

WINTER 2016
VOLUME 8 ISSUE 1

695 QUARTERLY

THE OFFICIAL PUBLICATION OF IATSE LOCAL 695



ACADEMY AWARD® NOMINATIONS

INCLUDING

BEST PICTURE

SIMON KINBERG / RIDLEY SCOTT
MICHAEL SCHAEFER / MARK HUFMAN

ACHIEVEMENT IN
SOUND MIXING

PAUL MASSEY, MARK TAYLOR
AND MAC RUTH

ACHIEVEMENT IN
SOUND EDITING

OLIVER TARNEY

6 BAFTA AWARD
NOMINATIONS
INCLUDING
BEST DIRECTOR /
BEST ACTOR / BEST EDITING

BEST PICTURE
PRODUCERS GUILD OF AMERICA
AWARD NOMINEE

BEST DIRECTOR
DIRECTORS GUILD OF AMERICA
AWARD NOMINEE

BEST SCREENPLAY
WRITERS GUILD OF AMERICA
AWARD NOMINEE
(ADAPTED)

BEST EDITING
AMERICAN CINEMA EDITORS
EDDIE AWARD NOMINEE
(DRAMATIC FILM)

WINNER
4 NATIONAL BOARD OF REVIEW AWARDS
TOP FILMS
BEST DIRECTOR / BEST ACTOR
BEST ADAPTED SCREENPLAY

BEST PRODUCTION DESIGN
ART DIRECTORS GUILD
AWARD NOMINEE
(CONTEMPORARY FILM)

BEST COSTUME DESIGN
ART DIRECTORS GUILD
AWARD NOMINEE
(CONTEMPORARY FILM)

BEST VISUAL EFFECTS
VISUAL EFFECTS SOCIETY
AWARD NOMINEE

BEST SOUND MIXING
CINEMA AUDIO SOCIETY
AWARD NOMINEE
(DRAMATIC FILM)

GOLDEN GLOBE® WINNER
BEST MOTION PICTURE
(MUSICAL OR COMEDY)
BEST ACTOR
(MUSICAL OR COMEDY)
MATT DAMON

THE MARTIAN

FOR YOUR CONSIDERATION



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Cover: A montage from *The Hateful Eight*, *The Martian* and *Sicario*

The Hateful Eight; Photo by Andrew Cooper SMPSP
© 2015 The Weinstein Company. All Rights Reserved.
The Martian; Photo by Aidan Monaghan
TM & © 2015 Twentieth Century Fox Film Corporation. All Rights Reserved.
Sicario; Photo by Richard Foreman Jr. SMPSP

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**SALES
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From the Editors



Welcome to this edition of the 695 Quarterly.

It's not only winter, but also Awards Season. Expect downpours of rain, accolades and trophies. As we all know, it takes a large team of talent both above and below the line to make any project entertaining and successful.

The talent and leadership of a department head is dependent on the collective talent and leadership of their crew. It takes teamwork to deliver excellent quality and craftsmanship.

This teamwork is exemplified by three complex and technically challenging motion pictures.

Mac Ruth writes about *The Martian*; Mark Ulano expresses his philosophy in *The Hateful Eight* and William Sarokin tells us about *Sicario*. The common thread here is the respect for the process and the people they work with.

Doc Justice details the respect that manufacturers have for our need for better products to push the technical envelope in "Don't Stand for the Standard!"

We wish you a happy, productive and bountiful 2016.

Fraternally yours,
Richard Lightstone, Eric Pierce,
Mark Ulano



ACADEMY AWARD® NOMINEE
BEST SOUND EDITING
AND
BEST SOUND MIXING

"WE FEEL NOT JUST AMBUSHED BUT SURROUNDED, PERHAPS MOST OF ALL BY THE ASTONISHING SOUND DESIGN, WHICH TRANSFORMS THE MUSIC OF BABBLING BROOKS, RUSTLING TREES, THUNDEROUS HOOFEATS, FALLING BODIES AND ANGUISHED SCREAMS INTO A WILD SYMPHONY OF WOODLAND CHAOS."

- *VARIETY*

FOR YOUR CONSIDERATION
THE REVENANT



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From the President

It's time to make our presence known and understood.

We are the engineering Local, a creative force in Hollywood. We stand shoulder to shoulder with the other creative contributors in the filmmaking community, at the ready to deliver under any conditions.

We are a proud union, committed to the principle of excellence and in this time of awards and recognition for the accomplishments within the entertainment world, it seems we should be stating clearly where we stand.

Each one of us is an ambassador for this group of professionals known as IATSE Local 695. Every day can present an opportunity for us to reinforce and enhance this message. What we bring to the workplace matters. We are needed as collaborators for the work to progress.

We need to communicate this in all of our work relationships and opportunities. Not with swagger or boastfulness, but with commitment, concern and contribution.

We are greater than the sum of our tools as our contribution is about the filmmaking, the storytelling and the project at hand. We're here to serve like any "musician/sideman" might be, intensely devoted to knowing our "instrument" fluent in the language of filmmaking, hungry to "play with good players."

We have a system. Every day, we retrace our steps, practicing to reinforce what we've learned up till now, and build on that foundation by opening our minds to new ways of accomplishing this ancient task of storytelling, for that is our mission, telling the story.

We must be our own best voice to inform and remind those we work with that we are as indispensable to the process as any of our peer contributors. This is not conceit, but merely a statement of fact that is all too often missed in the flurry that is at the heart of making movies and television.

We can remind our colleagues that what we do is profoundly necessary for successful productions to take place. In fact, if we were unable to perform our contributing work on any given day, production could easily grind to a halt; something we, collectively, are absolutely committed to prevent. We do this by being perpetual students of the filmmaking. Soaking up the river of information and new technology constantly flowing toward us, creating training for our members, so we can say with confidence, "bring it." Bring us these new hammers and nails, these constantly evolving tools of creativity that we are so interested in mastering. We must stay nimble and ready to perform in the orchestra.

We must express clearly that we are truly creative partners in the making of entertainment.

Happy New Year to our many friends.

Warm wishes to you all in the year 2016.

