociety.org](mailto:casjournal@cinemaudiosociety.org). Enjoy!!

**Peter Damski, CAS, David Bondelevitch, CAS, and Matt Foglia, CAS**

**NEW MEMBERS**



**Active**  
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**Robert H. Newell**  
**Austin Storms**

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## *The Board of Directors of the Cinema Audio Society cordially invites you to attend the 44th Annual CAS Awards*

The event will be held on February 16, 2008, in the Crystal Ballroom at the Millennium Biltmore in downtown Los Angeles. The CAS will honor the winners of the CAS Award for Outstanding Sound Mixing for content released during the 2007 calendar year as well the 2007 Career Achievement Award recipient, Dennis Sands, CAS. Tickets for the event are available for \$145 each and Tables of Ten are \$1,450. Please contact Robin Damski, office manager, at 818-752-8624 or via e-mail at [CASoffice@cinemaudiosociety.org](mailto:CASoffice@cinemaudiosociety.org). We'll see you there!!

### **2007/2008 CAS AWARDS TIMETABLE**

- Entry Submissions due by 5 p.m. Fri., Dec. 7, 2007
- Nominations Ballot Mailed Wed., Dec. 19, 2007
- Nominations Ballot received by 5 p.m. Fri., Jan. 4, 2008
- Final Five Nominees announced Thu., Jan. 10, 2008
- Final Ballot mailed Fri., Jan. 18, 2008
- Final Ballot received by 5 p.m. Fri., Feb. 8, 2008
- CAS Awards Sat., Feb. 16, 2008



- ADR
- FOLEY
- RE-RECORDING
- SOUND SUPERVISION
- SOUND DESIGN & EDITORIAL
- SCORING
- DVD AUDIO MASTERING
- AUDIO RESTORATION
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*Post Production Services Team, 2007*

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# Not a Bad Time to Be in Broadcast Post (Maybe)...

by Matt Foglia, CAS

Once upon a time, America had three television networks. These networks provided the people with a form of entertainment and even acted as information sources. Today, speaking of only three available television-channel choices is like discussing the early days of the automobile; you can *imagine* everyone owning the same black Ford—but it seems so *wrong*.

Now, with literally hundreds of television channels—from the “over-the-air, free” majors, to cable, to premium, to video-on-demand, thousands of hours of programming are produced annually. This is a very good thing for those of us working in the technical side of entertainment. Instead of a select few being the “lucky ones” who landed the enviable network sound gigs, hundreds of talented (and sometimes not-so-talented) people are making a comfortable living working with audio-for-picture. Much of this growth can be attributed to less expensive, but more powerful, hardware and software.

Unfortunately, the technological turn has created a different scenario for our music engineer colleagues. With a decline in music sales, record companies are taking fewer chances on artists and are continually consolidating. The increased use of home studios for tracking has led to the closure of once iconic recording studios and has left many talented music engineers fighting for limited work.

Here in our land of sound-for-picture, we also come across some of the byproducts of inexpensive technical innovation (Read: cheap gear

everyone thinks they can properly operate). Production tracks where the production “mixer” is a production assistant (PA) holding a microphone that’s plugged into a video camera. Where hearing a sound on tape is verification that everything is “OK”—impedance matching be damned! It seems like the producers on these projects always walk into the mix with that “sorry I ran over your dog” look on their face.

And like our music engineer friends, we, too, find ourselves fighting the price wars with less experienced “mix engineers” who have access to equipment. In my experience, I can honestly say that when I stuck to my “rate” guns, those clients who decided to go “on the cheap”—even after my honestly trying

to accommodate their budgets, have come back and, in a number of cases, have had me “fix” the bargain mixes. This reinforces the notion that they can have someone else of a similar caliber work on their project, but they’ll be paying a similar rate. If they’re paying a significantly lower rate, they should expect a significantly lower quality product. As a community, this is a principal we

should all try to enforce.

While it can be difficult to keep abreast of the constant technological updates, whether software or hardware, and while we may curse the technology that lets incompetent picture editors work on our shows, we really are in a unique and envied profession with continuing opportunity. Have you ever *not* received “Cool!” as a response when asked how you make a living (other than from your spouse)? With such a diverse plate of content being spread across the broadcast spectrum, it’s not a bad time to be working in this field. •





# Get a Lock on HD Timecode

by G. John Garrett, CAS

Mickey Mantle once asked Yogi Berra if he knew the time. Yogi replied as only he could: “You mean right now?” Sometimes I feel like that kind of exchange is happening when doing double-system HD recordings, and a recent problem job was the genesis for this installment of the tech column. I thought I had the right SMPTE timecode rate worked out for our job but called the editor on the day of the shoot just to make sure. He convinced me to change rates, but in the end, he was incorrect and had to ingest about six hours’ worth of material X 2 cameras in three-minute increments, edit five frames out of the stream, back up, rinse and repeat. Thank goodness we figured out the problem and where we went wrong, and nobody was upset with the sound mixer!

With that in mind I spent a little time with Zbigniew “Zbyszek” Twarog, chief engineer at Rule Broadcast here in Boston, and we talked about how different HD cameras record different frame rates, and which SMPTE timecode works with which. We did this with three popular HD cameras: the Sony F900, the Panasonic Varicam and the Panasonic HDX900. Rule has HD XDCams as well, but the timecode question is still something of a mystery with that camera, as in-house models were showing some TC errors at the time of this article and we haven’t figured them out just yet. The following chart is for shooting and finishing on tape, sending timecode from the sound mixer or jamming external TC generators.

Timecode at 29.97 is often available in DF or NDF but most HD production is done with NonDrop timecode. This is largely because in 24p, NDF timecode is the only option, and if the camera changes from 24p to 30p or 59.94i, for instance, it’s not practical to change.

It seems that the Sony F900 may be a little trickier than the Panasonic cameras, inasmuch as there really are different frame rates, where the Panasonic does image processing for a particular frame rate but the output to the deck is usually 29.97fps compatible. If you’re still scratching your head, you’re not alone. I’m going to make a laminated version of the table (right) for my own sound kit! •

Frames/Second Progressive (p)/ Interlaced (i) Frame size	Sony F900	Varicam	HDX900
23.98p 1920x1080 or 1280x720	23.98 Camera Frame Freq. set to 23.98PsF	29.97 (Camera System Freq. set to 59.94Hz)	29.97 ** Camera Mode 720/24P (Camera System Mode set to 720-59.94P or Camera Mode 1080i/24P or 1080i/24PA (Camera System Mode set to 1080-59.94i)
24p 1920x1080 or 1280x720	24 Camera Frame Freq. set to 24PsF	30 (Camera System Freq. set to 60Hz)	N/A
25p 1920x1080 or 1280x720	25	29.97 Camera Frame Rate** 25p (Camera System Freq. set to 59.94Hz)	29.97 Camera Mode 25P (Camera System Mode set to 720-50P)
29.97p 1920x1080 or 1280x720	29.97 Camera Frame Freq. set to 29.97PsF	29.97 ** Camera Frame Rate 30p (Camera System Freq. set to 59.94Hz)	29.97 ** Camera Mode 30P (Camera System Mode set to 720-59.94P) or Camera Mode 30P (Camera System Mode set to 1080-59.94i)
30p 1920x1080 or 1280x720	30 * Camera Frame Freq. set to 30PsF	30 & Camera Frame Rate 30p (Camera System Freq. set to 60)	N/A
50i 1920x1080	25 Camera Frame Freq. set to 50i	N/A	25 Camera Mode 50i (Camera System Mode set to 1080-50i)
59.94i 1920x1080	29.97 Camera Frame Freq. set to 59.94i	N/A	29.97 ** Camera Mode 60i (Camera System Mode set to 1080-59.94i)
60i 1920x1080	30 Camera Frame Freq. set to 60i	N/A	N/A
59.94p 1280x720	N/A	29.97	29.97 (Camera System Mode set to 720-59.94P)
60p 1280x720	N/A	30 Camera Frame Rate 60p (Camera System Freq. set to 60)	N/A
50p 1280x720	N/A	N/A	25 Camera Mode 50P (Camera System Mode set to 720-50P)

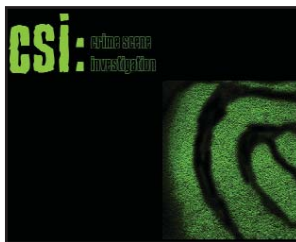
\*Early F900s, up to and including the F900/3 did an actual 30- and 60-frame recording, for which 30fps SMPTE TC is indicated. The F900R and beyond make recordings that are called 30 and 60 frames, but are actually 29.97 and 59.94, for which 29.97 SMPTE TC is indicated. Confused yet?

