

695 QUARTERLY

I.A.T.S.E. Local 695
5439 Cahuenga Blvd.
North Hollywood, CA 91601

Prsrt Std
U.S. Postage
Paid
Santa Ana, CA
Permit No. 450



695 QUARTERLY
THE OFFICIAL PUBLICATION OF IATSE LOCAL 695

SUMMER 2013
VOLUME 5 ISSUE 3

It'll get here from there.

Getting a usable signal from the transmitter to your receiver during adverse conditions and over an extended distance is job one. Delivering 24-bit digital audio quality when it arrives is job two. That's the general idea behind the Digital Hybrid Wireless® design. It works and delivers to keep you working and delivering.





TRIPOD CASE 1SKB-R3709W

Roto-Molded with ergonomic carrying handles, and in-line skate style wheels. The ideal protection for transporting professional tripods, lighting stands, or other hardware.

For more info go to
www.skbcases.com/ProAV

695 QUARTERLY

Table of Contents

Volume 5 Issue 3



12



24



27

Features

Emmy Nominations	10
Behind the Candelabra	12
<i>No place to hide</i>	
Nagra Memories	20
How I Spent My Summer Vacation	24
<i>Jim Tanenbaum teaches in Viet Nam</i>	
The Annual J.L. Fisher Barbecue	27
Cinegear Expo	30

Cover: Michael Douglas as Liberace in HBO's
Behind the Candelabra

Departments

From the Editors	4
From the President	5
News & Announcements	7
Education & Training.....	8
<i>Wireless mikes and FCC licensing</i>	

DISCLAIMER: I.A.T.S.E. LOCAL 695 and IngleDodd Media have used their best efforts in collecting and preparing material for inclusion in the 695 Quarterly Magazine but cannot warrant that the information herein is complete or accurate, and do not assume, and hereby disclaim, any liability to any person for any loss or damage caused by errors or omissions in the 695 Quarterly Magazine, whether such errors or omissions result from negligence, accident or any other cause. Further, any responsibility is disclaimed for changes, additions, omissions, etc., including, but not limited to, any statewide area code changes, or any changes not reported in writing bearing an authorized signature and not received by IngleDodd Media on or before the announced closing date.

Furthermore, I.A.T.S.E. LOCAL 695 is not responsible for soliciting, selecting or printing the advertising contained herein. IngleDodd Media accepts advertisers' statement at face value, including those made in the advertising relative to qualifications, expertise and certifications of advertisers, or concerning the availability or intended usage of equipment which may be advertised for sale or rental. Neither IngleDodd Media nor I.A.T.S.E. LOCAL 695 have any responsibility for advertisers' statements, and have not investigated or evaluated the authenticity, accuracy or completeness of the information provided by any person or firm listed in the 695 Quarterly Magazine. Readers should verify claims made in the advertising herein contained, and are requested to report to the Publisher any discrepancies which become known to the Reader.



Recording perfect sound can be hard...
renting Lectrosonics wireless shouldn't be.

Whether you're supplementing your own kit or have a last minute audio emergency, Trew Audio is fully stocked with the latest Lectrosonics gear to rent or purchase.



trewaudio
Los Angeles • Toronto • Vancouver • Nashville



READY TO RECORD.

664 Field Production Mixer

The 664 Field Production Mixer is the most complete field mixer available. It offers six high-performance inputs, four output buses, and records up to 10 tracks (all inputs and buses) to both CompactFlash and SD memory cards. This unprecedented amount of flexibility makes the 664 perfect for any portable production application.

Find out more about the 664 at
sounddevices.com

SOUND  **DEVICES**
AUDIO & VIDEO PRODUCTION PRODUCTS

From the Editors



Just about every other week we are being tantalized with new devices, apps, software, hardware and new permutations to add to our already challenging work environment.

This is a good thing that helps to enhance our craft and permits us to deliver top-notch quality while toiling in even more aggressive working conditions. The summer issue of the *695 Quarterly* explores the latest and greatest ‘toys’ with a look at the Cinegear Expo.

But no matter how many new tools are made available, it’s the human element that makes it all possible. With that in mind, we have Boom Operator Javier M. Hernandez giving us his personal recollections of the challenges of working on *Behind the Candelabra*.

Jim Tanenbaum regales us with his latest teaching assignment, this time in Viet Nam, “How I Spent My Summer Vacation 2012.” All topped off with a vintage bottle of “Reminiscences of Working With a Nagra Recorder.”

So we invite you to sit back, kick off your shoes, relax with your beverage of choice and experience the latest issue.

Fraternally,
Richard Lightstone, Eric Pierce and David Waelder

From the President

It’s time to begin the conversation...

I raise this topic because we need to chart the course for our future and I ask you to collaborate with that spirit in mind. I invite all of you to contribute ideas to this conversation to help advance solutions and create policy.

We are all practicing the same crafts regardless of region, but much of that work has become mobile and redefined many of us as migrant film workers.

We provide essential services to the making of film and television content across the Alliance and ultimately the world. We can benefit greatly by seeing ourselves in the context of our larger community as filmmakers, technicians and committed professionals.

How does the real world of production reflect this reality?

We are collectively experiencing a variety of logistical and procedural challenges in wages and conditions—a key concern of every union organization.

I believe we are at a crossroads.

I believe we need to create a national *Conference for Unification*, for the express purpose of developing a national contract for IATSE sound and video and studio projection workers.

There are precedents to this concept: consider the contracts the other technical locals, Camera’s 600 and Editorial’s 700, enjoy. There are lessons to be learned, pro and con, from these examples as we are a unique community with special considerations. Still, the stool has three legs and without all three, is fundamentally unstable.

What are the objectives?

It is way past the time for us to see ourselves sustainably tied to the ebb and flow of work coming to our towns. It’s time for us to consider ourselves a national community of professionals with common interest, coherent negotiating strategies and uniform wages and conditions for the work we provide the industry.

We must find our voice as the national constituency that we are, in order to better serve these goals. As we proceed, it’s important to be mindful of the accomplishments and concerns of leadership from both the various Studio Mechanics Locals and Local 695. They provide essential protections that we need to preserve.

What are the problems?

Regrettably, the good work of Local 695 and the various Studio Mechanics Locals has been unable to address an enormous disparity between wages and conditions in the major markets and those paid for equivalent productions in other markets. This disconnect is profoundly corrosive and needs to be corrected. The current patchwork of contracts doesn’t provide the tools to address this: a National Contract can.

Our members find themselves navigating rules that are often difficult to understand and differ from region to region. This insecurity is sometimes compounded by contract language that compels them to negotiate their own wages and terms of

employment. I believe this language should be purged from our contracts.

The ability to follow the work faces ever more restrictive policies. Many members are carrying the burden of multiple initiations and dues obligations as they establish residencies and join additional locals around the country in a defensive effort to protect their family’s financial security.

Regional tensions seem based less on strategy than on the anxious impulse to protect local territory; the strength in numbers needed to solve the larger issues becomes dissipated in member fears and loss of faith in the Union itself.

What are the potential solutions?

Without preempting the collaborative work to be done in drafting a National Contract, I’ll make a few suggestions as starting points for that discussion:

Let us schedule a focused national meeting for the constituencies to these issues: the sound and video rank and file of the various Studio Mechanics Locals and 695 members and their respective leaderships.

At this gathering, we draft the core elements of a National Contract designed to function under the IATSE umbrella.

Then let us engage the IATSE to partner in this work and implement the necessary steps to move it forward.

Such a contract should halt further destabilization of wages and conditions in these crafts, give the International a one-stop relationship with our specialized community, unify all the contract discrepancies, properly realign the innate common interest of the members providing these services and end the tension between regional leadership and members.

In the aggregate, we’re a small group, albeit with a large footprint.

I believe pulling us together under a National Contract would begin to solve the many problems facing us.

In the current IATSE Bulletin, President Matt Loeb states:

“...we must adapt so that our structure strengthens our ability to succeed on behalf of the members. Growth and strength through sound, robust infrastructure will mean better contracts, conditions, and benefits. That is how we define success.

We must also plan for changes we will face in the future. Above all, we will never forget that our members come first. I share this plan with all of us and ask that you adopt it as our shared vision for the future.”

I take to heart President Loeb’s sentiments here and challenge all of us to begin this conversation in earnest.

Let’s talk.
Fraternally,
Mark Ulano-President-IATSE Local 695





AD AUDIO DEPARTMENT

DEVA
WIRELESS
FUSION
MAXX
NOMAD

Zaxcom

YOUR NEW ZAXCOM DEALER!

www.audiodept.com

2700 W. Burbank Blvd. Burbank, CA 91505 | (818) 566-6526

www.pro-sound.com

LECTROSONICS

"In this ever changing environment, sound mixers need the **LATEST** gear with the **LATEST** knowledge on the way to best run that gear."