Fraternally,
Mark Ulano CAS AMPS
Local 695 President



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6 ACADEMY AWARD® NOMINATIONS

BEST PICTURE

BEST DIRECTOR
TOM MCCARTHY

BEST SUPPORTING ACTOR
MARK RUFFALO

BEST SUPPORTING ACTRESS
RACHEL McADAMS

BEST ORIGINAL SCREENPLAY
JOSH SINGER & TOM MCCARTHY

BEST EDITING
TOM McARDLE



CRITICS' CHOICE AWARDS

— **WINNER** —
BEST PICTURE
OF THE YEAR

BEST ENSEMBLE | BEST ORIGINAL SCREENPLAY

DIRECTORS GUILD OF AMERICA

NOMINEE
BEST DIRECTOR
T O M M c C A R T H Y

"A MASTERPIECE.
IT'S UNDOUBTEDLY THIS GENERATION'S
'ALL THE PRESIDENT'S MEN,'
showing the cinematic greatness that can happen when talented
actors are paired with a story that needs to be told. Not only is it
AN AMAZINGLY CRAFTED MOVIE,
IT'S AN IMPORTANT ONE AS WELL."

USA TODAY, Brian Truitt

ON OVER 175 TOP TEN LISTS

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SPOTLIGHT

SCREEN ACTORS GUILD AWARD®

NOMINEE
BEST ENSEMBLE
BEST SUPPORTING ACTRESS
RACHEL McADAMS

WRITERS GUILD OF AMERICA

NOMINEE
**BEST ORIGINAL
SCREENPLAY**
JOSH SINGER & TOM MCCARTHY

Our Contributors



Doc Justice

Doc Justice is the owner of Audio Justice, Inc., a sound services company, and Halter Technical, LLC, creators of audio products for broadcast and video professionals. He resides in Los Angeles, but will never give up his 215 area code from Philadelphia.



Mac Ruth

Mac Ruth started his career at the University of Texas at Austin, with extended stops in Los Angeles and currently, Budapest, Hungary. Early on in his career, a love of cinema took him from the music side of the business to the film side.



William Sarokin CAS

I started in sound by default in the late '70s while making documentaries. I had many friends who were camera people but had no sound connections, so I bought an 815 and an Arrivox Tandberg and started recording myself. I proved a better mixer than documentarian so that's what stuck. Today, I'm a film/TV mixer and a proud member of IATSE Locals 52 and 480 and the Cinema Audio Society.



Mark Ulano CAS AMPS

Mark Ulano has been recording sound for film professionally since 1976. Mark has more than 140 film and television credits.

Photos courtesy of the respective contributors.

695 QUARTERLY

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

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and L.A. Central Labor Council

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SENIOR ADMINISTRATIVE ASSISTANT Cindy Vivar

ACCOUNTING Nikki Riordan

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5 ACADEMY AWARD® NOMINATIONS

BEST FILM EDITING • BEST SOUND MIXING • BEST SOUND EDITING
BEST VISUAL EFFECTS • BEST ORIGINAL SCORE

BAFTA AWARD NOMINEE | SOUND

FOR YOUR CONSIDERATION

BEST SOUND MIXING

Re-Recording Mixers

Andy Nelson • Christopher Scarabosio

Sound Mixer

Stuart Wilson

BEST SOUND EDITING

Supervising Sound Editors

Matthew Wood • David Acord

STAR
THE FORCE AWAKENS
WARS

From the Business Representative

We lost one of our champions

On December 27, 2015, the Labor community lost one of our champions, Haskell Wexler. Haskell had an extraordinary career as a Director of Photography, Producer and Director. Haskell received many awards during his career including an Oscar for his work on *Who's Afraid of Virginia Woolf?* and *Bound for Glory*. My hope is that you will also remember him as a fighter for the rights for all working men and women. Haskell didn't care what

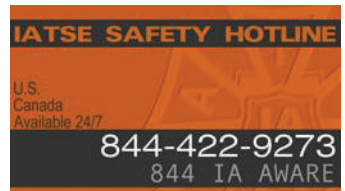


you thought of him and whose feathers he had to ruffle to stand up for the crew. Each time I met with Haskell, the topic was never about him or the shows he worked on, it was always about the productions that worked long hours and the safety of the crew. Haskell was well known for his tenacity on this issue and was a co-founder of the organization *12 On 12 Off* (<http://12on12off.weebly.com/>). The goal of this group is to have no workday longer than twelve hours and at no time does a crew member get less than a 12-hour turnaround. Haskell produced a documentary called *Who Needs Sleep?* that details the risk to your health when you're exposed to long hours over the length of your career.



At our Executive Board meeting in January, I asked President Mark Ulano to form a Local 695 Safety Committee to continue Haskell's fight for safe working conditions. There is no better person to chair this committee than Jeff Wexler. Jeff accepted the position to continue the work his father began years ago.

Call the
IATSE
24-hour
toll-free
safety
hotline



if you experience unsafe working conditions on production. If you are injured on production, call the Local to report your injury so we can assist you with workmen's comp issues and to help with your transition back to work.

In solidarity,

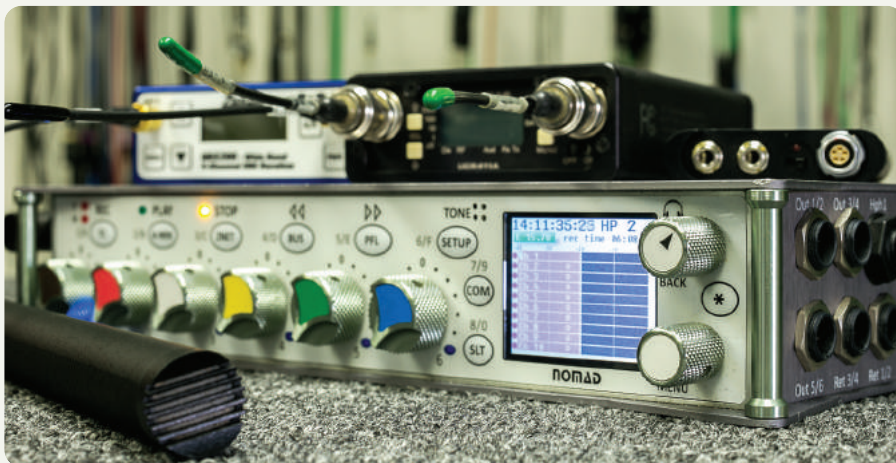
Scott Bernard
Business Representative



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6 ACADEMY AWARD® NOMINATIONS INCLUDING BEST PICTURE

BEST SUPPORTING ACTOR MARK RYLANCE • BEST ORIGINAL SCORE THOMAS NEWMAN
ORIGINAL SCREENPLAY MATT CHARMAN AND ETHAN COEN & JOEL COEN