\*\* These frame rates have more to do with how the camera processes the image than any actual frame rate; Panasonic cameras want 29.97 timecode in almost every situation. The Varicam in 720/60 system frequency mode makes/takes 30fps timecode, and in HDX900 the 50-frame and 25-frame modes (1080-50i and 720-50P system frequency mode) take 25-frame timecode. The HDX900 60/30/24 frame rates (1080-59.94i and 720-60P system frequency mode) all use 29.97 timecode. This accounts for the distinction between camera mode and camera system mode in the chart.

# CAS Salutes the 59<sup>th</sup> Primetime Emmy Award Winners

by David  
Bondevitch,  
CAS

The Cinema Audio Society would like to congratulate all of the Sound Mixers who were nominated for Emmy Awards this year. The Creative Arts ceremony was held at the Shrine Auditorium in Los Angeles and hosted by comedian-actor Carlos Mencia, star of the Comedy Central series *Mind of Mencia*. The event also aired as a two-hour special on September 15 on E! Entertainment Television. A complete list of winners appears to the right:



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

### CSI: CRIME SCENE INVESTIGATION

“Living Doll” • CBS • An Alliance Atlantis Production in association with Paramount Television

Mick Fowler, CAS Production Mixer  
Yuri Reese, CAS Re-recording Mixer  
Bill Smith Re-recording Mixer



## OUTSTANDING SOUND MIXING FOR A MINISERIES OR A MOVIE

### BURY MY HEART AT WOUNDED KNEE

HBO • Wolf Film/Traveler’s Rest Film in association with HBO Films

George Tarrant Production Mixer  
Rick Ash Re-recording Mixer  
Edward C. Carr III, CAS Re-recording Mixer



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

### ENTOURAGE

“One Day in the Valley” • HBO  
• Leverage and Closest to the Hole Productions in association with HBO Entertainment

Steve Morantz, CAS Production Mixer  
Dennis Kirk Re-recording Mixer  
Mark Fleming Re-recording Mixer



### SCRUBS

“My Musical” • NBC • ABC Studios

Joe Foglia, CAS Production Mixer  
John W. Cook II Re-recording Mixer  
Peter J. Nusbaum Re-recording Mixer



## OUTSTANDING SOUND MIXING FOR A VARIETY OR MUSIC SERIES OR SPECIAL

### TONY BENNETT: AN AMERICAN CLASSIC

NBC • RPM Productions and Lucamar Productions

Dae Bennett Recorded & Mixed By  
Sue Pelino Re-recording Mixer  
Christopher Koch Additional Audio Post Mixer



## OUTSTANDING SOUND MIXING FOR NONFICTION PROGRAMMING (SINGLE- OR MULTI-CAMERA)

### AMERICAN MASTERS

“Atlantic Records: The House That Ahmet Built”  
• PBS • Produced by Thirteen/WNET New York and Warner Music Group

Ed Campbell Re-recording Mixer





Dennis Sands, CAS



# 2007 Career Achievement Award Recipient

by Peter Damski, CAS

**T**he Board of the Cinema Audio Society is proud to announce that Dennis Sands, CAS will be the Career Achievement Award recipient for 2007.

Sands, a Los Angeles native now living in Santa Barbara, has been working as a Scoring and Re-recording Mixer for 37 years. Sands is a USC graduate who began his mixing career at MGM Recording Studios in 1971 under the tutelage of Ed Greene, CAS who was chief engineer at the time. Sands was co-owner of Group IV Recording Studios from 1977 to 1988. He is now working freelance at his own studio, “.I Studio,” in Santa Barbara, Calif., as

well as recording orchestras at many of the remaining large scoring stages around the world.

Sands’ track record encompasses greats from the music, television and film disciplines. Music credits include numerous jazz albums for Norman Grant, including artists such as Ella Fitzgerald, Count Basie, Sarah Vaughn, Joe Pass and Oscar Peterson. Television mixing credits include the episodics *Hill Street Blues*, *Dallas* and *Chips*, and variety shows including *Steve Lawrence and Eydie Gorme* (which garnered Sands the Emmy Award for Best Sound), Liza Minnelli, Carol Burnett and more. Film mixing credits include *On Golden Pond*, *Tootsie* and *The Shawshank*

*Redemption*. For the past several years, Sands has concentrated his efforts on film scoring. Many composers, including Danny Elfman, Alan Silvestri, and Mark Isham, make use of Sands’ artistic sensibilities. Sands has been nominated for four Academy Awards and three CAS Awards, winning a CAS Award for his contribution to *Forrest Gump* in 1995.

Please join the CAS in honoring Dennis Sands at the Cinema Audio Society Awards Ceremony. The gala will be held at the Millennium Biltmore’s Crystal Ballroom on February 16, 2008. •

# Let's Split: Basic TV Mix Routing and Configuring...

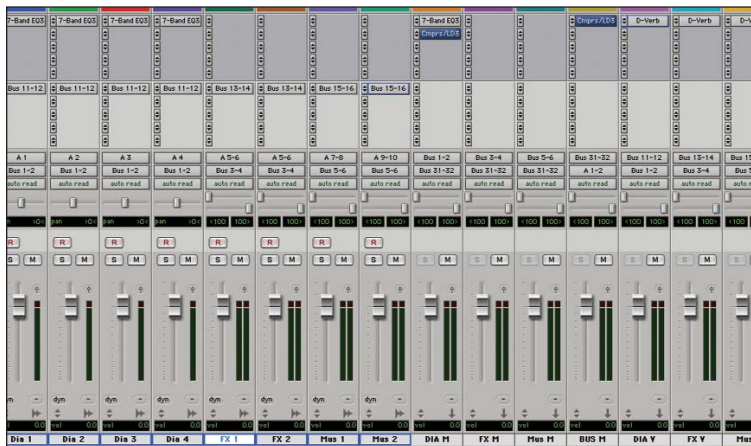
by Matt Foglia, CAS

As mentioned in this issue's "Food for Thought" column, there are hundreds of television channels that are producing umpteen hours of programming. Your average-budget cable shows tend to use a similar workflow. We pull an OMF/AAF from the AVID (or Final Cut), open it up in a ProTools session template, and split the tracks out to the requisite Dialogue, Music and Effects stem tracks (DME). Depending on deliverables, these can be further split into VO/Narration, Sound-on-Tape (SOT/B-Roll) and a "Beeps" track (where the uncensored curse words are put back in for international delivery). Naturally, further splits requirements including Background FX, Filled FX, etc. are common for your larger budget shows or Movies of the Week (MOWs). And, of course, there are always those "dipped" (with volume automation) and "undipped" (without volume

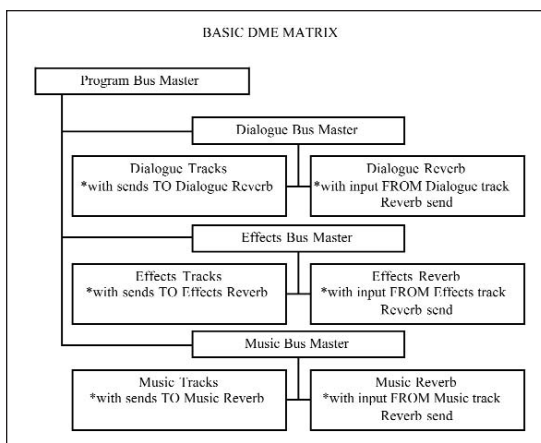


automation) delivery requirements (did someone just yell "Discovery!"). I'll keep things simple here and won't include additional effects breakouts or "undipped" requirements.