- Rich Topham Jr, Owner
Professional Sound Services

Lectrosonics introduces the SRb Third Generation SR Series Receivers with Improved Range and Multi-Channel Performance

311 West 43rd Street, Suite 1100 • New York, NY 10036 • Tel: 212.586.1033
1515 South Salcedo Street, Suite #130 • New Orleans, LA 70125 • Tel: 504.309.7112

PROFESSIONAL SOUND SERVICES

SALES • SERVICE • RENTAL
NEW YORK • NEW ORLEANS

MICROPHONES **MIXERS** **RECORDERS** **SMPT/SLATES** **WIRELESS**

695 QUARTERLY

I.A.T.S.E. Local 695
Production Sound Technicians,
Television Engineers,
Video Assist Technicians and
Studio Projectionists

Certified & Chartered September 15, 1930
A California Nonprofit Labor Corporation
Incorporated July 31, 1951, State of California
Affiliated with the A.F.L.-C.I.O.,
California State Federation of Labor,
and L.A. Central Labor Council

5439 Cahuenga Blvd.
North Hollywood, CA 91601
(818) 985-9204 (323) 877-1052
(818) 760-4681 fax
local695@695.com
www.695.com

BUSINESS REPRESENTATIVE
James Osburn

PRESIDENT
Mark Ulano

VICE PRESIDENT
Jay Patterson

SECRETARY-TREASURER
Susan Moore-Chong

RECORDING SECRETARY
Elizabeth Alvarez

SERGEANT-AT-ARMS
Dean Striepeke

EXECUTIVE BOARD
Laurence B. Abrams
Scott Bernard
Courtney Goodin
Richard Lightstone
Andy Rovins
Jeff Wexler

BOARD OF TRUSTEES
Edward L. Moskowitz
Peggy Names
Eric Pierce

695 QUARTERLY CO-EDITORS
Richard Lightstone
Eric Pierce
David Waelder

695 Quarterly
Inquiries or suggestions
mag@695.com

PUBLISHER
IngleDodd Media

ADVERTISING DIRECTOR
Dan Dodd
(310) 207-4410 ext. 236
Advertising@IngleDodd.com

NEWS & ANNOUNCEMENTS

Quadrennial IATSE Convention

During the week of July 21, Boston hosted the 67th IATSE Convention held every four years to coordinate the actions of the almost four hundred Locals that comprise the union in the United States and Canada.

Massachusetts Senator Elizabeth Warren, addressing the assembled delegates, spoke of the critical role unions have played in this country. Periods of greatest economic growth, she asserted, occurred when unions were strongest. "We have a sacred obligation," she added, "to stand up for working people and their families."

Hilda Solis, former U.S. Secretary of Labor, continued this theme and expressed amazement at the growth of the IA during its 120-year history while other unions have experienced erosion of their membership. There were 73,344 rank-and-file members of the IATSE in 1993 but today's membership stands at more than 113,000. The Convention's 810 delegates reflect this robust growth. Likening the union movement to the "new Civil Rights Movement of the 21st Century," Secretary Solis went on to say that the health and security of American families is closely tied to the health of labor unions.

Nevertheless, there is no denying that labor unions today face an increasingly hostile environment. International President Matthew D. Loeb sought to address this challenge by advocating strength in four areas: Leadership, Skills & Safety, Activism and Communications. He referred to these as the "Pillars of Success."

Echoing this theme, Paris Barclay, newly elected President of the DGA (Directors Guild of America), vigorously encouraged active participation not just within union locals but also in initiatives that would bring multiple unions together to work cooperatively to protect the interests of all workers.

The Convention passed many Resolutions to further these goals. Of particular interest to our members, Resolution #19 addressed the issue of long hours. Longtime advocates, including cinematographer Haskell Wexler, have been laboring many years for recognition that long work hours and short turnarounds are inherently hazardous. This time, their efforts were rewarded as the delegates voted unanimously to recognize the danger that long hours pose to the crew. With this vote, our IA leaders can negotiate with the confidence that they have full support of the membership in seeking solutions to protect our safety at work.



U.S. Senator Elizabeth Warren and IATSE International President Matthew D. Loeb



Local 695 Convention Delegates from left: James A. Osburn, Edward L. Moskowitz, John Coffey, Elizabeth Alvarez, Laurence B. Abrams, Scott Bernard

7th Annual Sound BBQ

Seth Gilbert and Michael "Kriky" Krikorian hosted their seventh annual "Sound Department Bar-be-cue" on July 13 at Andy Adams' house in Valley Village. More than 100 sound professionals gathered on a pleasant Saturday afternoon to feast on a number of barbecued meats and many side dishes, with an emphasis this year on vegetarian and Korean-inspired food.

The highlight of the day was, as usual, the raffle. Items or gift cards were provided by Location Sound Corp., NeoPax, Rodgers & Marshall Sound, Trew Audio and Wilcox Sound. Plenty of swag was given away by Lectrosonics and Zaxcom.

To get on Seth and Kriky's BBQ list for information of future events, send an email to soundbbq@kriky.com

Felipe Borrero shows off his new Petrol bat wing antenna pouch.



Seth Gilbert and Michael "Kriky" Krikorian raffling off a Beyrl stand, from Rodgers & Marshall Sound.

In Memoriam

JAMES E. MYRAH

Recordist

Mar. 24, 1932 – May 24, 2013

ROBERT L. GRAVENOR
Mixer

Apr. 6, 1945 – May 23, 2013

PHILIP RAMONE
Mixer

Jan. 5, 1934 – Mar. 30, 2013

DANNY MARTIN NEWMAN
Utility Sound Technician
Sept. 2, 1945 – Mar. 12, 2013

by LAURENCE B. ABRAMS

Wireless Mikes and FCC Licensing

A look at federal regulations, an \$82,500 fine, changing realities of the RF landscape ... and of course, White Spaces

Most often, the production sound recording technique of choice is the open microphone positioned a short distance from the actor and operated by a specially trained Microphone Boom Operator. Modern production realities, however, often dictate alternative solutions. And frequently, that means the use of wireless microphones. They, too, require specialized training but unlike a boom, they also require a license.

Created by Congress in the Communications Act of 1934, the Federal Communications Commission (FCC) was originally mandated with the task of regulating all commercial and amateur and ham radio transmissions so as to eliminate interference between the various transmitting entities. One of the many ways Congress has expanded upon that is to also require the FCC to “ensure that the American people



have available, at reasonable costs and without discrimination, rapid, efficient, nationwide and worldwide communication services whether by radio, television, wire, satellite or cable.”

That means that the FCC must oversee all equipment that emits RF (radio frequencies). It began with television and radio broadcasters but as the range of communications systems and tools and gadgets that operate over-the-air waves have expanded, so has the list of devices that come under the watchful eye of the FCC. Today, this includes RC-controlled toy cars and planes, wireless computer networks in the home, automobile remote entry systems, microwave ovens (which cook your food with high-energy radio waves), electric garage door openers ... and of course, the wireless communications of picture and sound.

FCC licensing for wireless mikes

So if the FCC regulates ALL the radio microphones we use in production, are we required to get a license from the FCC in order to operate them?

A small portion of the broadcast spectrum has been made available for wireless microphone use WITHOUT the need for a license. In each geographic location, there are two UHF channels set aside for unlicensed operation in houses of worship, small theaters and other small-scale use. When operated in these narrow frequency ranges and at transmitting powers below 100 mW, a license from the FCC is not required.

Anything else, however, is NOT authorized for use without a license. That means that the FCC says you need a license if you want to operate anything between 470 MHz and 698 MHz ... which includes UHF channels 14-51 and Lectro Blocks 470 and 19 through 26 ... at transmitting powers of up to 250 mW. The exceptions would be 608 MHz to 614 MHz (UHF channel 37) and 488 MHz to 494 MHz (UHF channel 17) in Hawaii as well as additional UHF channels which may be reserved locally for public safety and rescue operations (i.e., channels 14, 15, 16, and 20 in Los Angeles). Any individual who operates radio mikes in the frequencies we use every day at work, when not in the presence of someone who holds the appropriate FCC license, is subject to action taken against them by the FCC.

What can the FCC do to us?

In the event of a violation, the FCC has the option to issue something called an NAL ... a Notice of Apparent Liability.

The NAL can contain anything from a stern warning to monetary fines of up to \$11,000 per incident with a maximum of \$82,500 per day and/or a one-year sentence in federal prison. And for the record, they can confiscate your radio equipment too.

The good news is ... we don't know of this ever actually happening to anyone working on a movie set. Nonetheless, the possibility of action taken against you is real. FCC Section 47, Part 74 of the Government's Electronic Code of Federal Regulations (e-CFR) contains the rules that specifically

Citizen's Band, radio astronomers, aircraft, wireless LANs, maritime communications, satellite television broadcasters, Bluetooth, mobile phones and much more. The low-powered devices that we transmit with during film and television production must find an open, unused spot that sits free of interference amongst the mass of RF activity that constantly surrounds it. These unused spots are called **White Spaces**.

Not so very long ago, the RF landscape began to change rapidly with the adoption of HD television standards and the

being registered to a licensed operator. If the channel is blocked, the WSD tries another and another until it finds an open channel upon which to operate.

When you have an FCC Part 74 license, you are authorized to register the frequencies you plan to use in a registry called the White Space Database, thereby blocking those frequencies from use by the WSDs. If you don't do that, and if you are using a frequency in a channel that a WSD sees as not registered, then it will simply blow your signal away. Remember ... your radio mike is transmitting at 50 mW but a WSD can transmit up to 1000 mW and over an entire UHF channel (approximately 40% of a Lectrosonics block). The only way to be protected from being overpowered by a WSD is to be a licensed user and to register yourself in the White Space Database (which is authorized by the FCC, but is actually operated by 10 independent but interconnected database administrators). **A Part 74 Low Power Broadcast Auxiliary License has priority over any White Space Device.** But an unlicensed operator, operating on something other than the two UHF channels reserved for unlicensed use in a particular area, has no priority over a WSD and can very easily get stepped on.

The growing impact

The demand for radio microphones is increasing with the proliferation of reality television which relies almost exclusively on wireless transmission, and with new styles of multi-camera dramatic production which place much greater demands on the use of wireless mikes. And yet the availability of the wireless frequencies needed for this type of production continues to diminish.

The narrow RF slices of the UHF spectrum we depend upon are shrinking so dramatically that they are truly endangered. The equipment we use in production would, of course, be entirely inoperable without suitable radio space within which to operate them.