9 BAFTA AWARDS NOMINATIONS INCLUDING
BEST PICTURE
BEST SUPPORTING ACTOR • DIRECTOR • ORIGINAL SCREENPLAY

PRODUCERS GUILD OF AMERICA
NOMINEE
BEST PICTURE
STEVEN SPIELBERG | MARC PLATT | KRISTIE MACOSKO KRIEGER

WRITERS GUILD OF AMERICA
NOMINEE
BEST ORIGINAL SCREENPLAY
MATT CHARMAN | ETHAN COEN & JOEL COEN

AMERICAN SOCIETY OF CINEMATOGRAPHERS
NOMINEE
BEST CINEMATOGRAPHY
JANUSZ KAMINSKI

ART DIRECTORS GUILD
NOMINEE
BEST PRODUCTION DESIGN
ADAM STOCKHAUSEN

WINNER
THE NEW YORK TIMES
TOP TEN FILM OF THE YEAR

WINNER
AMERICAN FILM INSTITUTE
TOP TEN FILM OF THE YEAR

WINNER
NATIONAL BOARD OF REVIEW
TOP TEN FILM OF THE YEAR

WINNER
LOS ANGELES TIMES
TOP TEN FILM OF THE YEAR

FOR YOUR CONSIDERATION
BEST SOUND MIXING

PRODUCTION SOUND MIXER DREW KUNIN
RE-RECORDING MIXERS ANDY NELSON | GARY RYDSTROM

BRIDGE OF SPIES

NEWS & ANNOUNCEMENTS

Training: Digital Asset Management & Syncing

Video Engineers ... improve existing skills and stay in touch with evolving technologies. Watch your email and the Local 695 website for details about more training sessions for Digital Asset Management and on-set syncing of sound and picture. Class size is small in order to have lots of interaction and hands-on time so be sure to sign up early once the classes have been announced.

Local 695 Office Gets Makeover

The Local's office is in the final stages of being updated with a brand-new look. Crews are finishing up painting, installing new flooring, cabinets and furniture. The new brighter, open and organized look is more welcoming, and is done in a modern/mid-century modern style, according to Building Committee Chair Peggy Names.

Peggy, along with the help of Executive Assistant/Membership Services Coordinator Linda Skinner, have been working hard, providing direction to the project and keeping it on track.

Existing filing and storage cabinets have been refinished and reconfigured. Areas of the building have been opened up and redesigned for better efficiency, and previously unused areas were cleaned out and utilized. The building will be a businesslike and welcoming environment for the membership and visitors.

Look for invitations to an open house within the next couple of months.

Holiday Brunch & Brews

About 140 sound and video professionals got together at Golden Road Brewing in Glendale on December 13 for a holiday mixer. Organized by Social Media & Events Committee members Chris Howland, Devendra Cleary and Steve Morantz, the event featured the fine food and beverages from Golden Road, and many prizes from around a dozen manufacturers were raffled off. The next mixer is planned for February 21 at Bunker Hill Bar & Grill, across the street from the Biltmore Hotel.



Young Workers Committee Hosts December Hike

An afternoon hike to Eagle Rock in Topanga Canyon was hosted by the Local 695 Young Workers Committee on December 12. About a dozen members attended the 7½-mile hike, which finished with a raffle for prizes donated by local vendors.

The Committee was formed as a community building tool and to integrate new members into Local 695. Watch your email inbox for more events.

More Organizing

Local 695 continues to be on the forefront of organizing productions, according to 695 Field Representative Joe Aredas.

Among the recently organized productions are commercials for Hasbro, Copperpoint, Mitsubishi, Unit 9, AT&T and Samsung, the reality show *American Grit* and the features *True to the Game* and *The Men*.

If you're on a non-union production, call a Local 695 rep to discuss the situation. Remember to always fill out an online job report, union or non-union.



Local 695 new member Kelly Wright, Rep Joe Aredas, Sound Mixer Andrew Bollas, President Mark Ulano and VTR Carlos Patzi pose for a photo after securing a contract on a Samsung commercial.

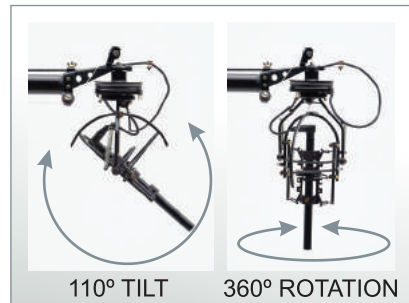
Save the Date! The next General Membership Meeting is scheduled for **10 a.m. on Saturday, April 16, 2016**, at the Local 80 Stage, 2520 W. Olive Avenue in Burbank.

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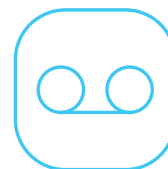
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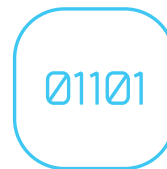
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LOCAL 695

HONORS THE
ART OF PRODUCTION SOUND
THROUGH THE SUCCESS
OF ALL AWARD NOMINEES

CAS AWARD NOMINEES

MOTION PICTURES: LIVE ACTION



Bridge of Spies

Drew Kunin, Andy Nelson CAS,
Gary Roger Rydstrom CAS, Thomas
Vicari CAS, Bobby Johanson CAS,
Chris Manning
Production Sound Team: Michael H.
Scott, Jeanne Gilliland, Benjamin Dunker,
Mark Goodermote, **Michael Primmer**,
Jason Stasium