Whether you're working with a Digital Audio Workstation (DAW) such as ProTools or a 256-channel console, the theory of routing is the same; You have a signal that you need to get somewhere (or multiple "somewheres"), and you have to figure out how to do so. As you can see in *Example 1* (and further visualize using the *DME Graph*), a general layout would have all the Dialogue channels sent to a Dialogue Bus Master (in this case busses 1-2). These Dialogue channels could also be sent to an effect, such as a reverb ("Dia V" for "Dialogue Reverb" here—which has busses 11-12 as its input), and that effect return would also be sent to the Dialogue Bus Master (which has busses 1-2 as its input). Routing in this manner lets any effect (such as the reverb) be a part of the Dialogue "stem." Inserting an EQ or compressor into the Dialogue Bus Master chain will apply the effect to all of the Dialogue. This is good when, for instance, you want to add a high-pass filter to all of your Dialogue channels in order to reduce any low-frequency rumble. The Dialogue Bus Master is then sent to a Program Master, labeled here as "Bus M," with inputs of busses 31-32. Additionally, the Program Master can have an overall compressor, limiter, or other effect applied to it. The output of the



**Above & left:  
Example 1 &  
DME Graph  
Top right: Example  
2 partial track  
layout.**





MTV "Scarred" Deliverables

DOMESTIC REQUIREMENTS

Titled Mixed Master (Digital Betacam)

Ch 1/2 - Full Mix

Ch 3/4 - Empty

Untitled Split Mix Master (In-house Digital Betacam)

Ch 1 - VO/Dialogue (mono)

Ch 2 - Effects/SOT (mono)

Ch 3/4 - Music

INTERNATIONAL REQUIREMENTS

Titled International Master (Digital Betacam)

Ch 1/2 - Full Mix

Ch 3/4 - Music & Effects

Untitled International Master (Digital Betacam)

Ch 1/2 - Full Mix

Ch 3/4 - Music & Effects

Split Track Audio Master (DA88)

Ch 1/2 - VO

Ch 3/4 - Dialogue (unbeeped)

Ch 5/6 - Effects/SOT (unbeeped)

Ch 7/8 - Music

Program Master is your main full mix (in this case, ProTools AI-2). This setup is repeated with different bus sends for the Music (busses 5-6) and Effects (busses 3-4) channels.

In Example 2, you see a partial track layout of an MTV series I mix called "Scarred." You'll see that there is a VO (Narration) track as well as a "Beeps" track for curse words. For the generic stems (DME), I include the VO and the Beeps tracks as part of the Dialogue stem. A request from the producers was to have all SOT that doesn't contain distinguishable talking be included in the Effects stem. Usually, for general broadcast shows, I include SOT within the Dialogue stem. However, given the content of the show (people crashing on their bikes, skateboards, snowboards, etc., and heavily wounding themselves), the producers didn't want the international department to miss out on the great sounds of legs and arms breaking. These sounds would have been muted or mixed extremely low once the local language was dubbed in and the Dialogue stem was turned down.

Chart 1 shows the audio deliverables for "Scarred." As you can see, these aren't too bad as far as networks go. To accommodate, I mute the "Beeps" track and unmute the VO so that it isn't part of the Dialogue Bus and send it to channels 1/2 of the DA88. The routing for the other deliverables can be easily achieved by assigning different send combina-

tions from their respective Bus Masters.

Sometimes a full DME split is not justified. Example 3 shows the routing for an upcoming 5.1 live-music DVD I just finished (the program could also end up on air; hence it's inclusion here). Note that the stereo mix (labeled as "2.0") is a separate mix and not a downmix of the 5.1. The track routing is done in the same vain as normal

except that the tracks are isolated into only two types; remix music (Music) and audience sweetening (Effects). Both the 5.1 Remix and 5.1 Audience tracks feed into the 5.1 Program Master and are then routed to the mains (ProTools channels 1-6 with SMPTE layout). Similarly, the 2.0 Remix and 2.0 Audience tracks are sent to the 2.0 Program Master that goes out Stereo 2.0 (ProTools channels 7/8). As is the option within many digital systems, I



renamed the outputs so as not to be the generic "bus 7-8," but actually what the source is, such as "2.0 Program Master." This helps make signal routing even easier, assuming you've set things up properly in the first place.

Example 4 is snapshot of the ProTools Edit Window for this project taken during a song transition. You see the incoming music on 5.1 Remix track 2 along with some audience sweetening on both 5.1 Audience tracks. This scenario is repeated for the stereo channels.

Knowing your end deliverables is of the utmost importance. Even if your contact or producer do not know what they need other than a stereo mix, do yourself a favor and, at a minimum, separate your tracks into Dialogue, Music and Effects (and VO if the show contains it). You can spend hours paddling backward, often on your dime, if you don't take early-mix precautions. •

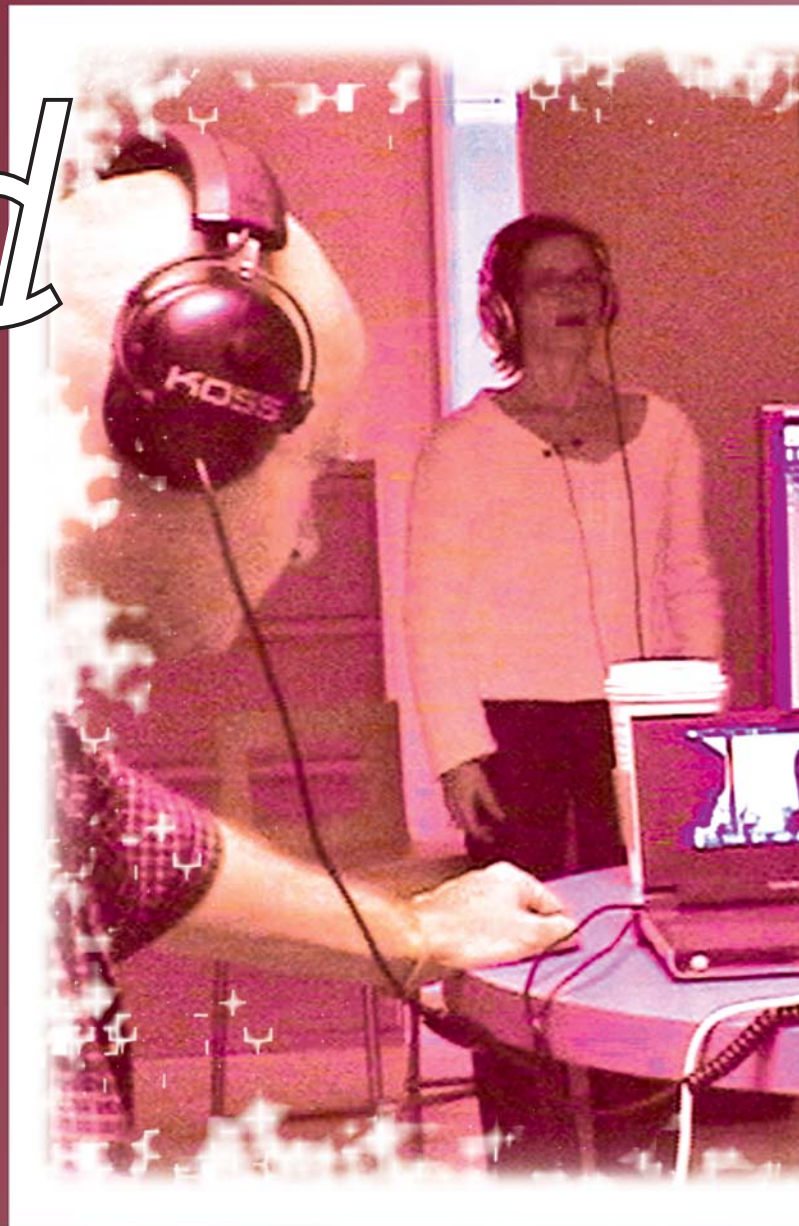


Top left & right: Chart 1 & logo for MTV's Scarred. Above: Example 3 Right: Example 4