See more information about FCC licensing for film and television production and complete instructions for obtaining a license on Local 695's FCC information website at www.695.com/fcc

pertain to the use of wireless devices in motion picture and television broadcast production and we strongly advise that you review them. You can see FCC Section 47, Part 74 here at <http://goo.gl/N25IP>

So ... if unlicensed operation of the radio transmitters we use daily on nearly all motion picture and television productions is prohibited ... and yet punitive legal action against us is rarely if ever implemented ... is there still any reason to get a license? Yes. And this introduces a critically important aspect of this story. White Spaces.

This is where things start to get bad

The radio frequency spectrum is a finite resource shared by television and radio broadcasters, police, firemen, the military,

Telecommunications Act of 1996, quickly followed by a radio frequency “land grab” by corporate giants like Google, Microsoft, Verizon and many others. The engine behind this change has been the huge economic potential those companies can gain by monetizing the wireless spectrum for their own purposes. This is why we need to pay attention to **White Space Devices** (WSDs), which are soon to be deployed across the spectrum.

A WSD is a device that can hop onto any “unregistered” UHF channel in the spectrum for the purpose of communicating with a person or another device. A White Space-enabled device theoretically checks in with the **White Space Database** regularly to determine if the channel it wants to use is blocked off by virtue of



Page 1 of the FCC's online application for the Part 74 license

EDUCATION & TRAINING

The path forward

What can be done to protect the RF frequencies we need in order to be able to continue to use our radio mikes legally and without interference? According to its mandate, the FCC is required to protect the RF space operated by entities who are licensed to use it. Primary Users (UHF TV stations) and Secondary Users (licensed wireless mike user transmitting on channels they’ve registered with the FCC) are authorized to have priority over any and all unlicensed users. For example, the FCC must protect the rights of TV broadcasters to operate in frequencies they are licensed to use. And if the TV broadcasters have issues or concerns about those frequencies or about new policies or changes under consideration that may hinder their operation, the FCC is required by law to take those concerns into consideration. Similarly, if you get a license for the operation of your equipment as a Secondary User, the FCC is mandated to give consideration to your concerns, as well.

A license grants you priority to operate your transmitters when unlicensed operators are in the same area. And a license gives you the ability to submit your data into the White Space Database, thus protecting your transmitters from getting squashed by roaming WSDs. And, with respect to future FCC regulations and actions, a license allows all of us to build a collective voice for wireless mike users during the months and years ahead as the evolution of RF space moves forward. The small remaining bands of the UHF spectrum that we use will need to be protected if we expect to continue to operate within them. This is why we recommend that Production Sound Mixers and Microphone Boom Operators and Utility Sound Technicians and Video Assist Technicians and Engineers consider acquiring an FCC license.

How to get an FCC license

The license that you would get is called a **Part 74 Low Power Broadcast Auxiliary License**, and it is specifically designated for individuals who operate equipment used for film and television production. The easiest way to apply for an FCC Part 74 license is through the FCC’s online application form, which is not to say that it is in any way easy ... it’s just that the online form is easier than filing the written application form.

Whether using the written form or the online form, it’s a difficult process with numerous pitfalls for anyone who hasn’t done it many times before. To assist you in getting through the licensing application process, Local 695 has developed a website to provide you with related information, updated FCC news and perhaps most importantly, a detailed set of instructions on how to complete the license application. We offer guidance on two possible paths you could choose to follow:

- 1) Pay a professional to handle the hardest part of the application for you. Or
- 2) Follow a comprehensive step-by-step guide that we created to walk you through the entire application procedure from start to finish.

Either way, the website will offer help in getting through the entire process. You can find our FCC website, including complete instructions to obtain the Part 74 license at **www.695.com/fcc**. We encourage you to visit the site and then take the steps to acquire an FCC Part 74 license.



Congratulations to the nominees and their production sound teams for the 65th Annual Emmy Awards in the category of Outstanding Sound Mixing

COMEDY OR DRAMA SERIES (ONE-HOUR)

Boardwalk Empire
“The Milkmaid’s Lot”
HBO
Frank Stettner CAS, Tom Fleischman CAS, George A. Lara
Production Sound Team: Larry Provost, Sam Perry, Toussaint Kotright, Egor Panchenko, Tim Elder, Michelle Mader

Breaking Bad
“Dead Freight”
AMC
Darryl L. Frank, Jeffrey Perkins, Eric Justen
Production Sound Team: Jeffrey Perkins, Eric Justen

Game of Thrones
“And Now His Watch Is Ended”
HBO
Ronan Hill CAS, Onnalee Blank CAS, Mathew Waters
Production Sound Team: Simon Kerr, James Atkinson, Matteo De Pellegrini, Luke McGinley

Homeland “Beirut Is Back”
Showtime
Larry Long, Nello Torri, Alan Decker, Larold Rebhun
Production Sound Team: Matt Fann, Jack Hill

Mad Men
“The Flood”
AMC
Peter Bentley, Ken Teaney, Alec St. John
Production Sound Team: Christopher Sposa, Bud Raymond

MINISERIES OR A MOVIE

American Horror Story: Asylum
“Welcome to Briarcliff”
FX Networks
Sean Rush, Joe Earle, Doug Andham
Production Sound Team: Dennis Fuller, Kriston Wilcox, John Bauman

Battlestar Galactica: Blood & Chrome
Syfy
Rick Bal CAS, Daniel Colman, John W. Cook II, Peter Nusbaum
Production Sound Team: Greg Hewett, Matthew Willoughby-Price

Behind the Candelabra
HBO
Dennis Towns, Larry Blake, Thomas Vicari
Production Sound Team: Javier M. Hernandez, Gerard Vernice, Mark Agostino

The Bible “Beginnings”
HISTORY
Dan Johnson, Scott Jones
Production Sound Team: Jon Thomas, Doug Dreger, Judi Headman, Mitchell Low, Nouridine Zaoui

Phil Spector
HBO
Gary Alper, Roy Waldspurger, Michael Barry CAS
Production Sound Team: Tim Elder, Jason Stasium

COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION

Modern Family
“My Hero”
ABC
Stephen A. Tibbo CAS, Brian R. Harman, Dean Okrand
Production Sound Team: Srdjan “Serge” Popovic, Dan Lipe, Peter Hansen

Nurse Jackie
“Teachable Moments”
Showtime
Jan McLaughlin CAS, Peter Waggoner
Production Sound Team: Brendan O’Brien, Joe Savastano

The Office Finale
NBC
Ben Patrick CAS, John W. Cook, Rob Carr
Production Sound Team: Brian Wittle, Nicolas Carbone

Parks and Recreation
“Leslie and Ben”
NBC
Steve Morantz CAS, John W. Cook, Ken Kobett
Production Sound Team: Adam Blanz, Mitch Cohn

30 Rock “Mazel Tov, Dummies!”
NBC
Griffin Richardson, Tony Pipitone
Production Sound Team: Chris Fondulas, Bryant Musgrove, Larry Loewinger

VARIETY SERIES OR SPECIAL
American Idol Finale
FOX
Edward Greene CAS, Brian Riordan, Adrian Ordonez, Ryan Young, Randy Faustino, Gary Long, Patrick Baltzell CAS, Michael Parker, Christian Schrader
Production Sound Team: Debbie E. Fecteau, Jeff Fecteau, Dennis Mays, Ray Lindsay, Danny Cruz, Alex Guessard, Rick Bramlette, Don Eberhard, Christian Harper, Victor Mercado, Dave Bellamy, Grant Greene

The Colbert Report Episode 8137B
Comedy Central
Todd Kilponen, Bob Walker, Robert Selito, Jay Vicari

The Daily Show With Jon Stewart
Episode 17153
Comedy Central
Tim Lester, Horst Hartmann, Rocky Magistro, Jay Vicari

The 55th Annual Grammy Awards
CBS
Thomas Holmes, Mikael Stewart, John Harris, Eric Schilling, Ron Reaves, Eric Johnston, Pablo Munguia, Tom Pesa, Michael Parker, Bob La Masney
Production Sound Team: Paul Sandweiss, Michael Abbott, Rick Bramlette, Jeff Peterson, Phil Ramone, Barry Warrick, Andres Arango, Hank Neuberger, Billy McCarge, Dave Rickmeers, JP Velasco, Steven Anderson, Craig Rovelto, Bill Kappelman, Pete San Filipo, Ric Teller, Damon Andres, Eddie McKarge, Paul Chapman, Dennis Mays, Bruce Arledge, Kirk Donovan, Dave Bellamy, Grant Greene, John Arenas, Matt Compisi, Jim Fay, Thomas Ryden, Hugh Healy, Joel Singer, Charles Campbell, Anthony Catalano, Mike Babbitt

The Oscars
Academy of Motion Picture Arts and Sciences
ABC
Paul Sandweiss, Thomas Vicari, Biff Dawes, Pablo Munguia, Kristian Pedregon, Josh Morton, Emily McDonnell, Patrick Baltzell CAS, Michael Parker, Bob La Masney
Production Sound Team: Larry Reed, John Perez, Eddie McKarge, Dan Vicari, Debbie Fecteau, Jeffrey Fecteau, Ric Teller, Hugh Healy, David Bellamy

NONFICTION PROGRAMMING

The Amazing Race
“Be Safe and Don’t Hit a Cow”
CBS
Jim Ursulak, Dean Gaveau CAS, Jerry Chabane, Troy Smith
Production Sound Team: Bruce Beacom, Darren Brower, Alfredo R. del Portillo, Fernando Gironas, Randall Good, Mickey McMullen, Tyson Schaffner, Ryan Sevy, Steve Tejada, Barry Weissman