The Hateful Eight

Mark Ulano CAS AMPS, Michael
Minkler CAS, Chris Minkler, Fabio
Venturi, Nerses Gezalyan
Production Sound Team: Tom Hartig,
Patrick Martens, Mitchell Gebhard



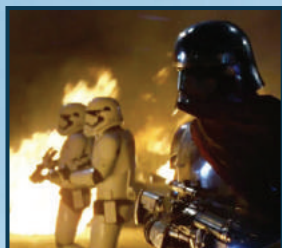
Mad Max: Fury Road

Ben Osmo, Chris Jenkins, Gregg Rudloff,
Thomas J. O'Connell, Ryan Squires
Production Sound Team: Mark J.
Wasiutak, Brendan John Allen, Oliver
Machin, Thabo Singheni, Derek Manvelt,
Ian Arrow, Sam Sergi, Mathew Ndara,
Shanti Burne, Paradox Delilah, Gareth
Evans, Sam Davies



The Revenant

Chris Duesterdiek, Jon Taylor CAS,
Frank Montaño, Randy Thom CAS,
Conrad Hensel, Michael Miller CAS,
Geordy Sincavage
Production Sound Team: Charles
O'Shea, Candice Todesco, **Jose Antonio
Garcia**, Jonathan Fuh, Alex Altman



Star Wars: The Force Awakens

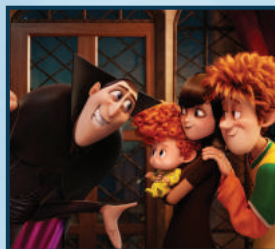
Stuart Wilson AMPS, Andy Nelson CAS,
Chris Scarabosio, **Shawn Murphy**,
Charleen Steeves, Chris Manning
Production Sound Team: Orin Beaton,
Thomas Fennell, David Giles, Tim White,
Nick Gillett

MOTION PICTURES: ANIMATED



The Good Dinosaur

Vince Caro, Tom Johnson,
Michael Semanick, Brad Haehnel,
Kyle Rochlin



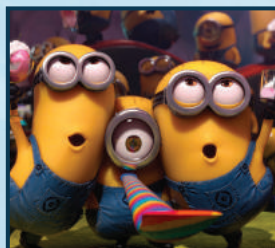
Hotel Transylvania 2

Howard London CAS, Michael
Semanick, Tom Johnson, Brad
Haehnel, Randy Singer CAS



Inside Out

Doc Kane, Tom Johnson,
Michael Semanick, Joel Iwataki,
Mary Jo Lang CAS



Minions

Carlos Sotolongo, Gary A. Rizzo CAS,
Chris Scarabosio, **Shawn Murphy**,
Corey Tyler



The Peanuts Movie

Bill Higley, Lora Hirschberg,
Randy Thom CAS, Leff Lefferts,
Casey Stone CAS, Jason Butler

The 52nd Annual CAS Awards Final Five Nominees were announced on Tuesday, January 12, 2016, and the awards ceremony will be held on Saturday, February 20, at the Crystal Ballroom of the Millennium Biltmore Hotel in Los Angeles, California.

CAS AWARD NOMINEES

TELEVISION MOVIE OR MINI-SERIES



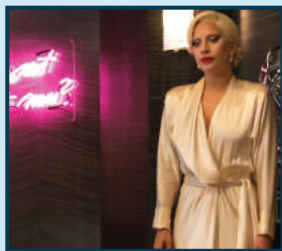
American Crime

Episode 1

Ben Lowry, Rick Norman, Ryan Davis

Production Sound Team:

Misty Conn, Michael Swanner



American Horror Story: Hotel

#501 "Checking In"

Brendan Beebe CAS, Joe Earle CAS, Doug Andham CAS, Judah Getz, John Guentner

Production Sound Team: Michael

"Kriky" Krikorian CAS, Russell H. White, Mike Fredriksz, Erin Paul, Tim O'Malley



American Horror Story: Hotel

"Room Service"

Brendan Beebe CAS, Joe Earle CAS, Vicki Lemar

Production Sound Team: Sam Hamer, Ted Hamer, Tim O'Malley, David Hadder, Sheraton Toyota, K. Jeremy Brill



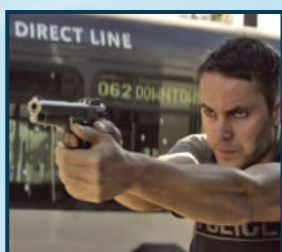
Fargo

Season 2, Episode 5

Michael Playfair CAS, Kirk Lynds, Martin Lee

Production Sound Team:

Robert "Arjay" Joly, Valerie Siu, Mike Markiw, David Brown



True Detective

"Down Will Come" Episode 4

Geoffrey Patterson CAS, Steve Pederson, Daniel J. Leahy, Ron Bedrosian, Shawn Kenelly

Production Sound Team: Jeffrey Humphreys, David Fiske Raymond

TELEVISION SERIES – ONE HOUR



Better Call Saul

"Marco" Episode 110

Phillip W. Palmer CAS, Larry B. Benjamin CAS, Kevin Valentine, Matt Hovland, David Michael Torres

Production Sound Team:

Patrick Martens, Zach Sneesby



Game of Thrones

"Hardhome"

Ronan Hill CAS, Richard Dyer CAS, Onnalee Blank CAS, Mathew Waters CAS, Brett Voss CAS

Production Sound Team: Simon Kerr, Jonny Waite, Daniel McCabe, Bradley Kendrick, Kelly Stewart



Homeland 502

"The Tradition of Hospitality"

Ed Cantú, Nello Torri CAS, Alan M. Decker CAS, Paul Drenning CAS, Shawn Kennelly

Production Sound Team: Hunor Schauschitz, Martin Schmidt, Bertin Moltz, Dominik Leube



House of Cards

"Chapter 27"

Lorenzo Millan, Nathan Nance, Scott Lewis, Corey Tyler

Production Sound Team:

Randy Pease, Chris Jones



The Walking Dead

"First Time Again"