# the Road to ADR

by  
David Bondelevitch, CAS

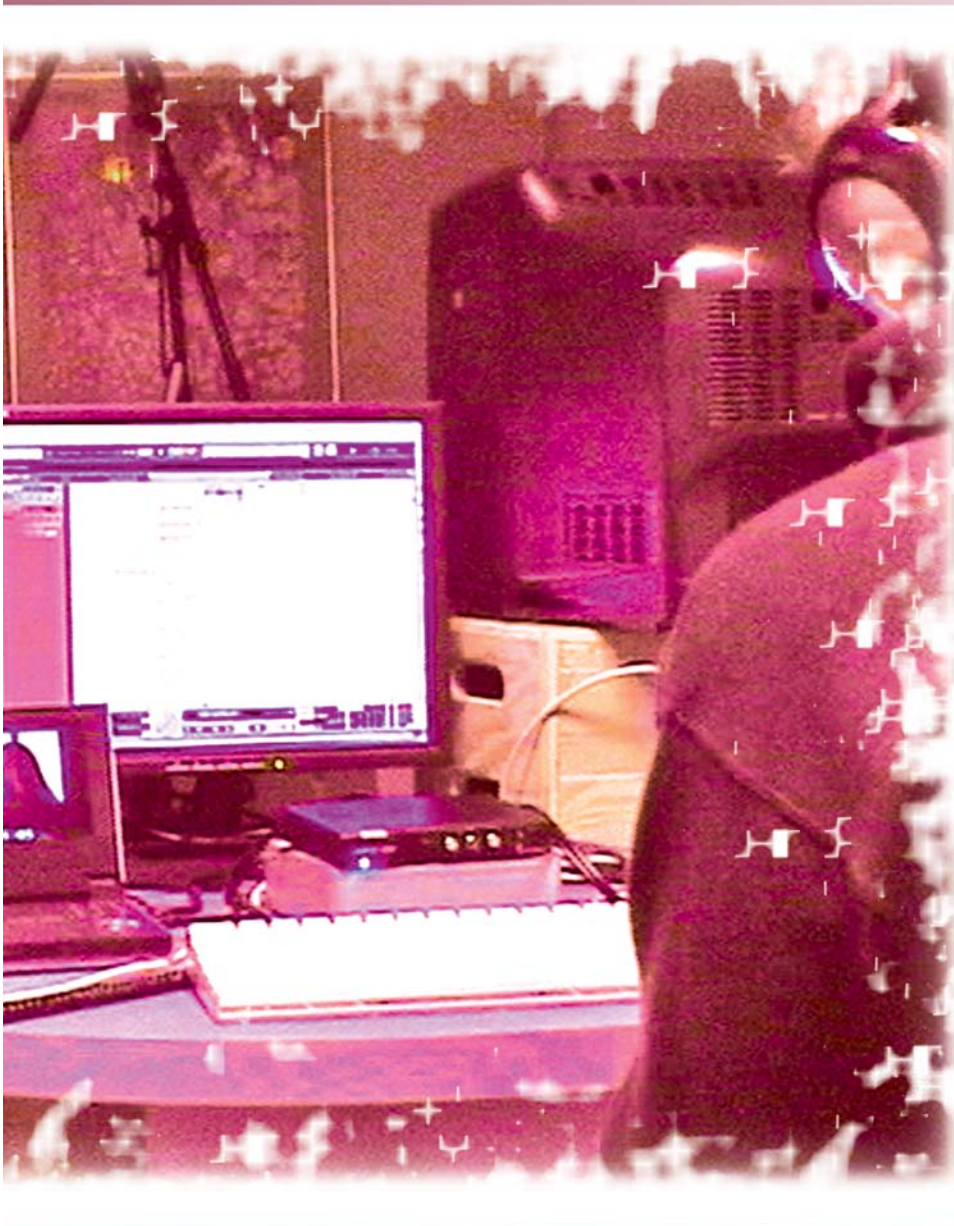


# W

hen Michael Sibay and Glenn Côté were films students together at USC in the late 1980s, they hardly imagined that, nearly 20 years later, they would be working together directing and producing a micro-budget feature, *The Road to Empire*. In the intervening years, each of them took a different road to get there.



Michael Sibay directing actress  
Elea Bartling in the field ADR setup.



Côté worked in production on a number of films, including work as associate producer on *U.S. Marshals* (the Tommy Lee Jones sequel to *The Fugitive*) and senior production associate on *Star Trek: Nemesis*. One might think that after working on big-budget studio features, moving to a micro-budget film would be less prestigious, but after seeing the script and dailies, he jumped at the opportunity to both edit and join the producing crew for the film.

Sibay had written, produced and directed another low-budget film 15 years earlier (*A Woman, Her Men, and Her Futon*), but was unhappy with much of the process of post-production, particularly the ADR on the film. After the film did well on the festival circuit, Sibay returned to writing, including a first draft of his script for *The Road to Empire*.

"I put the script away after the first draft; I was never really happy with the third act," Sibay explained, "but after 9/11, it occurred to me that there was a way to update the script and make it appropriate as a contemporary political allegory."

A special low-budget agreement with SAG made the film doable, and production began in 2004. Working with a shoestring budget, the film completed principal production in a scant 18 days. This is particularly impressive because, unlike many low-budget films which deliberately limit locations in order to keep production costs down, Sibay had written a road-trip movie which was shot predominantly as exteriors and in moving vehicles (mostly a very loud SUV), with an average of multiple locations on each shooting day. The crew managed to sail through as many as 10 pages a day.



From left: Michael Sibay,  
writer/producer/director, Glenn  
Côté, editor/producer (standing),  
and Tyler A. Hawes, visual effects  
supervisor/producer.

Because they chose to shoot on Super 16, there was no feasible method for screening dailies until after principal was completed. The combination of the road-trip movie, an inexperienced production crew, and a budget too small for typical radio mike setups resulted in a bad surprise when dailies were finally screened.

The vast majority of the production sound was unusable.

Côté finished his cut of the film with the work track, and they began looking for a way to do post sound on the film. Chris Pinkston, CAS was brought onto the film as sound editor.

“When you are working on a micro-budget film, you have to accept the fact that talented people are going to fit you into their schedule, not the other way around,” Sibay explains. Since Pinkston works regularly at Disney, he would dedicate time to the project on an “as available” basis.

One of the biggest issues was how to deal with the massive amount of ADR. “I had such a bad experience with the limited ADR on my first film that I kept thinking that there must be a better way to do this.” In addition, the initial budget estimate for looping would have virtually doubled the money

**“ When you are working on a micro-budget film, you have to accept the fact that talented people are going to fit you into their schedule, not the other way around. ”**

spent on the production of the film. “Yet, I remembered Ben Burtt saying that they had looped virtually all of the *Star Wars* films, and those films turned out OK, so I had hope that we would figure out a way to do it.”

Eventually, Pinkston came up with an interesting idea. Having read that *The Green Mile* had returned to the shooting stage to do Foley, he came

up with the idea of doing ADR in the field, returning to the same locations at times when sound could be controlled. The SUV was moved into a basement garage, and many locations (such as an airport runway) were revisited at night, or replaced with similar locations that were quieter. This turned out to be a stroke of genius, as it not only dropped the recording cost by a huge amount (perhaps as much as 90%), it also created a much better sound quality on the ADR.

The portable rig used a Mac PowerBook with Steinberg’s Nuendo software playing back QuickTime movies to a carefully positioned monitor, and the work track being fed to headphones. It was possible to ADR in a fashion very similar to the controlled studio environment, yet gain the sound quality of a real-world performance. They used a Sennheiser 418 and occasionally Sanken lavalier mikes to match production.

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"It's interesting that the actors worked in very different ways. The lead actress was a singer; she never used the picture, instead learning the rhythm of the playback through headphones. The lead actor was the opposite; he never listened to playback but instead watched the video monitor for synch."

Pinkston eventually became so busy that he was forced to move on from the project. He had hired Vince Tennant, who had recently moved to Los Angeles from Ohio, as ADR supervisor on the film. Vince was working at Wild Woods Studio in the Calhuenaga Pass, where he was an Emmy-nominated sound editor on *Survivor*. Like Pinkston, he was also forced to squeeze the project in during downtime.

"In the case of this film, since I had to go through every shot and every take anyway to find out what needed to be looped, I quickly realized that I might as well be the dialogue editor too," Tennant explained.

Eventually a cut of the film made its way to former CAS President Gary Bourgeois, who immediately fell in love with the film, and Sibay brought the film to Sony for a temp dub.

**// The lead actress never used the picture, instead learning the rhythm of the playback through headphones. The lead actor never listened to playback but instead watched the video monitor for synch. //**

Bourgeois spent a week on dialogue pre-dubs to make sure that the ADR was working well.

After the temp dub, it became clear that Vince was ready to take over as supervising sound editor. It turned out that there were more than 2,000 loop lines in the film, and Tennant ended up

working on the film over a period covering two years.

The dialogue pre-mix for the temp dub turned out to be a week that was well invested; when it was time for the final, they were able to return to Sony, and thanks to Executive Vice President Richard Branca (a current CAS Board member), they were able to put together an affordable package allowing for a very short eight-day final mix with Deb Adair joining the crew as second mixer.