Anthony Bourdain: Parts Unknown “Myanmar”
CNN
Benny Mouthon

Crossfire Hurricane
HBO
Jason W. Jennings, Steve Pederson
Production Sound Team: Antonio L. Arroyo, Abe Dolinger, Mick Duffield, Stuart Wilson

Deadliest Catch
“Mutiny on the Bering Sea”
Discovery Channel
Bob Bronow CAS

History of the Eagles
Showtime
Tom Fleischman CAS, Bret Johnson, Richard Davis, Elliot Scheiner
Production Sound Team: Alan Barker, Tyler Wood

Survivor
“Create a Little Chaos”
CBS
Terry Dwyer
Production Sound Team: Heron Alencar, Jonathan Andrews, Todd Babiak, Travis Brown, Jerry Chabane, Christina Chin, James Demer, Rian Engelen, Gordon Fletcher, Kenny Geraghty, Burt Gregory, Steven M. Guercio, Brenden Huyssen, Tony Jensen, Charles Kraft, Robert MacKay, Terry Meehan, Mzukisi Mitsishelo, Glen Piegari, Michael St. Hilaire, Joshua Talbot

Names in bold are Local 695 members



There's **No Place** to Hide

Behind the Candelabra

by *Javier M. Hernandez*

All photos by Claudette Barius/HBO

The scene started in a wide shot and we planted two mikes just in case they started early. We hadn't seen the rehearsal, so we needed to be ready for any possibility. In the tub, Douglas and Damon's close-ups were shot at the same time so we covered them with two booms. A mirror behind Damon reflected most of the bathroom so we had to work from below and our mikes were almost touching the bath bubbles. Even the camera needed to be wrapped in a towel. The one thing we had in our favor was that the Jacuzzi wasn't actually running this time.

How I ended up on my knees in Liberace's bathroom is a tale.

I first worked with Sound Mixer Dennis Towns on the HBO series *Unscripted*, produced by Steven Soderbergh's company. We then worked together on some movies Soderbergh directed including *The Informant*, *Haywire* and *Contagion*. Over those years, a movie about Liberace was always in the air. When the call came with an official start date and the news that Michael Douglas would be playing Liberace and Matt Damon his young lover, Scott Thorson, we all knew it would be a special project. To make it even more special, Soderbergh announced this would be his last film.

I had been casually looking at clips of Liberace on YouTube since I first heard that Soderbergh was interested in making a movie about his life. The numerous challenges this project would present quickly became obvious.

Soderbergh has his own style of filmmaking: most importantly, he likes things to be real. With this project, that meant many practical locations and sets full of mirrors. And not the "set mirrors" that you can gimbal; they would be real. And often quite large. And reflective surfaces would be the norm for almost every scene. Even Liberace's piano and clothing were reflective. Oh, and there would be musical numbers, some involving complicated vari-speed playback and other fancy tricks.

When you work with Soderbergh, the days are short but intense. Soderbergh knows exactly what he wants to shoot, his preparation and vision are clear from the moment he starts describing the setup. Everyone on set knows what is expected of them and he hires the kind of people who can work with minimal need for explanation.

Unlike working with more conventional directors, you can't assume with Soderbergh that you'll get it in coverage if you miss a line or two in the master. There are also not many takes. If he likes the first couple of takes, why do it again? If he likes the way the scene plays in the master, why not play it in a one? This often means having everyone on wires and booming only when possible.



The sets featured polished marble and mirrors everywhere with nowhere to hide.

exactly easy to wire either, as they were also dressed in period garb. Skimpy costumes, noisy fabrics, bare chests and lots of gold chains were the norm. I had it easy for a while but, as the story progressed, Damon's wardrobe became more difficult. His character started to wear polyester shirts unbuttoned to the navel and more of those damn gold chains. Sometimes he wore nothing more than a speedo—not many places to put a wire!

We got very lucky: I was able to work a boom for most of the scenes where the wardrobe was noisy or nonexistent. But getting a boom in often meant crawling on my knees, popping up and down and even jumping over a couch in one scene. For the scenes where the boom couldn't be in the room because of reflections, we made the wires or plant mikes work. Sometimes in this business, you just have to have luck on your side.

And that was just an average day at work.

One of the most difficult scenes started with Douglas and Damon in the hot tub. They got into a fight, got up out of the tub, walked through the bathroom to a dressing area, went into a closet, and then crossed to a mirrored vanity. Often for sensitive scenes they had private rehearsals, meaning we couldn't see the blocking and had little time to work out any possible issues. In this case, after they privately rehearsed, Soderbergh walked us through the scene pointing out the four different spots in the bathroom and dressing area where he planned for them to talk. He said it casually, but Soderbergh knew this wouldn't be easy for us. He trusts his crew to get the job done with minimal fuss or delay. No biggie: just wire two naked men in a tub or get a boom in without a reflection in a bathroom filled with shiny objects.

As I described at the beginning, we had two plants to cover the wide shot and worked two booms from the soap suds for the matching close-ups. When Douglas got out of the tub, I was still on my knees, booming from underneath as we were still limited in where we could be. Then we cut to the shot of Damon in the tub with the champagne bottle in the foreground. The huge mirror behind Damon required him to be on a plant mike. Douglas then crossed into the closet to put on his robe where Gerard was waiting with a boom to get his offscreen dialog.

Douglas then re-entered the bathroom and went to the vanity. As he made the cross, I came in underneath to get his lines. And then things got interesting: the rest of the scene played out in one take.

At the vanity, we were shooting into the mirror and Douglas was speaking into a plant mike while Damon's off-screen lines were on the plant mike by the tub. Damon then crossed to the closet where Gerard was still waiting to boom Damon's lines as he got

dressed. Damon then walked back into the room where his lines were picked up by a plant mike by the doorway. As Damon walked toward Douglas at the mirror, I picked him up on the boom, still from underneath, and then the camera panned from the mirror reflection into an over on Damon. At this point, I was able to boom both actors from underneath as the camera moved from the over on Damon, past Douglas's back and more mirrors, into another over, this time on Douglas.

Although it's only part of one scene, this shot required two booms and three plants.

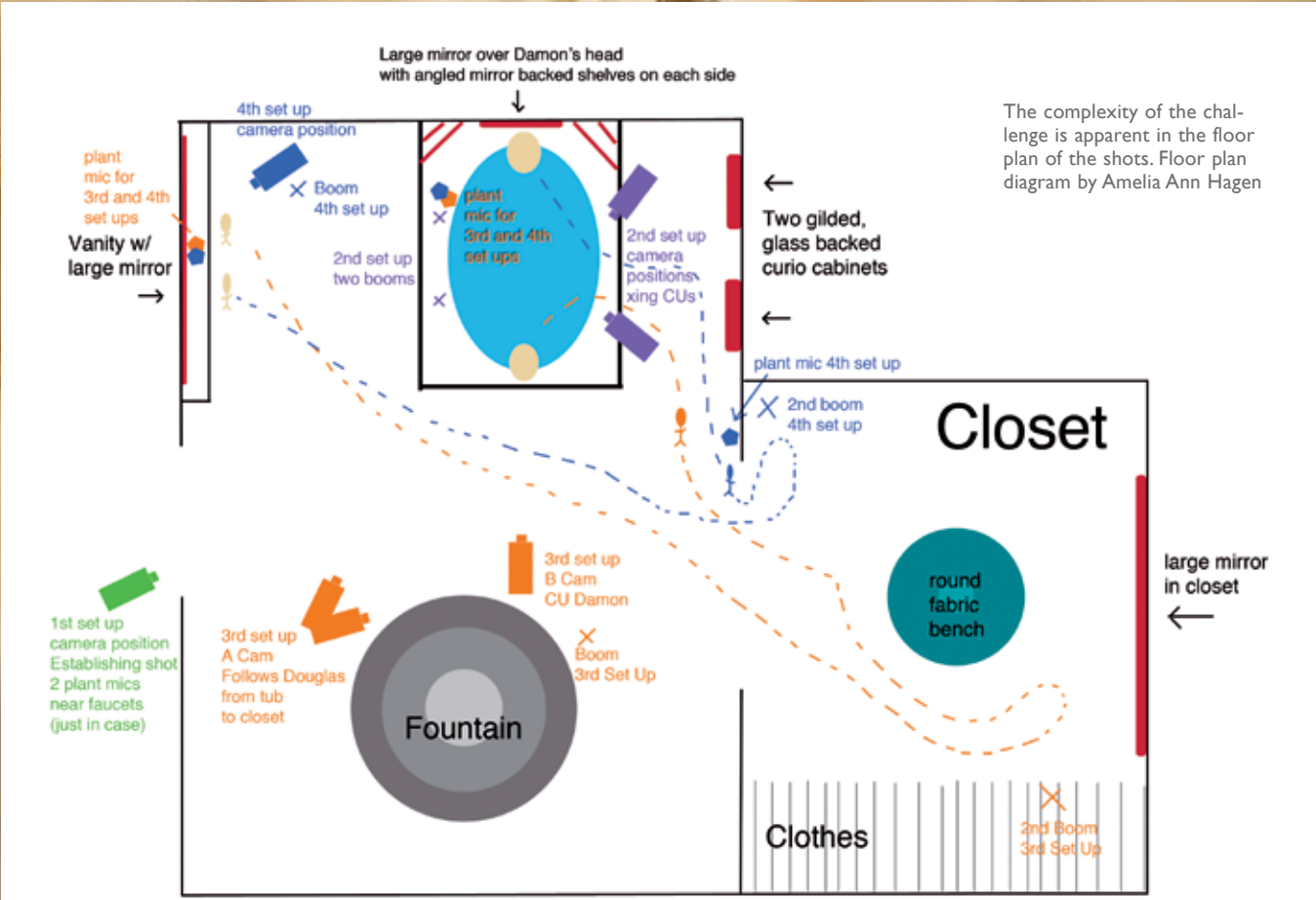
Oh, by the way, did I mention that Soderbergh doesn't use a video feed so Dennis had to mix all of this blind?