Michael P. Clark CAS, Gary D. Rogers CAS, Daniel J. Hiland CAS, Eric Gotthelf

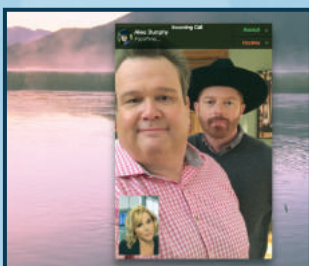
Production Sound Team: Robert K. Maxfield, Dennis T. Sanborn

LOCAL 695

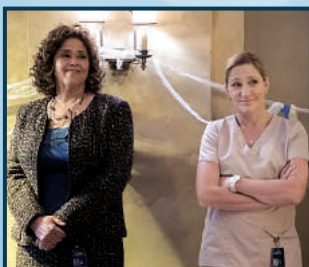
HONORS THE ART OF PRODUCTION SOUND
THROUGH THE SUCCESS OF
ALL AWARD NOMINEES

CAS AWARD NOMINEES

TELEVISION SERIES – HALF-HOUR



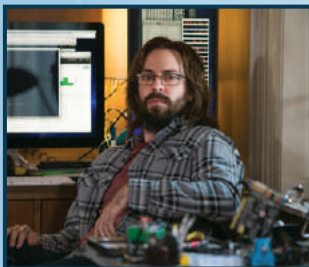
Modern Family
“Connection Lost”
Stephen A. Tibbo CAS, Dean Okrand CAS, Brian R. Harman CAS, David Michael Torres
Production Sound Team: Srdjan Popovic, William Munroe, Peter Hansen, Ken Strain, Corey Woods, Jon Sheridan, John Hays, Noel Espinosa, Brian Wittle, Devendra Cleary, Steven Morrow CAS



Nurse Jackie
#708 “Managed Care”
Jan McLaughlin CAS, Peter Waggoner
Production Sound Team: Brendan Jamieson O'Brien, Joe Origlieri, Jason Stasium



Parks and Recreation
“One Last Ride” Part 1
George A. Flores CAS, John W. Cook II CAS, Bill Freesh CAS
Production Sound Team: Kelly Ambrow, Mitchell Cohn, Valeria Ghiran, Ben Greaves, David McJunkin



Silicon Valley
“Server Space” Episode 13
Benjamin A. Patrick CAS, Elmo Ponsdomenech, Todd Beckett
Production Sound Team: Corey Woods, Chris Diamond



Veep
“Mommy Meyer”
Bill MacPherson, Richard Davey
Production Sound Team: Steve Saada, Travis Groves

TELEVISION NON-FICTION, VARIETY, MUSIC SERIES OR SPECIALS



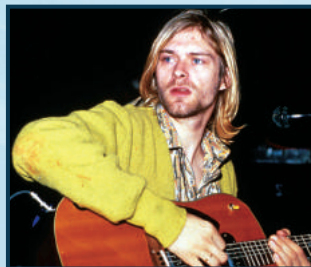
Anthony Bourdain: Parts Unknown “Madagascar”
Benny Mouthon CAS



Deadliest Catch
“Lunatic Fringe”
Bob Bronow CAS



Keith Richards: Under the Influence
Scott R. Lewis, Eddie O'Connor, Michael Emery, Dennis Hamlin
Production Sound Team: Jason Kuppig, Joe Leo, Thomas Morrison, Eddie O'Connor, Erik Whitestone



Cobain: Montage of Heck
Steve Pederson, Cameron Frankley
Production Sound Team: Eric Thomas, Anthony Enns, Devin Golub, Jason Anderson



Live from Lincoln Center
“Danny Elfman’s Music from the Films of Tim Burton”
Ken Hahn CAS, Paul Bevan
Production Sound Team: Lucas “Rico” Corrubia, Kristyn R. Smith, Brian Buno, Bill Pierce, Matt Israel

The Oscar nominees for "Best Sound Mixing" were announced on Thursday, January 14, 2016. The 88th Academy Awards ceremony will be held Sunday, February 28, at the Dolby Theater in Hollywood, California. The ceremony will be broadcast on ABC Television, and in more than 225 countries and territories worldwide.

OSCAR NOMINEES

BEST SOUND MIXING



Bridge of Spies

Drew Kunin, Andy Nelson CAS, Gary Rydstrom CAS

Production Sound Team:

Michael H. Scott, Jeanne Gilliland, Benjamin Dunker, **Mark Goodermote**, **Michael Primmer**, Jason Stasium



Mad Max: Fury Road

Ben Osmo, Chris Jenkins, Gregg Rudloff

Production Sound Team: Mark J. Wasiutak, Brendan John Allen, Oliver Machin, Thabo Singheni, Derek Manvelt, Ian Arrow, Sam Sergi, Mathew Ndara, Shanti Burne, Paradox Delilah, Gareth Evans, Sam Davies



The Martian

Mac Ruth, Paul Massey, Mark Taylor

Production Sound Team: Sam Stella, Bal Varga, György Mihályi, György Mohai, Tamás Székely, György Rajna, Attila Kohári, Bence Németh, Áron Havasi



The Revenant

Chris Duesterdiek, Jon Taylor CAS, Frank A. Montaña, Randy Thom CAS

Production Sound Team:

Charles O'Shea, Candice Todesco, **Jose Antonio Garcia**, **Jonathan Fuh**, Alex Altman



Star Wars: The Force Awakens

Stuart Wilson AMPS, Andy Nelson CAS, Christopher Scarabosio

Production Sound Team: Orin Beaton, Thomas Fennell, David Giles, Tim White, Nick Gillett

The EE British Academy Film Award nominations for "Best Sound" were announced on January 8, 2016. The awards ceremony will be held Sunday, February 14, 2016, at the Royal Opera House, in London, England, and broadcast on BBC One and BBC One HD in the UK.