The film has already won an award at one film festival (WorldFest Houston, for works in progress), and is gearing up to screen at several others. Sibay is very excited about the sound design in the film and hopes that other independent filmmakers will consider the new method of doing ADR. "Vince is very talented and incredibly thorough. Some day, he is going to win an Oscar," Sibay beams. •

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# Walkin' Through the Convention



by Matt Foglia, CAS





As is the usual case, this year's AES Convention at the Javits Center in New York City had hundreds of vendors proudly displaying the fruits of their labors. Every other year I walk these aisles and get to interact with folks whose work covers all areas of sound. Apparently there are some jobs that I didn't even think existed, like sound engineer for a major toy company; this is who I ran into at the Zaxcom table (zaxcom.com). The engineer and his supervisor (who knew there'd be an audio supervisor position too?) were

discussing how they were trying to get realistic car sounds for their toys but weren't having too much success using DAT machines and laptops. "The Deva 5.8 will definitely be able to accommodate this particular situation and nearly all others that will arise. And note that there will be a 16-channel version coming out soon," plugged Zaxcom President Glenn Sanders, calmly. After assuaging the potential clients, and smiling through the supervisor's extensive use of audio buzz words ("How many bits does it have?" "Does it record in the PCM?"), Glenn took the time to show me some really neat transmitters that also record a full-quality backup of what they transmit right in the pack, with timecode to boot, onto removable media (in the BWF format). Very cool stuff that I don't get to play with because I'm a post guy. You location folks have some pretty interesting devices out there.

More along the lines of post, I stopped by the Cedar (cedar-audio.com) display and received a great demo showing their Retouch plug-in. Retouch lets you "paste over" specific frequencies and overtones without affecting the rest of the frequencies in that time space. The demo had a church choir finishing a note, breathing, and then singing again. However, during the breath, there were two car horns in the background. A frequency analysis lets you "see" the positioning of the fundamental and over-







Type	Src From	Src To	Dest From	Dest To	+Fms
HEAL	01:01:30:09	01:01:38:00	00:01:48:08	00:01:55:24	
HEAL	01:01:38:00	01:02:09:22	00:01:57:19	00:02:29:16	
	01:02:11:00	01:02:13:19	00:02:29:16	00:02:32:10	
HEAL	01:02:13:20	01:02:15:17	00:02:32:10	00:02:34:07	
	01:02:15:19	01:02:27:24	00:02:34:07	00:02:46:12	

tones of, in this case, the car horns, which you can then copy and paste over without affecting the surrounding frequencies or changing the decay or the breath—which would be the case if you did a regular “copy and paste” tone loop.

Very impressive but PC only.

Another handy demo I received (I like individualized attention; maybe it’s a byproduct of neglect being a middle child) was from John McKay of Virtual Katy ([virtualkaty.com](http://virtualkaty.com)). Having not used

reconform software in years (remember Digidesign’s “Auto Conform”?), I was impressed by the ease of updates when given a changes list. The program can read EDLs or files from the AVID or FinalCut (AAF, OMF, etc.) and perform a comparison between your original, say AAF, and the updated version. It then reconforms your first version to the second. If the second





approach to sessions stretched across multiple locations. We own a copy at PostWorks, where I work, and it's extremely impressive. Basically, you can have one session open in two locations and have them run/record/interact simultaneously with built-in delay compensation (excellent for ADR or remote mix approvals). In a real-time mode, you get AAC audio at rates up to 320 kbps/stereo (better than conventional ISDN). A new feature in the updated version lets the uncompressed (PCM) files be uploaded from the source record system and then automatically placed in the proper position on your timeline (in this case, ProTools). Additionally, using remote access software, you can wake up, launch, and control a client's system from afar; so they don't have to deal with the technical side—even though setting up Source-Connect is extremely simple.

Finally, what would an AES show be without a creative new development from Digidesign ([digidesign.com](http://digidesign.com))? This year it's in the form of ProTools version 7.4's "Elastic Time" feature. This plug-in is like vari-speed on, well, speed. I watched the surround music demo that focused on this feature and in a word, "wow." The typical distorted, artifact-ridden time-expansion/compression normally present when doing ambitious adjusting seems non-existent here; and it operates in real time! I can't wait to audition it in a controlled monitoring environment. If the fidelity is as good as it appeared at AES, this will open up a new creative palette for my sound designing and will be extremely helpful when doing vari-speed relays such as slow PAL (25fps to 24/23.976).


In the end, the vendors came through by offering some very innovative and useful technologies that appeal to multiple enclaves of the audio industry—even the toy manufacturer's audio supervisor. •

version is longer, there are obvious media holes where new content needs to go. I know this would be very helpful for me when mixing a show where the cut has not received the final approval of the executive producer, and then gets recut after the mix is done; not that this is ever a likely scenario...

Perhaps one of the more innovative uses of current broadband technology, Source Elements' Source-Connect software ([source-elements.com](http://source-elements.com)) brings an updated







# Who's afraid of the (ear) doctor?

I beg your pardon,  
what did you say?

Is it possible that one could be equally afraid of a hearing test as going to the dentist? I've avoided the simple task of having a hearing test for many years for fear of unpleasant results. Let's face it; headphones are clamped to my head for hours on end, five days a week, months at a time. Not even thinking of the years of loud music in my previous life of touring and live sound production, yes this PA system goes to 11. A hearing test was definitely on the back burner.

This past May, I had the bad luck of an early summer cold. Things were pretty normal until I awoke one Sunday night with a severe pain in my left ear and strange ringing noises. I haven't had an ear infection since I was about 13 years old, but was quickly reminded as to how horrible one can be. Things

went from bad to worse when I tried to stand and lost all sense of balance. A couple of trips to the doctor, some ear drops and an antibiotic, and I was left with a pretty severe ear infection in my left ear. It took a few weeks for the symptoms to subside so my doctor suggested a hearing test to look at the health of my eardrums, nerves and joints. I was referred to the Audio Lab at St. Josephs Hospital in Burbank. It was time to confront my fears.

It has been too many years to count since my last hearing test, so I was very interested to see the kind of procedure I was about to experience. The last exam seemed somewhat benign; wearing headphones and raising my hand each time I heard a tone. Almost immediately I realized this test was going to be something different.





by Phillip Palmer, CAS

The next part of the exam was the familiar “Pure Tone” hearing test using tones between 250 and 8000Hz with different amplitudes. This part of the exam was actually the only part that seemed somewhat familiar, though much more extensive. Following the “Pure Tone” test was the “Hearing in Noise” test.

The “Hearing in Noise” test adds noise to give a more realistic and practical aspect to the hearing test. Noise is introduced to mask the pure tones, both in the same ear and in the opposite ear. The pure tones seem hidden in the noise, making it difficult to pick them out. I was really concentrating and, at this point, the tones seemed almost to disappear. The noise is applied to both the left and right sides. Again, various tones are given, but masked by different levels of noise.

The next portion of the exam is to repeat words that are spoken; with each ear tested individually. Very similar to the “Pure Tone” test, but using spoken words instead. You have to really listen, not just assume what the words are. It’s easy to get them wrong!

The final part of the exam was the actual testing of the nerve behind the earlobe. An awkward clamp-like transducer is placed behind each ear. This allows tones to be transmitted directly to the nerve in order to test its health and performance. The same pure tone tests are done with the nerve transducer; both with noise masking and without. This part of the exam was something I had never experienced.

The complete test took about 45 minutes and was very informative as to the health and condition of my ears and how the eardrums and nerves perform. In a healthy ear, the eardrum and nerve performance should pretty much be the same, with similar results for both tests. When things are different for the nerve than for the eardrum, the doctor can determine the possible causes and begin treatment. The test is very thorough and provides the doctor with many statistics to determine just the right course of action.

The audiologist who performed the exam was very knowledgeable as to the numerous things that can affect our hearing; many of which I had no idea. Many regular noises we encounter every day can cause hearing damage, such as power tools, weapons fire, loud water (such as waterfalls), lawn equipment and aircraft, just to name a few. But other things such as pain relievers, caffeine and salt are also contributors to poor hearing after prolonged use.