While the tub scenes involved the most mikes and presented some unique challenges, I still felt lucky to be able to boom at least some of the dialog, even if I was on my knees the whole scene. You see, as a boom operator, sometimes the hardest thing is to rely entirely on wires. There can be a helpless feeling in the pit of your stomach as the cameras roll because, if something doesn't work, you're not able to fix it on the fly.

On *Candelabra* we dealt with this on a regular basis. Sometimes it was due to wardrobe, sometimes the sets and sometimes because Soderbergh wanted to shoot a long scene in a wide shot oner.

Liberace's wardrobe presented unique challenges with every different shirt, cape or wig. Each change of wardrobe required Gerard to go to Douglas' dressing room and come up with something new and inventive. The "backstage" scenes would be the first time Liberace was in full performance wardrobe. We had a chance to look at the wardrobe the day before but, frankly, seeing it didn't help much; it just added to our concerns. Gerard went to off to wire Douglas, not really knowing what the solution would be, but he was smiling when he returned to the sound cart. At first he was having trouble finding a quiet place to put the mike. The jacket was quite tight fitting and made of a very noisy material. Then a brooch was added and Gerard quickly put a Countryman B6 with a small amount of butyl gum adhesive behind the brooch. The butyl served two purposes: it held the mike in place and isolated the mike from touching the brooch itself. Instead of trying to work around all the necklaces, jewels and sequins, Gerard decided to use them in his favor. Often he threaded the B6 mike through one of Liberace's many necklaces, and placed the element within a link or charm, leaving the mike concealed, yet out in the open. Doing this helped us achieve the cleanest audio by allowing us to place the mic in a perfect spot for dialog while minimizing clothing rustle and rubbing.

We shot many scenes at the LVH in Las Vegas. The set designers and their crew meticulously dressed Liberace's penthouse to look as it did back in the 1970s when it was called the Hilton Hotel in Las Vegas. Did I mention Liberace's love of mirrors yet? The very last



Knowing the challenges we would be facing, I recommended to Dennis Towns that we hire Gerard Vernice as our utility. I had just worked four seasons with him on *Chuck*. I knew he was a master with wires, that we worked well together and that he would fit in perfectly with the pace and style of a Soderbergh film.

From day one *Candelabra* was a challenge.

Everything in Liberace's wardrobe was silk, polyester, and various unknown fabrics, topped off by tons of sequins, rhinestones and noisy jewelry. It became apparent that Gerard would need to wire Douglas in his dressing room as he had to come up with something new and inventive for every outfit.

I thought I had the easy job, as I ended up with the responsibility of wiring Damon. Once we solved the dilemmas of the day with our principals, we would wire the rest of the cast. They weren't



Matt Damon and Michael Douglas as
Scott Thorson and Liberace

scene we shot in the penthouse was another of those of those scenes where we would have no choice but to rely mostly on the wires.

It was a Friday night and we had been having a good day. Most of the scenes were in the bedroom and we had been able to get it all on the boom. Looking at the sides, I knew we had an almost three-page scene coming up in the living room area. I was just glad it was no longer playing in the Jacuzzi area as it had originally been written. They had planned a small party after wrap. After shooting in Liberace's penthouse, we were going to get to socialize and relax and enjoy the view from the top floors of the LVH. The party was scheduled to start at 9 p.m. It was about 7 p.m. as we set about blocking the scene. This gave us about two hours to set up, rehearse and shoot a three-page scene. The living room was in typical Liberace style: mirrors and windows and a ceiling covered with recessed lighting.

As Soderbergh started walking with the actors and talking about the scene, it became apparent that most of the scene would be done in a oner. A wide oner. The scene was set up as follows: Douglas and Damon would walk into the penthouse arguing, with dogs barking at their feet, and then walk over to the bar where Douglas was to make a drink. Then they would both walk over to the couch where they continued arguing as they sat down. At the

end of the scene, Douglas would come over and give Damon a hug. Soderbergh then confirmed to me that he planned for the scene to be a oner until the end, at the couch, where he intended coverage for the last couple of lines. **(Note: This is one of the scenes available as a video clip at <http://695quarterly.com>)**

While bringing in food for the party which would be held at the penthouse next door, one of the guys from craft service asked me, "So, how we doing?" I told him we had a three-page scene left to shoot and he replied, "Well, I guess we are not starting the party at nine." I asked him why. Did he think we couldn't finish three pages in an hour and a half? And then I reassured him. "I'm sure we will done in time for the food to stay fresh."

Since the shot would involve a big dolly move throughout the penthouse, the camera guys rehearsed the move a few times while Gerard and I wired our actors. Damon's shirt was made of polyester, but he only had one chain for this scene, so I knew I could make it work. I used a vampire clip and a little piece of moleskin to help lift and isolate the mike from the shirt. Gerard also needed to use a vampire clip on Douglas but, being Liberace, he had a bigger chain. The rehearsal went perfectly. It sounded so great that Gerard and I walked over to Dennis, who was hiding in the hallway behind a statue, and we started high-fiving each other. We were

ecstatic that it was going to work on the wires, knowing full well that there was zero chance of getting the boom in for this wide, constantly moving shot. During our celebration I noticed a discussion going on around Damon, so I walked over to see what was going on. They were adding more gold chains. I knew it had been too easy. After wardrobe had added those extra gold chains, "we" were ready to shoot, but I needed a couple of minutes to find a way to make Damon's wire work as well as it had in the rehearsal when he had only the one chain. The rehearsal had been so good, but now one of chains was right on the mike and I didn't have many options. I moved the mike higher, fitting it between the chains. I then put the vampire clip behind a button, using a white mike and a white clip in the hopes that it wouldn't be seen on the white shirt. It was right on the edge. As Gerard would often say: "We are flirting with disaster." As I was walking along with the dolly, I realized what a great shot it was. The camera dolly was seamlessly following Damon and Douglas through the beautiful penthouse, with its mirrors and large windows. It's another example of the kind of shot that Soderbergh is so good at designing: a shot where he can create dynamic action and allow three pages of dialog to just flow naturally. And all I could think was "We better get it. This is a great shot." It was sounding great, and the whole time I couldn't take my eyes off Damon's shirt, looking for any chance that mike might become visible as he moved. Douglas sounded great; even though his chain moved a little bit, it wasn't on his dialogue. Everything was working. When we cut there was a long beat and Soderbergh said: "That was great. I have it." Douglas and Damon had a little conference. Soderbergh was happy with the

take and so were we. Personally, I didn't want to do it again. It was perfect. It was like tempting fate. They decided to do one more, for protection. The second take was OK, not as good as the first as I could hear a little bit of the chains. It wasn't bad, but not as good as Take One. Unlike many directors who might "chase the dragon" in search of another perfect take, Soderbergh realized he had what he wanted in take one, so we moved on. We did a couple of close-ups for the last lines. And that was it. The three-page scene was done. It was 8:45 p.m. and the party would start on time.

The last scene in the movie was also the last scene we filmed. It involved Douglas flying up to a piano high on a platform where he would sit and sing a song. Since it was a fantasy, there was no handheld mike, unlike in the other performance scenes. He would then stand up from the piano, say good bye, and fly away. This was a complicated scene involving a big dance number, a flying rig, and recording Douglas singing live. On our day off we spent the day rehearsing the scene. It was great to get to see Douglas in his wardrobe in advance. Unlike some of his other performance outfits, this one didn't have a brooch that might hide the mike and yet it couldn't go on the jacket. Douglas would be wearing a flying harness and the chances of the mike picking up clothing noise were too great. We all looked at each other and said, "It has to go in the hair." Going into this project, we had thought that a mike in the hair would be something that we would use a lot, but it never worked out before because Douglas' hair was too short in the back and you could see the cable. For this outfit he had a Dracula-type collar that stood up and would hide the cable for



The sound team from left to right: Gerard Vernice,
Dennis Towns and Javier M. Hernandez

K-Tek Nautilus Suspension Mount*



Now Shipping



K-Tek®
Audio

*Patent Pending

Tel. 760.727.0593 • info@ktekbooms.com
www.ktekbooms.com • Made in the USA

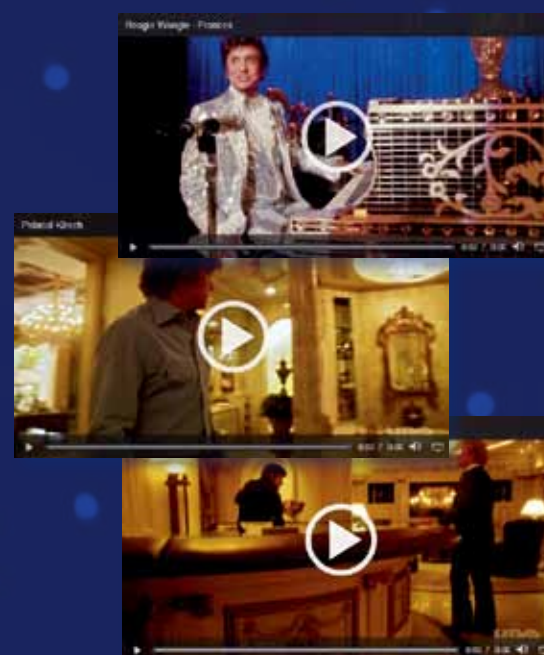
us. Gerard had a quick word with the hair department and they agreed to help us put the mike in Douglas' wig. Having a day to rehearse was a great luxury; it gave us time to spot the problems and work them out without being under the stress of shooting. We had the time to work it out that Gerard would wire the wig and the hair department would help hide the cable. They were out of New York and had the kind of theater experience to do a great job. The mike was hot, Douglas was put in the flying rig and away he went. When he got to the piano and started singing, I was so relieved that it not only worked but it sounded great. It had to work. There would be no adjusting the wire or getting a boom in and a plant mike just wouldn't work. We had tried to use a plant mike in the piano, but it was too noisy and it was picking up the "clink" of piano keys being pressed.