BAFTA AWARD NOMINEES

BEST SOUND

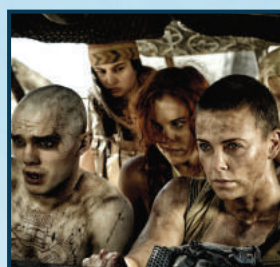


Bridge of Spies

Drew Kunin, Richard Hymas, Andy Nelson CAS, Gary Rydstrom CAS

Production Sound Team:

Michael H. Scott, Jeanne Gilliland, Benjamin Dunker, **Mark Goodermote**, **Michael Primmer**, Jason Stasium



Mad Max: Fury Road

Ben Osmo, Scott Hecker, Chris Jenkins, Mark Mangini, Gregg Rudloff, David White

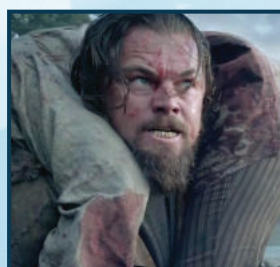
Production Sound Team: Mark J. Wasiutak, Brendan John Allen, Oliver Machin, Thabo Singheni, Derek Manvelt, Ian Arrow, Sam Sergi, Mathew Ndara, Shanti Burne, Paradox Delilah, Gareth Evans, Sam Davies



The Martian

Mac Ruth, Paul Massey, Oliver Tarney AMPS, Mark Taylor

Production Sound Team: Sam Stella, Bal Varga, György Mihályi, György Mohai, Tamás Székely, György Rajna, Attila Kohári, Bence Németh, Áron Havasi

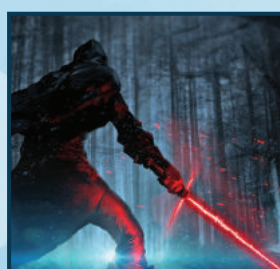


The Revenant

Chris Duesterdiek, Lon Bender, Martin Hernandez, Frank A. Montaña, Jon Taylor CAS, Randy Thom CAS

Production Sound Team:

Charles O'Shea, Candice Todesco, **Jose Antonio Garcia**, **Jonathan Fuh**, Alex Altman



Star Wars: The Force Awakens

Stuart Wilson AMPS, David Acord, Andy Nelson CAS, Christopher Scarabosio, Matthew Wood

Production Sound Team:

Orin Beaton, Thomas Fennell, David Giles, Tim White, Nick Gillett

The Association of Motion Picture Sound Award for "Excellence in Sound for a Feature Film" was announced on January 2, 2016. The winner of the third annual event will be presented on February 8.

AMPS NOMINEES

EXCELLENCE IN SOUND FOR A FEATURE FILM



Bridge of Spies

Drew Kunin, Gary Rydstrom CAS, Andy Nelson CAS

Production Sound Team: Michael H. Scott, Jeanne Gilliland, Benjamin Dunker, **Mark Goodermote**, **Michael Primmer**, Jason Stasium



The Hateful Eight

Mark Ulano CAS AMPS, Wylie Stateman, Michael Minkler CAS

Production Sound Team: **Tom Hartig**, **Patrick Martens**, **Mitchell Gebhard**



The Martian

Mac Ruth, **Oliver Tarney AMPS**, **Paul Massey**

Production Sound Team: **Sam Stella**, **Bal Varga**, **György Mihályi**, **György Mohai**, **Tamás Székely**, **György Rajna**, **Attila Kohári**, **Bence Németh**, **Áron Havasi**



Spectre

Stuart Wilson AMPS, **Per Hallberg**, **Scott Millan CAS**

Production Sound Team: **Orin Beaton**, **Thomas Fennell**, **Tim White**, **Nick Gillett**, **János Csáki Jr.**



Star Wars: The Force Awakens

Stuart Wilson AMPS, **Matthew Wood**, **Andy Nelson CAS**

Production Sound Team: **Orin Beaton**, **Thomas Fennell**, **David Giles**, **Tim White**, **Nick Gillett**

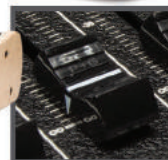
Names in **Bold** are Local 695 members

Take Control.



For a production sound mixer, never has transitioning between over-the-shoulder and cart-based setups been so quick and easy. The new CL-12 linear fader controller, paired with both the 688 mixer/recorder, and SL-6 powering and wireless system, is the perfect union. Ingenious and beautiful - in both form and function - this trio forms an audio powerhouse.

CL-12 *Alaia*™



Penny & Giles Faders



CL-12 NOW SHIPPING!

Learn more at www.sounddevices.com



SOUND  **DEVICES**

Don't Stand for Standards!

by Doc Justice

"A kit with two lavs and a boom is standard."

"It's standard to record to two different media sources."

"A mono scratch track to camera is standard practice."

Just who sets these standards anyway?

For professional sound mixers, social media has become an indispensable tool for networking, for learning about new equipment, new techniques and for job advice. Lately, it has also become a place forum to develop unwritten rules within our own community.

We all benefit from learning the do's and don'ts of work ethics from each other. Unfortunately, the "workflow standards" that get tossed around online do little more than to divide us in choosing sides of an argument. Posting about these types of "standards" often results in belittling those that don't live up to them.

The distinction between standards and common practices is important, particularly for product development. "Common practices have every effect on the products we create," continues Moore. "We have different receivers available. When we are looking at movie and location guys, how they use it in a bag or on a cart; that affects the design. For example, when we designed the LR receiver, that was designed for the DSLR.

"It's a challenge to try to design a product to appeal to as many people as possible. If you make a product too broad, then you fail to serve anyone and you end up with a product that doesn't fit anywhere. When we designed the LR, we really did have specifically the DSLR miniature requirement in mind. That's what drove it. We couldn't put an LCD on top of the unit since other things had to go there. That goes against a bag setup, but we have bag units. You make it specific to a task, and let people adapt. Don't compromise it too much. It's a juggling act, it really is."



Sound Devices 688 with SL-6 via SuperSlot

Even the manufacturers that design the equipment have their own guidelines on "standards."

"From a manufacturing point of view, when we say standards, what we're looking at, is something that has been established by a committee," says Gordon Moore, President of Lectrosonics. "What we're talking about here are common practices."



Lectrosonics LR receiver

Sound Devices President Paul Isaacs has other thoughts on product development. “Personally, it’s not about creating standards for the sake of standards. A standard is created to serve a purpose. What Sound Devices is always striving for is to always make our customers’ lives easier, to make the workflows smoother, more efficient, and to make them more effective as sound mixers and cinematographers. It’s not so much the standard that guides things; the standard is a result of our desire to improve the working lives of our clients. SuperSlot comes from that desire.”