Please be conscious of your hearing and ear health. Simple measures can be taken every day to help us hear better, and be better at our jobs. Use ear protection when you are aware of loud noises. Keep a set of disposable earplugs around for the off chance you encounter such a situation. Resist that temptation to turn your headphones up just one more notch to hear that background noise. Don’t use cotton swabs in your ears after taking a shower; your ears will dry fine on their own. Get an audio exam on a regular basis and track your hearing performance. Know when things are changing and take measures to promote your own ear health. •

The test consisted of a lengthy interview with lots of questions such as health, habits, medications, foods, drinks, etc. I learned that things like salt and caffeine might have an adverse reaction on the health of my ears. Prolonged use of medications such as muscle relaxants and pain relievers can cause hearing damage. Simple things like using cotton swabs can cause damage to the ear canal, not just the eardrum. Just having my headphones turned up a little too high, with prolonged listening, can cause lasting damage. There were lots of things to think about as we headed into the next phase of the exam.

The physical test began with a pressure test to see how well my eardrums flex. This test can determine the condition of the eardrum itself, build-up of scar tissue and if there is fluid trapped behind it. The ear is plugged, and a tube creates a small amount of pressure against the eardrum. The flex of the eardrum is measured to determine its condition. If there is little or no flex, there may be scar tissue build-up or fluid trapped behind the eardrum, causing symptoms such as ringing and hearing loss.



BEEN THERE DONE THAT

**Joseph Magee** CAS has been busy in 2007. Production music mixing, music playback on set or music track prep in studio for the following projects: *Get Smart*, *National Treasure Book of Secrets*, *College Road Trip*, *Step Up 2*, *Old Dogs*, *Hunting and Fishing* (features) and *Ugly Betty* Season 2 (TV). Music editing on indie *Walker Payne*. Vocal track editing and pitching on *Enchanted*.

**M. Scott Blynder** CAS: Disney's *Old Dogs*, Miami; Jeff Cannon, boom, Mike Pisano, utility and *Cane* "B" Unit/Miami, Brian James, boom.

**Philip Perkins** CAS mixed the *Props* special for the Cartoon network and the *Mammoth Mystery* special for National Geographic, and is currently winding up mixes for Dieter Wehl's *Man Meets Barbara* and the late Nietzsche Keene's last feature, *Barefoot to Jerusalem*. Production sound projects have includ-

ed work for Microsoft, Symantec, Comcast, Cisco, Apple and Sega.

Since last reported, **Steve Nelson** CAS did the U.S. portion of *Made of Honor* for Columbia and *The Chosen One* for, well ... that's a good question actually. Moving right along, I'll be bringing Frank Bradley and his newly healed knee out of (semi) retirement to join Knox White and me on DreamWork's *Hotel for Dogs* filming in Los Angeles, featuring, that's right: Kids and Dogs! We're looking forward to a good time, some short kindly hours and a strike that doesn't rip the heart out of this business. On the personal side, our daughter Ariel is now a freshman at UC Berkeley and loving it. She misses her parents, but not too much! Go Bears! (Undefeated until a month ago; No. 1 for about a minute.)

**Lori Dovi** CAS (mixer) here, we

just wrapped *The Night Watchman*, starring Keanu Reeves and Forest Whitaker. Zillions of all-night locations in the worst of Los Angeles, but we did it. The team was comprised of David Allen Smith (boom extraordinaire) and Ross Levy (nerves of steel) as utility. David and Lori are onto *The Burning Plain*, starring Charlize Theron and Kim Basinger in Las Cruces, New Mexico, in November.

**Edward L. Moskowitz** CAS continues his daily volunteerism to the CAS as president while also working on the new ABC/Warner Bros. show *Pushing Daisies* with the assistance of his crew: Jack Nietzsche and Leonard Moskowitz.

**Eric Batut** CAS reports: I am currently mixing *Bionic Woman* for NBC. Boom operator is Kelly Zombor and sound assistant is Candice Todesco.

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**Steve Morantz** CAS fresh off my Emmy win for *Entourage*, I am currently mixing the ABC half-hour sitcom *Samantha Who?* for ABC. During my off weeks on the show I was fortunate enough to travel to Ohio and Illinois to do two **Titleist** spots with 40 PGA players (big golf nut). With me are my usual suspects, Aaron Wallace on boom and Mitch Cohn on second boom.

**Brett Grant-Grierson** CAS got off to another fine start of Season 4 on *Medium* with boom operators Kevin McClellan and Gary Boatner adding their great support, a team effort that makes the job easy. Some interesting challenges and long hours have kept us busy. It's a good show, great crew and glad to be a part of it.

**Richard Lightstone** CAS and boom operators Gabriel Cubos and Damon Harris continue to work on *Dirty Sexy Money* for ABC Studios. We've just started episode nine and if ratings continue to be good, we might even get the 'back 9'. The show's a dream, 98% two booms and almost all on the Paramount lot. I've been spoiled forever in Episodic TV Land.

**Stephen A. Tibbo** CAS has been busy mixing *Life* for NBC this season. John Fors and Dan Lipe have been booming and Adam Blantz has been serving as guest boomer.

**Mark Berger** CAS is going back to dbc sound in Vancouver to mix *Journey 3-D* in their new studio on an Icon console. Last time he was there was for *Capote*, mixed on a Pro-Control. “People would ask me what it was like to do a feature on a Pro-Control, so I said it felt like this.” (See photo in The Lighter Side). After Vancouver, he's going to Concepción, Chile, to teach for two weeks, then trekking in Patagonia. At the end of January, he will be a judge for the world's smallest, coldest, most remote film festival in Grundarfjörur Iceland, where there's only three hours of daylight.

**Matt Vowles** CAS writes: I'm mixing HBO's new drama *In Treatment* this season for Warner Bros. on their new Icon Mobile Mix Stage over at Paramount. Works like a dream!

**Agamemnon Andrianos** CAS, Douglas Shamburger and Alex Names are in Season 4 of *Desperate Housewives* at Universal Studios for ABC Television.

**Robert Anderson** CAS reports: OK, it goes like this. Aloha, I'm back in Hawaii doing Season 4 of *Lost*. Haven't had any great days of surfing just yet but the show is awesome, and the work is challenging. Dennis Fuller is back here with me and I'm grateful for that. John Mumper is true to form, couldn't do it without him. Looking forward to the winter swell on the north shore. Mahalo.

**Art Rochester** CAS adds: Randy Johnson, Ross Levy and I are working on *Step Brothers*. This is a psychological comedy with Will Ferrell and John C. Reilly and directed by Adam McKay.

The 2nd Annual NY AES BBQ at World Wide Audio was a great success with more than 150 attendees throughout the evening. One of the main attractions was the new Euphonix System 5 Hybrid system that was just installed at our facility. The new System 5 is set up for one-, two-, or three-seat operations, with two Protocols HD rigs, a Protocols TDM rig and a MADI-based Logic 8 system with its own Euphonic MC control section. We christened the new console with an HBO feature film pre-dub for the *American Girl* series. Additionally, we have started sound design and mix for 13 episodes of *Xavier*, an animated Cartoon network (Adult Swim) show. Additionally, **Georgia Hilton** CAS has just completed the picture edit for *Queen of Media* (The Wendy Williams Story). We expect to begin sound post for *Queen of Media* later this month.