It was an emotional day for everybody. It had been a challenging show and the end was near. Would it be Soderbergh's last film? As Douglas soared up into the air, I was able to step back and enjoy the magic of movie-making. I just felt lucky to be a part of this film. Despite the crazy day-to-day problem solving, this was the most fun I've had on a job in a long time. And none of this even mentions shooting in Palm Springs and Las Vegas in weather so hot the cameras had to be wrapped in ice packs. I went home exhausted every night but proud of the work we were able to do.

VIDEO EXCERPTS AVAILABLE

We have video excerpts of several scenes from *Behind the Candelabra* available.

Visit the 695 website at
www.695quarterly.com
to view them.



DENECKE, INC.

HOME OF THE INDUSTRY STANDARD
FOR ELECTRONIC TIME CODE SLATES



DENECKE, INC.

25209 Avenue Tibbitts
Valencia, CA 91355

Phone (661) 607-0206 Fax (661) 257-2236
www.denecke.com Email: info@denecke.com



Wireless Mics - Mixers - Recorders - Boompoles - Communications - And More!

TAI AUDIO



PRODUCTION AUDIO EQUIPMENT FOR BROADCAST, FILM AND VIDEO

(800) - 486 - 6444 (407) - 296 - 9959 TAIAUDIO.COM

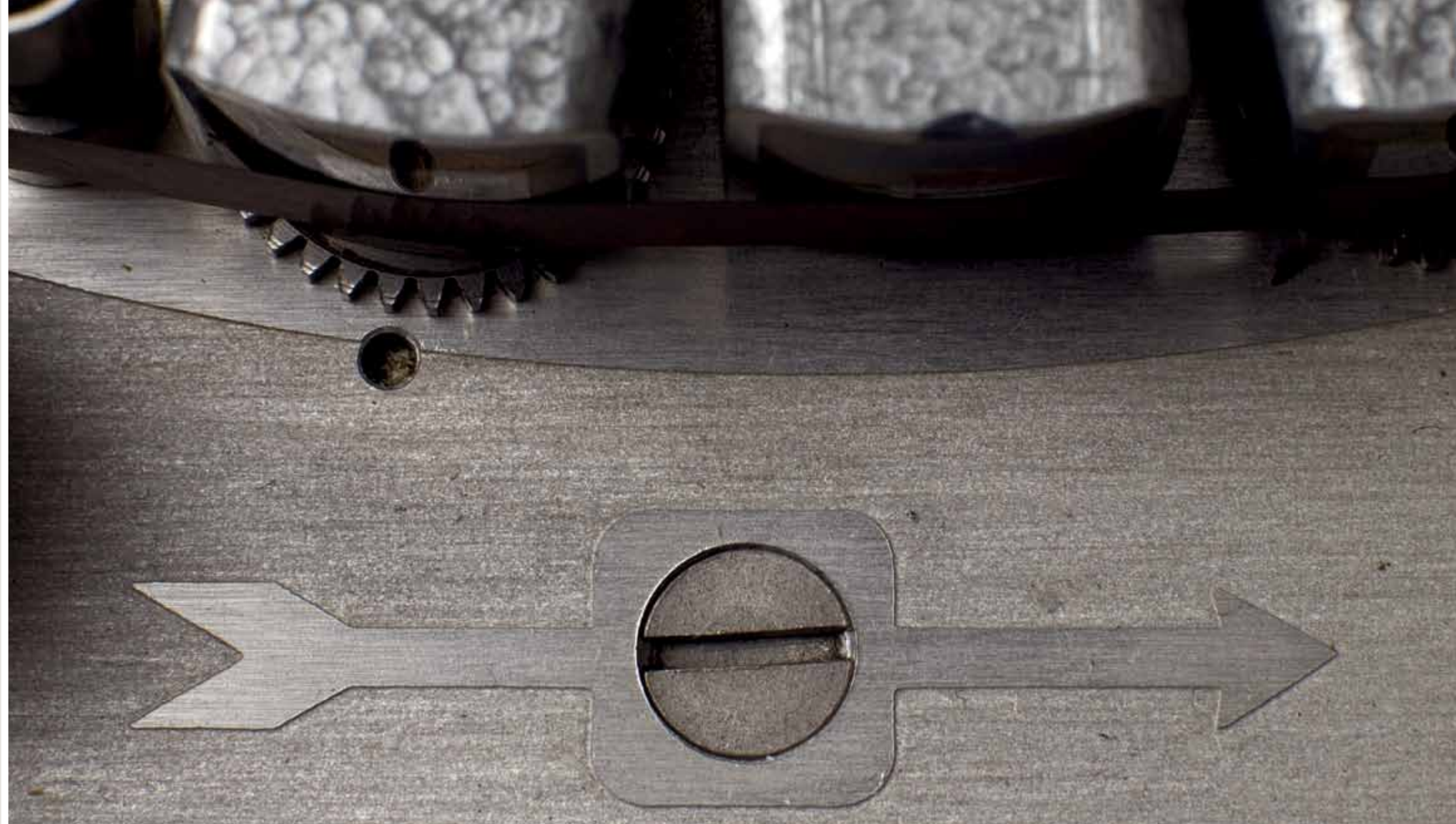
ALZHEIMER'S
DOESN'T JUST
STEAL THE PAST.
IT CAN STEAL
YOUR FUTURE.

Every 71 seconds,
someone develops
Alzheimer's. Think of all
the special moments that
could be taken from you.

Now is the time to ACT.
To learn more go to alz.org

alzheimer's  association





Photos courtesy of the contributors

Reminiscences of Working With a Nagra Recorder

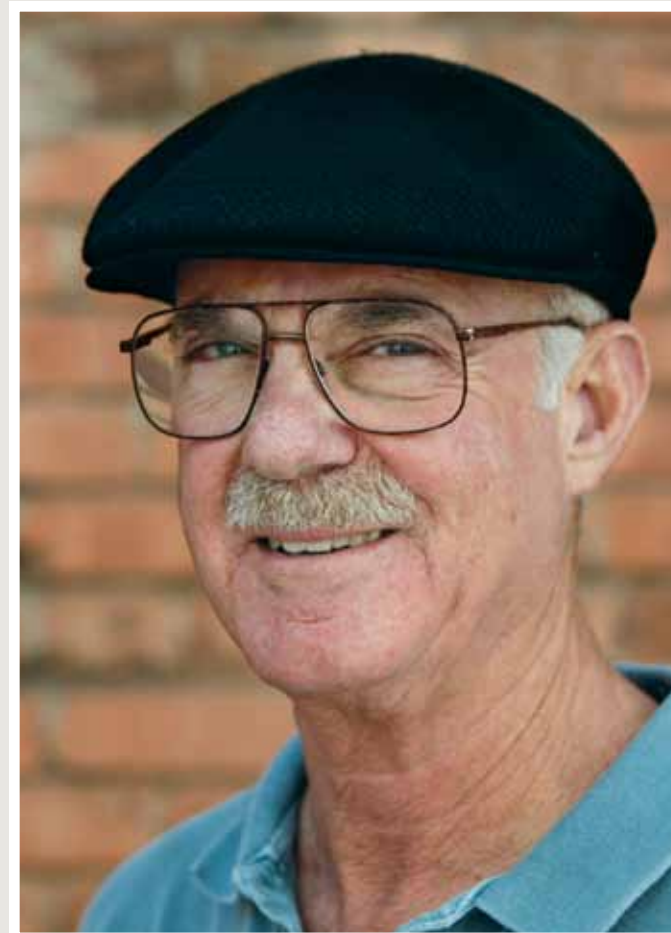
Editors' note: With the invention of the Nagra recorder, Stefan Kudelski made high-quality recordings possible without the need for a truck full of equipment. He enabled location recording in the same way that the substitution of film for glass plates enabled photography. Moreover, his commitment to quality in both design and construction helped define excellence in our profession. In a continuing tribute to his contributions, we are printing accounts of first experiences with the recorder. We'll continue to feature stories of working with the man and his inventions as they become available to us.

Jerry Zelinger:

I was starting to write my experiences with the Nagra and was thinking only of the model III and then it occurred to me that my earliest experience was with the Nagra II. I had just graduated from high school and was working at the new listener-sponsored FM radio station in Los Angeles, KPFK.

I was producing programs for children, among other things, and one day the production manager showed me this portable wind-up tape recorder that was donated to the station. He called it a Nagra. I had never heard of such a thing ... made in Switzerland.