SuperSlot is a new standard developed by Sound Devices, with input from several other manufacturers. “SuperSlot evolved from a mounting standard that existed earlier, called UniSlot, a 25-pin, defined connector that Panasonic and Ikegami came up with so you could mount receivers on a camera and send audio wirelessly. UniSlot was developed to make it easier with one simple connector. We wanted to use something similar for the mixer/recorder in the bag, so that we could eliminate cables and the amount of cable spaghetti in bag.

“If the wireless manufacturers weren’t on board with it, there was no point in going down that path. We got in contact with Sennheiser, Lectrosonics, Wisyscom and Audio Limited to get their thoughts. We worked with them so that everybody was happy.

“We’re all for standards at Sound Devices. We’re not at all for proprietary protocols, but open standards. We very much want to open up design options so that any manufacturer can work with our products, like the 6-Series recorders.”



Sound Devices CL-12

“I hate the term ‘closed-system,’” continues Sanders. “I think we are anything but a closed system. Zaxcom has a unique system, due to the fact that there is nothing on the market for it to be compatible with. We feel strongly about Zaxnet’s benefits.”

It is no surprise that the manufacturers who make sound equipment have different philosophies in product development. Competition between them helps drive innovation, yet satisfying the needs and wants of their customers remains the most important motivation.

Moore of Lectrosonics says, “We do a lot of market research, people don’t realize how much we talk to the guys in the field. When we are introducing a product, IATSE members are our core customers. We know them well and have personal relationships with them. We’ll go to an event and invite people to bring their thoughts. You can’t believe how many meetings we hold internally before green-lighting a new product. When we bring out a new product, it’s because we talked to a lot of people. We’re looking for the BEST of everything, but you can’t include everybody’s idea of what’s best.

“That’s why you get different products that do different things. That’s why we have so many variants on transmitters. All of these are variations on a theme trying to meet the different needs of the market.

“We look at common practice of using a Lemo connector in certain environments. The theater environment uses the Lemo connector a lot. For our transmitters, we picked the Switchcraft 5-pin product based on durability. We found that the TA5-Series connector was more robust and survived destruction testing opposed to the Lemo.

“This was done way back in 1987. We standardized our design based on that because, in our book, it was a more reliable, tougher connector.



TRXLA2

Zaxcom is another manufacturer that has helped to develop standards. CEO Glenn Sanders says, “Zaxcom invented prerecord, which was born out of using buffered data, and now everybody else uses it. We invented the process of using Scene, Take and Note meta recorded on a audio file with production sound. Zaxcom worked with Avid to make the metadata directly readable on Avid and Pro Tools systems.



Zaxcom Deva 16

“When we got to the SSM, we looked elsewhere. The defining factor was size. It had to be full-featured, it had to be as small as possible, it had to run for four to five hours. We got it up to six. The driving criteria were size, size, size. The Lemo made sense because that was the other most common connector.”

Moore and Lectrosonics were able to identify some of the common practices of their customers, and make sure to cater to their needs. Paul Isaacs of Sound Devices presents a similar take on this theme.

“We are totally guided by our customers’ needs. Occasionally, we’ll throw things out there they didn’t know they needed.

“

I’m looking to redefine workflow. There’s innovation and there’s change. I want to show people that there is something better.

—Glenn Sanders, Zaxcom

”

Dante is an example of that. When we got into Dante, nobody was talking about it at all. When we released it, it quickly took hold and now there’s no looking back.

“It’s a two-way conversation. We push things out there, and users feed back what they want. It’s a handshake process. But if we need to adhere to a particular standard so our customers have a simpler life, we will support that.

“In terms of drive formats and file formats. The recording needs to fall in line with post production. We’re very aware if it doesn’t easily fall into place, productions will just reject that equipment. The cost of doing workarounds in post production to make nonstandard formats fit in is huge. Production companies are guided by budgets that are always being cut, so if you do something in a nonstandard way, those companies will say ‘nope, it’s not going to happen.’

“We’re constantly thinking of ways to improve the workflow. We put in MP3 capability since some users need transcription files. We’re always looking to fit in with common practices.

“We want to make sure we support the widest consensus we can. NP-1s have been widely used for many years so designing around that battery was key. Even though it’s not the ‘best’ battery available these days (there are alternatives available), it is the most popular. Even considering antenna connectors, we went with the BNC connector since that was what the users wanted.

“Should there be a feature that needs to have a standard and there isn’t one in existence, we’ll create it. We won’t keep it to ourselves. We’ll share it, and SuperSlot is a fine example of that.”

Glenn Sanders’ view is a bit different. “I’m not scared of taking risks. Damn the torpedoes, full speed ahead. You gotta take risks. If you don’t, you end up making the same stuff that everybody else makes and that’s not exciting. I want to make cool stuff. I want the people who are willing to go out with features and abilities and use them to impress people. That’s what we do. Life is boring without that. I’ve never been accused of being boring.

“User’s workflow is the most important thing. We have to understand what the customer is doing with the product. What the expectations are from getting it as a new product, installing it on the cart, what it’s going to interface with, what the media will be, how post production will deal with that media.

“You buy the gear, and based on what the gear can do, then you know what your workflow is. You could buy Zaxcom gear and have different workflow than somebody else’s gear. Your workflow might be with Zaxcom recording on the transmitters and only recording on transmitters. That could change the whole production! You can’t do that with anything else.

“I’m looking to redefine workflow. There’s innovation and there’s change. I want to show people that there is something better.”

These are the views of just three of the more popular manufacturers in our industry, and there are dozens and dozens of others. Each of these companies shape their products based on their own unique views of how to best satisfy their customers’ needs, which are also constantly shifting.

As Sound Mixers, we make purchasing decisions for many different reasons. Some choose to pursue aggressive upgrade paths to keep up with the most advanced feature sets. Others only buy out of necessity; when their current gear becomes obsolete. Some purchase with an eye toward the future, while others treasure backward-compatibility.

Our profession is not black and white. There is no line between right and wrong decisions. There are no written standards for how to mix, which equipment to buy and how to run a business. There are no requirements for manufacturers to include or exclude features other than to follow their own beliefs on how to serve their customer base. There is no set standard.