From Warner Bros. Post Production: John Reitz and Gregg Rudloff recently completed mixing *Fred Claus* with director David Dobkin and have now moved onto *Get Smart* with director Peter Segal on Warner Bros. Re-recording Stage 10. Ron Bartlett and **Doug Hemphill** CAS are currently working on both *Fool's Gold* for director Andy Tennant and 20th Century Fox's *Aliens vs. Predator: AVP 2* for directors Greg and Colin Strause on Warner Bros. Re-recording Stage 9. Steve Pederson and **Brad Sherman** CAS recently finished the mix for *Darfur Now* with director Ted Braun and have completed the pre-dubs on Sean McGinly's *The Great Buck Howard* on Re-recording Stage 5. Stage 5 is currently under construction to mirror the design of Re-recording stages 9 and 10. Construction will be completed in mid-November returning with the mix of *Town Creek*, directed by Joel Schumacher. Warner Bros. Re-recording Stage 6 continues to have a full schedule. Skip Lievsay, Jeremy Pierson, and Rick Kline are working on *I Am Legend* with director Francis Lawrence. Up next, Re-recording Stage 6 will be hosting the rock film *U2 3D*. Following *U2 3D*, **Greg Watkins** CAS and Tim Leblanc will be mixing *Sisterhood of the Traveling Pants 2*, directed by Sanaa Hamri and George C. Wolfe's *Nights in Rodanthe*. Greg is currently engaged on the restoration mix for *Brainstorm*, Warner Bros. Re-recording Stage 11. **Gary Rogers** CAS and **Dan Hiland** CAS are busy mixing *Smallville*, *Journeyman*, and *K-Ville* on Warner Bros. Re-recording Stage 1. **Todd Grace** CAS and **Ed Carr** CAS recently completed Showtime's *Californication*. They are currently mixing *Aliens in America*, *Big Shots* and *Chuck* on Warner Bros. Re-recording Stage 2. Ed Carr received an Emmy win for his work on the HBO miniseries *Bury My Heart at Wounded Knee*. Tennyson Sebastian recently joined Mike Casper on Warner Bros. Re-recording Stage 3, where they are mixing *One Tree Hill* and *Pushing Daisies*. Adam Sawelson and Doug Davey are mixing *ER* and *The Unit*

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on Warner Bros. Re-Recording Stage 4. Rick Norman and Peter Sullivan, on Re-recording Stage 7, are currently mixing *Moonlight* and *Terminator: The Sarah Connor Chronicles*. Charlie McDaniel is busy mixing *Old Christine*, *'Til Death*, *According to Jim*, *Rules of Engagement* and *The Big Bang Theory* on Warner Bros. Re-recording Stage 8. Kathy Oldham is currently mixing *Two and a Half Men*.

**Jay Patterson** CAS is merrily on his sixth season of *Without a Trace* at Warner Bros., with the excellent assistance of R. Joseph Michalski on the set and Steven Sollars as second boom/utility.

NYC's **Matt Foglia** CAS has been enjoying the fall, working on some up-and-coming music projects, mixing various broadcast shows, recording ADR, consulting and enjoying some time with the family.

**Ken S. Polk** CAS, along with **J. Stanley Johnston** CAS, has recently completed multiple projects at Wildfire Studios, including *Lars and the Real Girl* for Sidney Kimmel, and Jason Reitman's upcoming release *Juno*. Ken has now started work on *Jake's Corner* for Jeff Santo, before beginning work on a feature documentary of legendary Latin musician *Cachao*.

**David MacMillan** CAS writes: I was in Toronto last year for *Hairspray* and after a year of nonstop work, it was a great time for a three-reak. This year started with *Alvin and the Chipmunks* and on to *Hancock*, which wrapped October 17. We will start *Bedtime Stories* in January, which will take us to June, and who knows what will happen after that. My crew: Jerry Dodgson and Kevin Patterson.

Hello from the Nutmeg State: Connecticut. **Mathew Price** CAS

here. Thanks to generous 30% rebates there's been lots of work up here. I wrapped the endless days of *Sisterhood of the Traveling Pants 2* in August. Fortunately, I was able to bring my boom op, Linda Murphy, and my second boom and utility, Timothia Sellers, to the amazingly gorgeous Greek island of Santorini for 2½ weeks. If you've ever been there, you'd remember the hundreds of stairs carved into this island volcano. Lots of schlepping gear made it very physically demanding. But the terrific Greek crew helped. As did the ouzo—after hours, of course. By the time you read this I will have wrapped the crime thriller *Righteous Kill*, also in Connecticut, directed by Jon Avnet with the stellar cast of Robert DeNiro and Al Pacino, paired for the first time since *Heat*. Booming for me was the stellar Michael Primmer with Patty Brotsma starting and ending it. Timothia Sellers, as always, was my sec-

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ond boom and utility, since I never go anywhere without her.

**Gary Wilkins** CAS adds: Just to let you know that we are well underway with the Spielberg-Hanks production of *Band of Brothers: The Pacific*. Mark Wasiutak (boom), Chris O'Shea (second boom) on location in tropical North Queensland, Australia.

**Ken Teaney** CAS and Lisle Engle have just finished Season 1 of *Mad Men* for AMC and are into Season 2 of *Men in Trees* for ABC on Stage 7 at Todd Hollywood. We will be starting Season 2 of *Dirt* for F/X after Thanksgiving. We are also looking forward to the release of *Then She Found Me*, which we mixed for Helen Hunt. Ken and Marshall Garlington recently finished mixing the IMAX film *The Alps* for MacGillivray/Freeman films and were thrilled to learn our

work on the IMAX film *Hurricane on the Bayou* won Best Sound at this year's Giant Screen Cinema Association Conference. We have already temped and are looking forward to our next big-screen project, *Grand Canyon Adventure*, coming out in March 2008.

**William B. Kaplan** CAS writes: Finished work on our fifth motion-capture film, *Avatar*, with Tom Giordano and Jesse Kaplan. We went on to *I Know What Boys Like*, taking the same crew and adding Cary Weitz on boom. I just started *Yes Man* and will be prepping for another wonderful motion-capture spectacular, *Christmas Carol*, with that same crew, adding Peggy Names and Mark Agostino on ProTools.

**Peter Damski** CAS is mixing on *Back to You*, a new multicamera comedy for 20th Century Fox, starring Kelsey Grammer and Patricia Heaton. In addition, he has

been working on a rock documentary centering on photographer Robert Knight.

From our friends at Universal Studios Sound: Summer is over and the fall season has begun! A lot has been happening here at Universal, and we are very excited to catch you up on our news and happenings here on the lot. Our feature stages are in full swing. On Dub 3, Andy Koyama & Chris Carpenter have just finished pre-dubbing and are set to start the final mix on a Universal film called *Welcome Home Roscoe Jenkins* with director Malcolm Lee. On the Hitchcock Theater, Chris Jenkins & Frank Montano welcomed back *Norbit* director Brian Robbins and his Fox picture *Starship Dave*. On Dub 6, our new mixing team, **Jon Taylor** CAS & Christian P. Minkler have just completed an indie film titled *Tortured* with first-time director Nolan Lebovitz and will start working on the Fox 2000 film *27 Dresses* with director Anne Fletcher in November.

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Universal Television mixers **Gerry Lentz** CAS and **Richard Weingart** CAS continue their outstanding work on the hit shows *Heroes* and *House*. **Michael Olman** CAS and **Kenneth Kobett** CAS have started mixing for their continuing shows, *Desperate Housewives*, *Battlestar Galactica* and *Eureka*. Mixers John W. Cook II & Peter J. Nusbaum have been extremely busy mixing episodes of *The Office*, *Scrubs*, *Samantha Who?*, *Carpoolers* and *Cavemen*. In the Henry Mancini Building, mixers Bill Nicholson and **Tom Meloeny** CAS have been mixing *Criminal Intent* on Dub 2 while Roberta Doheny & Bob Edmundson have been mixing *Ghost Whisperer* and *Life* on Dub 1. BluWave Digital Mastering is currently mixing *Bring It On* in multiple languages and, since the TV season is in full swing, they are busy with laybacks on *House*, *Ghost Whisperer*, *Life*, *Law & Order: Special Victims Unit* (and *Criminal Intent*), *Battlestar Galactica* and *Heroes*. Digital mastering is also working on Academy screen-

ers for both *American Gangster* and *Lust, Caution*, two Universal releases this fall.

**Bob Bronow** CAS adds: My latest projects include: *Ocean Force*, *Twister Sisters*, *American Masters*: "Carol Burnett, A Woman of Character."

Production mixer **Darrell Henke** CAS recently mixed the feature *The Pardon* in Shreveport, Louisiana, then went back to Texas to work on the third season of the Fox series *Prison Break*. His boom operator is Chris Frazee and Dan Scheffler is utility. The series is filmed in Dallas with a few trips to Florida and Panama by first and second units.

**Jay Meagher** CAS with Randy Pease on boom and Chris Jones on 2nd boom wrapped up seven months in August on HBO Pictures, *John Adams* in Williamsburg, Va., & Budapest. Currently, Jay along with Randy Pease on boom & Mark Wilkins on 2nd boom are on

Lionsgate Pictures *Nothing But the Truth!*, shooting in Memphis, Tenn., wrapping early December.