It certainly beat an Ampex 600 with a very long extension cord. He asked me if I could use it for any of my programs. After thinking about it for a couple of days, I came up with a concept for a man-on-the-street radio program I titled *Street Thoughts* (not a children's program). At the time, man on the street or M-O-S (not to be confused with "mit-out-sound") shows were a question by an interviewer and then the answer by whomever and then the question repeated and then an answer. My show was to be the "big question" and then



“ We wanted to capture the incredible sound the dragster makes as it accelerates when you're sitting in it. No wireless mikes could do the job (not then), so I put the Nagra in the nose of the dragster and used an Altec 21-BR-180 high-level condenser mike. ”

a montage of answers occasionally inserting the question re-phrased. It was only 5-10 minutes long but took hours cutting and splicing. Boy, would Pro Tools have helped then.

That Nagra II served us well. It had great sound quality and the spring never failed me.

One of my first experiences with a Nagra III was back in 1965. I didn't own one yet but I had a friend, Flynt Ranney, owner of Spectra-Sound Recording Studios who did, and he was generous to loan it to me when I started out making films with my friend Bob Abel. I was making a little documentary with Bob about Christmas in Los Angeles.

We were shooting a Christmas Mass at the Greek Orthodox Church in downtown L.A. and for some odd reason, I had to rewind the roll of tape. I had my earphones on and didn't realize that I was rewinding with the speaker on. Parishioners around me were smiling and nodding at me (which I thought "how nice") but I was unaware until I took my earphones off that everyone around me could hear the "chipmunks." I turned red with embarrassment and immediately turned off the speaker.

On another early Nagra outing, I was making another film with Bob Abel about drag racing called *Seven Second Love Affair*. We were at Lions Drag Strip in Long Beach and we wanted to capture the incredible sound the dragster makes as it accelerates when you're sitting in it. No wireless mikes could do the job (not then), so I put the Nagra in the nose of the dragster and used an Altec 21-BR-180 high-level condenser mike capable of the 150 db sound levels (I had to build a battery power supply for the mike). The dragster roared out of the starting line and we all prayed that it didn't crash or blow up (We didn't have the \$1,800 to replace the Nagra).

I still remember that sound like a rocket and then the parachute is released and just silence and the sound of the tires on the gravel.

Obviously, I didn't tell Flynt about putting his Nagra in such a precarious situation. And I still have the recording.

I eventually bought a brand-new Nagra III from Ron Cogswell at Ryder Sound. I do remember that I had to put something like \$200 for a down payment and that it was several months before it arrived. Ron said not to worry; if I didn't want it when it arrived, someone else would be standing in line to buy it.

It served me well on a lot of documentaries, commercials, TV shows, some features and even some music records.

I still have it.

Kirk Francis:

It was late 1968 and I had been working for about nine months at a big L.A. ad agency, running their small recording studio—voiceovers, radio spots, etc., on big old Ampex 351 ¼" recorders. I had no real idea what I was doing but, compared to what those ad agency folks knew, I was a damned genius—some things never change. Anyway, I quickly grew tired of that and began looking for other gigs. I recorded a few bad rock and roll bands at various studios around Hollywood, but even at that young age, quickly burned out on the late nights and long hours spent indoors. Someone suggested that I get into movie sound—often done in the daytime and outdoors, every shot being different, and the pay wasn't too bad either. Before I knew it, a trusting fellow from New York named Jim Datri handed me an elegant-looking metal box called a Nagra III, a converted Bolex mono-pod with a Sennheiser 404 on the small end plugged into a KAT-11 preamp, and a set of Beyer headphones which seemed to weigh about 13 pounds. To my studio-inured eyes, the whole rig looked like some sort of arcane scientific testing apparatus.

Suddenly, I was in charge of recording sound for a motocross documentary, lugging the thing over hill and dale someplace in the depths of Orange County—and tethered to a 16mm Arri S by a sync cable, like the ass-end of a donkey at a costume ball—as dirt bikes roared around us menacingly. Good thing I was only 21 years old...

“ A trusting fellow from New York named Jim Datri handed me an elegant-looking metal box called a Nagra III, a converted Bolex mono-pod with a Sennheiser 404 on the small end plugged into a KAT-11 preamp, and a set of Beyer headphones which seemed to weigh about 13 pounds. To my studio-inured eyes, the whole rig looked like some sort of arcane scientific testing apparatus. ”

I still love those old recorders, in no small measure because they remind me of what the job I have been doing ever since used to be but sadly isn't anymore: The crew would assemble, the director would actually make a plan, and then we'd all shoot it—usually in well under 10 hours (!). The sound crew's task in this process was to create, as best we could, a one-track representation of what it all sounded like. A big day might involve three mikes, as radio mikes were yet to be "perfected" and the idea of shooting both a wide and a tight shot at the same time was considered to be very bad manners. Now, we have got to the point where our job is less like that of a framing carpenter and more like that of a clearcut logger.

The Nagra III, IVL, and then the IV-S, were the rocks upon which our livelihoods were built. We depended upon them, and they always delivered. In my eyes they remain to this day iconic, soulful works of practical art.





She sells sea food by the side walk

How I Spent My Summer Vacation 2012

by Jim Tanenbaum CAS

In 2010 and 2011, I spent autumn in Beijing, China, at the BIRTV (Beijing International Radio and TeleVision) trade show, courtesy of John and Nina Coffey and some of the companies they represent. I was looking forward to going back again in 2012, but alas, it was not to be. Probably because of my telling all and sundry what a great time I had before, the owner of one of the companies that defray my expenses decided to go himself instead of sending me.

Photos courtesy of Jim Tanenbaum

Of course, I was not happy about this turn of events, as I love traveling, especially when someone else foots the bill. To me, the most interesting aspect of being in another country is the people there. Second is the food, and a distant third are the museums, palaces, and all the other touristy stuff. I do go to see those places, but they're at the bottom of the list. However, I was looking forward to seeing the Great Wall this time.

My disappointment was short-lived, however. Soundman Steve Miller was looking for a replacement to take over his teaching position in Viet Nam, and Laurence Abrams (who creates the great diagrams for my 695 *Quarterly* articles) recommended me. The client was VTV (Vietnam TV), the government-run national TV network. The rest, as they say, is *pho* (Vietnamese rice-flour noodles, pronounced more like "fuh" than "foe" or "poe").

My travels and adventures are far too extensive to fit in the print version of the *Quarterly*, so you will have to access the online issue (at www.695quarterly.com) to find out what happened when I asked for a "hot dog" in Viet Nam or my attempt to climb the "Stairway to Heaven" to see the Buddha.



Welcome to Ho Chi Minh City, Viet Nam

Here are a few brief excerpts:

1. The wrap party for my Da Nang class was held at a local restaurant. When I arrived, all the students were there, seated at a long table. I was greeted by a large poster with my picture, and my name spelled correctly (unlike China, where a large red banner read "James Tanen Baum" and my exhibitor's badge had yet another misspelling).

This dinner lasted much longer than the one in Ho Chi Minh City, with courses separated by just enough time that I was never sure if there would be another one.



Farewell speech number 2

Finally, the meal was over, but I wasn't taken back to my hotel. Oh no, now there was going to be a "Karaoke Party." My protests that I only worked "behind the microphone" were to no avail. The karaoke unit did have songs with English lyrics, but the remote control was malfunctioning, and even with repeated banging by the operator, it failed to produce any songs I was even remotely familiar with. I had to make do with an *a cappella* rendition of...



I guess I'm not going to give up my day job to work in front of the mike.

2. My teaching style was "foreign" to the students in several ways. I use elements of Zen in teaching, and also real-world examples to aid in understanding what would otherwise be sterile academic concepts.

"Imagine you are at the beach, and the tide is coming in. If you stick a surfboard in the sand and stand behind it, will your feet get wet? Of course they will, because the water will simply wash around the narrow obstacle, just like low-frequency sound will. And when the waves crash against the board, they will knock it down even if you try to hold it upright, just as low-frequency



If I shoot myself in the ear, will I hear the sound before my brain is scrambled?

sounds will push and pull on a flimsy wall to pass through it. (Actually, the original sound waves will be stopped by the wall, and new ones generated on the other side, but you get the idea.)

“Now imagine that kids are throwing rocks at you. Will the surfboard protect you if you hide behind it? Yes, because it can easily stop the small rocks, which cannot go around it, just as the small high-frequency sound waves are blocked. And you can hold the board upright when the rocks hit it, just as even a lightweight wall will stop high-pitched sounds.

“Another point: imagine there’s a small hole in the surfboard—a rock can pass through without losing any of its energy, but only a small amount of the water in a wave can get through. A large amount of high-frequency noise can enter through a small opening, but only a small amount of low frequency can get in, providing the wall is rigid enough to prevent flexing.”

This not only teaches about acoustic shadows, but also gives the students the meta-knowledge to handle any specific noise infiltration problems I haven’t mentioned in class, when they are out shooting in a practical location.

3. Sunday was my last day in Viet Nam. I chose to walk south from my hotel, rather than north as I had the Sunday before. I wanted to check out the large lake near the hotel, and the interesting bridge and island temple.

On the way there, I stopped at a small park with a large statue. There are many of these scattered throughout Ha Noi and other cities. While I was taking pictures, a young woman approached me with large sack of what had to be tourist merchandise. I motioned her away, but she was persistent. She thrust a “Viet Nam” cap at me and waved it. “How much?” I asked automatically.

“150,000 dong.” The dong is the Vietnamese monetary unit, equal to 1/20,000 of a U.S. dollar, so the cap would cost me \$7.50.

“That’s too much. No thank you.” I went back to my picture taking.

She was not to be gotten rid of that easily. I should never have spoken English. Usually I speak gibberish (“*bohq pretzam etza eesh*”), because these peddlers know a great many languages well enough to be a nuisance. But I was distracted watching kids on skateboards with only a single wheel fore and aft, and spoke without thinking.

(Maybe they have these two-wheelers in Los Angeles and I never noticed.) She removed other colors of caps from her bag. I had seen them in stores and from other street vendors, and the going price was \$5 American ... after you haggled them down from \$20.

“How much you give?” Never, never, speak a recognizable tongue to a street vendor.

“50,000 (\$2.50).”

“Too little. You give me 100,000.” She opened and closed the cap’s Velcro strap to demonstrate this valuable feature.

“No, 50 or nothing.” I put my camera away and turned to leave.

“What color you want?”

I picked out a red one, checked to see if the seams were good, and stuck it in my (very large) pants pocket. I deliberately paid her with small bills, which I keep in a separate place from the big ones like 200,000s or 500,000s.

Never, never, never buy something from a street peddler. She held out the remaining caps.

“You buy more.” It was not a question.

“No, I have only one head.” She didn’t get the joke. She put the caps back and drew out a stack of guidebooks for various Vietnamese cities. In English, but I’m sure her sack held copies in all the major languages. But even at a distance I could see they were bootleg photocopies. I spread my hands out. “No thank you.” Postcards and picture books were next.

I gave up and walked away. She followed me for a quarter block, calling out “CD ... DVD ... SIM Card,” then went back to her spot in the park, like a spider in the center of its web.

Editors’ note: Visit www.695quarterly.com for Jim’s complete, lavishly illustrated 150-page journal, detailing his encounters with poltergeists in two of the three hotels, and the novel recording techniques invented by a Vietnamese videographer which Jim has not yet dared to try.



A Chinese chess-laying fairy in the hills overlooking Da Nang, Viet Nam

A Boom

and a Barbecue

by Laurence B. Abrams

The Fisher microphone booms that we use in production today are the evolution of a design first manufactured by James L. Fisher in 1951, when he was working in the shop at Republic Studios in Studio City.

The studios needed microphone booms that could hold the heavier mikes in use at that time and that would also permit the operator to swing and extend the arm and cue the mike as needed. These studio booms used a system of sliding weights to keep the boom arm balanced as it was extended or retracted to follow action. Mole-Richardson and several of the sound shops at the motion picture studios, such as Paramount and 20th Century Fox and Republic, had each developed their own proprietary studio booms. Thinking he could do better, Mr. Fisher began working on his own design in his spare time and came up with a boom that turned out to be lighter and more functional than the competition.

So successful was his design that it is the only one to survive that era ... and after evolving somewhat since then, it is the only major studio boom in use today.

After a long career developing and manufacturing sound and camera booms, Mr. Fisher passed away in 2005. But more than 60 years after its introduction, his booms are still in use today and were on display at Fisher’s annual **Open House and BBQ Lunch**, held this year on May 18. Now in its eighth year, this all-day free event was conducted at the Fisher facility in Burbank and featured product displays from a variety of camera, grip and lighting equipment manufacturers along with Fisher’s complete product line, including of course, the full selection of Fisher microphone booms.

As in the past, Local 695 Microphone Boom Operators Andy Rovins and Laurence Abrams were on hand to demonstrate the 23-foot Model 7 boom arm and Model 6E base. Lots of Local 695 members came by during the day to chat, share production stories, do a little networking, and jump up on the boom to give it a quick run.



The incredible "Boom Room" at J.L. Fisher's Burbank facility.



Local 695 Boom Operator Andy Rovins spent the day giving demos and offering instruction in the operation of the Fisher boom.



For a look at the state of the art in studio microphone booms at the time that Mr. Fisher was developing his design, see the **Fall 2012 issue of 695 Quarterly**, which contains an article on this subject reprinted from a 1953 edition of a Local 695 publication. That reprint is also available online at www.695quarterly.com/4-4/4-4-november-1953-microphone-booms



Local 695 Sound Mixer Jim Tanenbaum learns a thing or two from Jimmy Fisher, son of the late James L. Fisher and president of J.L. Fisher, Inc.



Local 695 Boom Operator Keith Birchfiel stopped by the booth to offer some tips.

Some of the folks who stopped by were experienced Fisher boom ops from way back and some were seeing it for the first time. Plenty of camera operators and grips and electricians came by, as well, and got a chance to try out the boom for themselves and gain some new insight into what we do. More often than not, they'd jump down and say something like "Hey, this isn't as easy as it looks!"

The company's current president, Jim Fisher, son of the boom's designer, offered guided tours of the facility and machine shop. Fisher sales reps Frank Kaye and Cary Clayton were there to answer questions ... and there was plenty to eat and drink, with food trucks and BBQ grills serving burgers and dogs, chicken and steaks, and our personal favorite ... BBQ pizzas.

If you missed it, watch for next year's announcement and when you're there, be sure to stop by to say hello. If you still need to learn how to use the Fisher boom, be sure to take advantage of Local 695's unique **Fisher Microphone Boom: One-on-One Intensive** training program. To sign up for a personal training session, see www.695.com/mbr/edu-fbt.php for details.



the MOST AWESOME 50 days of AUDIO GEAR giveaways EVER

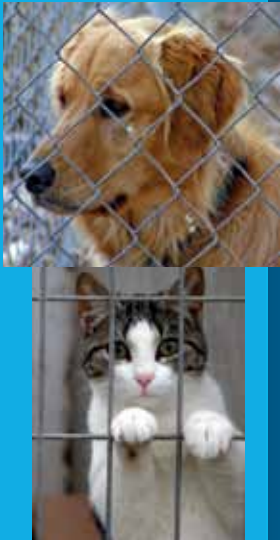
To celebrate the relaunch of our online store, we are giving away what quite possibly could be the most awesome, jaw-dropping, have-to-do-a-double-take group of prizes...especially if you're a pro audio junkie. For the skeptics, see the prize list. For the believers ENTER NOW! You can do both at:

www.locationsound.com

NOTE: The prize giveaway changes DAILY. So go to www.locationsound.com everyday to see which cool gear we have lined up next. Enter up to 3x per day. If you win, go ahead and do your happy dance...the prize "loot" guarantees 50 unique happy dances.

No subscription or purchase necessary. Giveaway entries accepted from 12:00 PM PST on June 21, 2013 thru 11:59 PM PST on September 23, 2013. Giveaway is open to legal residents of the United States, excluding residents of Florida, New York, Puerto Rico and all other U.S. territories. Must be 18 years or older. Void where prohibited. See Official Rules for more details.

10639 Riverside Drive | North Hollywood, CA 91602 | Phone: (818) 980-9891 or (800) 228-4429



What's old to you might mean new life and a second chance for an animal in need.

DONATE YOUR VEHICLE to American Humane Association

Specialists are available 7 days a week to assist you with any questions you have. Donate a car, boat, RV, or other vehicle!

Call our toll free number at **877-7-HUMANE (877-748-6263)**

or Visit us online at www.americanhumane.org

American Humane Association™
The nation's voice for the protection of children & animals





Cinegear Expo

Paramount Studios hosted Cinegear Expo for three days this year from May 31 to June 2. More than 250 companies set up booths along the New York street sets and in half a dozen soundstages.

Although primarily a camera and lighting event, Trew Audio had a booth and Sound Devices was also present to show their recorders and their new Pix 220(i) and 240(i) audio/video recorders.

There were also many companies whose products are useful for professional sound and video techs. They included Filmtools (tools and accessories), G-Technology and SanDisk (hard drives and digital storage). IDX (batteries), Insurance West and Insure My Equipment.com, Marshall Electronics and Nebtek (video monitors), Packair Airfreight and Global Express (cargo expediting), Studio Carts and Innovative (equipment carts).

Exhibitors of interest to people involved in video assist and data asset management included AJA Video Systems, BlackMagic Design, Codex, EVS and Light Iron.

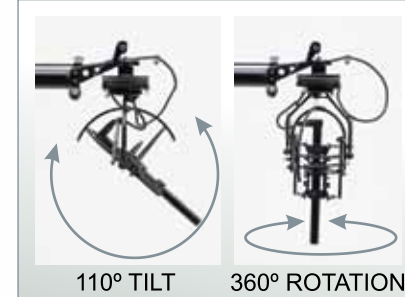


J.L.Fisher

Motion Picture & Television Equipment

BOOMS

MICROPHONE
TILT HANGER



MODEL 7 BOOM

"J.L. Fisher™ products are proudly made in the U.S.A."

MODEL 2 BOOM

BASES

MODEL 6E BASE

MODEL 3 BASE

FULL 360° ROTATION

NEW TILT BRAKE



J.L. Fisher™, Inc. 1000 Isabel Street, Burbank, CA 91506 U.S.A.

Tel: (818) 846-8366 Fax: (818) 846-8699

Web: www.jlfisher.com e-mail: info@jlfisher.com

J.L. Fisher™, GmbH Emil-Hoffmann-Str. 55-59 50996 Köln, Germany

Tel: +49 2236 3922 0 Fax: +49 2236 3922 12

Web: www.jlfisher.de e-mail: info@jlfisher.de

AUDIO WITHOUT LIMITS!

The New Nomad Production Audio System with ZaxNet

The Nomad provides an unprecedented level of control and integration that sets a new standard for light weight, low power operation in your sound bag.



FEATURES INCLUDE:

- ★ NeverClip™ 135 dB Dynamic Range Inputs
- ★ 12 Track Audio Recording
- ★ 16 Channel Audio Mixer with Linear Fader Control
- ★ IFB Monitor Transmitter
- ★ Timecode Reader/Generator with RF Distribution System
- ★ Zaxcom Wireless Microphone Remote Control
- ★ Visual Timecode Slate
- ★ Wireless Audio File Delivery System

Zaxcom

www.zaxcom.com

Please note, feature set varies by model.