**John Pritchett** CAS and boom Dave Roberts finished *Walk Hard: The Dewey Cox Story*, in April for a December release which has John C. Reilly and a cast of ... several in a comic send up of all biopics with Jack White as Elvis and Jack Black as McCartney ... and so on. Kelly Doran played as well as the super third and second boom. John and Dave are just finishing *Appaloosa* in Santa Fe with another great third, Cole Gittenger. Ed Harris is starring and directing with Jeremy Irons, Renée Zellweger, and Viggo Mortensen in a "classic" Western about good guys, really bad guys and, of course, the "girl." *There Will Be Blood*, shot last summer in Marfa, Tex., is due out in December as well. John and Dave will start Terrence Malick's next show in Austin in the spring.



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**Thomas Brandau** CAS, James Eric, and Mike Fredriksz on *Journeyman* Fox-NBC Television.

**Erik Magnus** CAS writes: I just finished production sound mixing on the feature films: *The Missing Person*, Missing Person Productions and *The Last Resort*, Element Films (reshoots).

**Don Hale** CAS enjoyed an end-of summer-first-of-fall mixing a variety of commercials for both Los Angeles—and San Diego—based clients for **SunnyD/Elations**, **Volvo**, **Exxon/Mobil**, **Compound W** to name a few with a couple of shoots in remote locations in Arizona and Utah. Don has also been busy in between shoots designing and building two new sound carts. One will be configured for remote locations, while still providing all the required equipment in a smaller, lighter, self-contained package that can be configured for remote transport. It's been a real challenge configuring lightweight design with rugged, smaller construction.

**Mark Ulano** CAS reports: I just came back from teaching another intensive workshop for advanced location sound at the **International Film and Television Workshops** in Maine, followed by the world premiere of my most recently completed documentary (writer/director) *I Love What I Do* at the Tacoma Film Festival in Washington. I am very much looking forward to our CAS/IATSE Local 695 co-sponsored event on wireless spectrum on November 3 and hope we get a great attendance. Tom Hartig, Adam Blantz and I are gearing up to begin Kevin McDonald's *State of Play*, starring Brad Pitt, Ed Norton, Helen Mirren, Robin Wright Penn and others. Shooting here in Los Angeles and Washington, D.C. We wrapped Marvel's *Iron Man* in July and went on to Warner Bros. *Pushing Daisies* for a month of overlap to cover the lovely and kind, **Ed Moskowitz** CAS.

**Bob Israel** CAS reports a busy, late summer/early autumn of commercial and network promo work. One project found Bob, boom operator Al Mann, and utility assistant Kevin Williams at Capitol Records' Studio A recording a 20-member gospel choir for an **AIG** commercial. Another had Bob at former football coach Don Shula's home in Pebble Beach for **The NFL Network**. And a very interesting job featured famed funk bassist Bootsy Collins being directed by Jesse Dylan in promos for an upcoming reality TV show.

**Ken Novak** CAS has been busy over at Larson Studios mixing reality shows *Nashville*, *Top Chef*, *College Hill* and *When Women Rule the World*. When he's not mixing, he's at home enjoying his time with his boys, Hudson (3 years) and Brooks (11 months).

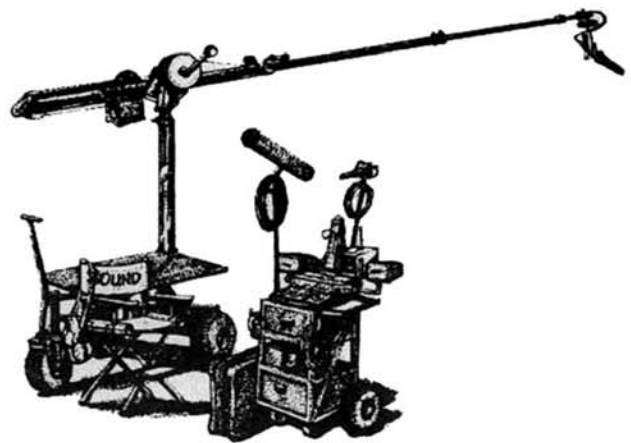
**Richard Branca** CAS from Sony Pictures Studios reports: Kevin O'Connell, Chris Boyce, and Beau Borders are pre-dubbing *National Treasure: Book of the Secrets* for director Jon



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Turteltaub in the Cary Grant Theatre. **Jeff Haboush** CAS and **Greg Russell** CAS are pre-dubbing *Prom Night* in the Kim Novak Theatre. **Gary Bourgeois** CAS is pre-dubbing *Redbelt* in the Anthony Quinn Theatre for director David Mamet. **Tateum Kohut** CAS, **Bill Benton** CAS and Greg Landaker, are pre-dubbing *Walk Hard: The Dewey Cox Story* in the Burt Lancaster Theatre. On Dub Stage 11, **Alan Decker** CAS, and **Mark Linden** CAS are dubbing *The Simpsons*. Alan Decker is also mixing *Lincoln Heights*. Michael O'Farrell, and Dave Giammarco, are mixing *Pineapple Express* on Dub Stage 7. On Dub Stage 12, **Nello Torri** CAS and **Gary Alexander** CAS are dubbing *Las Vegas*. **Rusty Smith** CAS and Steve Ticknor are finalizing *Foodfight!* on Dub Stage 6.

**Frank Morrone** CAS is mixing *The L Word* for Showtime, just finished *Tyrannosaurus Azteca* for the Sci-Fi chan-

nel and is starting *Lost's* Season 4 with Scott Weber in November.

In the UK, Re-recording Mixer **David Humphries** CAS has been shooting and fitting Foley for *Wild at Heart* (Series 3), *Robin Hood* (Series 2) and *Doc Martin* (Series 2). He has also been off to Manchester under the banner of Loopsync, his 'Location ADR' facility, recording for the next 16-episode series of *Shameless* Series 4 and to Cornwall for *Echo Beach*.

**Gavin Fernandes** CAS has been busy mixing the TV series *Miss Meteo* and finishing the children's feature *Beavers*. He will be heading to the Banff Centre for the Arts to do some teaching before coming back to several more features between now and the spring.

**Branko Neskov** CAS writes: In the past period, since August 20, I mixed a Portuguese film *Julgamento* in my Lisbon

studio, Obviosom. After that, I mixed, together with Aleksandra Stojanovic a film called *The Fourth Man* in our Belgrade studio. A week ago, I finished, again in Lisbon, another feature film, *Corruption*, which is to be released on November 1 in Portugal. Future plans: beginning on November 12, I'll be mixing *Call Girl*, another Portuguese feature film, on a three-week schedule.

**Phillip W. Palmer** CAS and crew of Robert Maxfield and Jeff Zimmerman have completed a seven-episode order of *Jericho* for CBS. Thank you to all the fans who sent in the nuts! Next up is the freshman series *Swingtown* for CBS and Paramount. It's a midseason show, but we're hard at work already! •

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# Bernie Blynder



IN REMEMBRANCE



Bernie Blynder, CAS was the first to open a sound studio/insert stage in Miami back in 1959. He was well respected in the State of Florida and in the industry. He is survived by four children, three of whom are also in the industry, two as sound mixers. Bernie passed away in September 2007. Condolences go out to Bernie's family from the Cinema Audio Society.

Bernie Blynder, CAS and  
M. Scott Blynder, CAS on the set.  
Courtesy of M. Scott Blynder



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**On the Set**



**Lori Dovi**, CAS with her crew, Davis Allen Smith and Ross Levy on *The Night Watchman*.



**Steve Nelson**, CAS and the Arhuacos Indians (from Colombia) and Jim Billipp on the set of *The Chosen One* (Santa Monica Pier, September 2007).



**Mark Berger**, CAS at the Pro-Control during the mix of *Capote*. Photo: Bill Sheppard

**On Location**



**Jonathan Andrews**, CAS and Kieth Partridge on camera, suddenly surprised whilst shooting Steve Backshaw and Justine Evans for a documentary on bubblenet feeding of humpback whales.

**Congratulations!**



Graduation Day 2007! Goleta, Calif.: **Steve Nelson**, CAS with daughter Ariel and wife Jane.

**Around Town**

**Coleman Metts**, CAS hitches a ride.



Here's a funny photo of **Joe Foglia**, CAS, Kevin Santy and Anna Wilborn and her trophy! A true Irishman!

The Loopsync rig employed by **David Humphries**, CAS.



**Peter Damski**, CAS holding Eddie Van Halen's 5150 Guitar. Photo: Mary Ann Knight



**Bob Bronow**, CAS and family having a flashback.







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