When purchasing, make decisions that suit you and your work best. The only standard that matters is the one you hold yourself to.



by Mark Ulano CAS AMPS

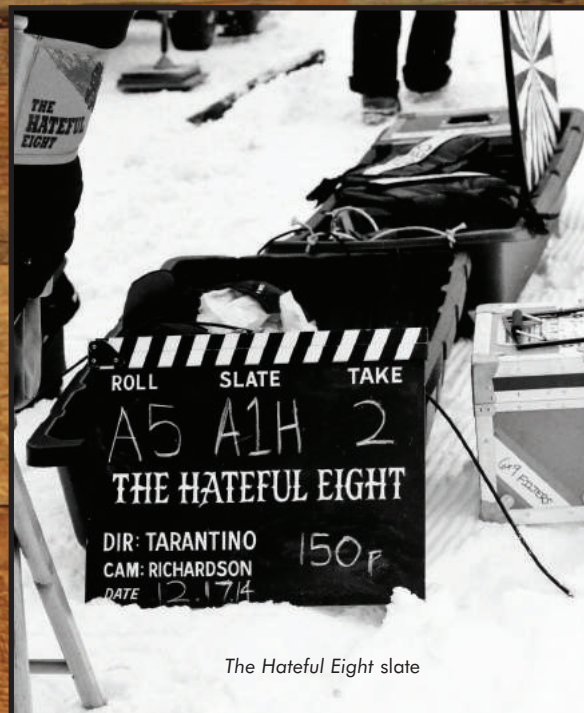
THE HATEFUL EIGHT:

A Sound Mixer's Philosophy of Filmmaking



DP Robert Richardson takes a light reading as Quentin Tarantino discusses the scene with Kurt Russell, Jennifer Jason Leigh and Tim Roth

The work we do is more about the filmmaking than it is about the hardware. The tools are hammers and nails—what's the music we're trying to perform? I push on that a lot. People will often call me, explaining they're doing a small project and what's the best microphone or recorder to buy? I always suggest that if you care about getting sound that works for your movie, get a skilled, passionate practitioner who is dedicated to nothing less than getting you every bit of sound you need for every shot, every day. Because the brain that's doing that for you, like your DP, has got a singular and focused mission to protect your project, to be its best. It's not about a piece of gear that's inexpensive or smart or can do a lot of things; it's about the filmmaking. It's about knowing what you need to get out of it with the best you can. This answer doesn't always satisfy, but that's really the right answer.



The Hateful Eight slate



Mark Ulano working in the snow cat



Mark working out of the bag

Photos by Andrew Cooper SMPSP
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For me, the prep of any project is a key piece of the puzzle so I try to be methodical about my homework. This isn't always possible and I've been brought onto a project as late as two or three days before principal photography, figuratively hacking my way through the front end with a machete. Maybe not optimal, but certainly a good skill set to maintain.

Fortunately, Quentin Tarantino is old school about this and makes sure to give his key people enough time. For me, that has averaged five to eight months lead-time as the project is gearing up.

There'll be this moment when I get a package and inside is his story with his familiar handwritten cover and that's the starting point.

Quentin is a master of expressing his voice and, for me; it's a delight to read his scripts. I'll read it several times: The first time is to experience the story as an audience member or somebody reading it as literature, going on the journey ...

I become immersed in the special vocabulary of the movie and work to develop a sense of things. I'll let the story percolate for a couple of days, and then I'll go back and read it again, analyzing, finding detail, all the things that even glancingly indicate some interaction with the sound aspect of the project.

Diving into the logistical stage, I'll start writing extensive notes, asking myself what's really needed to do this? Exploring issues that are indicated by the script; camera, sets, wardrobe, construction, special effects, editorial, workflow, you know, all of the countless variables. I work at defining a scope or range of possibilities because without touching on those things, certain unknowns can turn into disasters. This is the stage that requires some sort of dialog with the other filmmakers. I begin to develop a Q&A with department heads, production, whomever. At the same time, I'm building that private list of questions that are not yet ready to be answered, but are very necessary to explore. Sometimes the production meeting is where we get to examine these interactive things, sometimes not ...

I'll schedule a pre-production meeting with my colleagues in post production. We'll briefly discuss workflow, metadata, sampling rates and so on, but more importantly, we'll be in a creative conversation that's tied to the material. What we're going to do about the design, how it sounds, what do people feel when they hear it? How will they experience these characters, their environment and their journey? There's no hierarchy in this conversation, we are all partnering creatively. It's storyboarding for sound.

Soon the team prep and the essential location scout are scheduled and along with discovering geography and logistics, we witness the emerging collaboration between the Director and the HODs; the triangle of the Director, DP and First AD or Producer.

The learning curve anxieties of the project's special demands begin to reveal through these conversations and debates. I want *in* on these exchanges because more than dry schedules and professed planning, the dynamic of what the humans will probably do instead of what they *say* they'll do begins to pop up.

As I see it, I have more than one role on Quentin's movies. He has a trust team; there's a group of people who understand, and then there's a group of people that actually "do stuff." I'm part of both groups.

We create. I think of my relationship to the project as a session player, as a musician. The cinematographer, the sound mixer, the production designer, the wardrobe and the rest of the orchestra—we physically transform raw materials into finished results before your very eyes and ears. It's like magic ... and its performance art.

So our sound presence on the set is, first and foremost, to achieve that, and my philosophy is to do that with minimal fuss and self-promotion; to muster grace, invisibility and integration with all the other things going on at the same time, and to make sure I'm there as a spiritual support for the process.

We're here, we're doing this, it's challenging, isn't it great? "Don't we love making movies?" quoting Quentin. It's his mantra and he literally calls for the crew to shout it out loud with him almost every day.

And, yes, we do. And that's a serious belief: These are the days of our lives. Crew people will work dangerously long hours in this movie business, thousands of miles away from people that we love, spending ourselves in the name of our passion/obsession, voluntarily putting ourselves through the challenge because we love what we do.

I see myself as part of that fabric of community. I think when you're in a film crew and on a film set, you have a personal responsibility to support that spirit of community because everyone is giving their maximum effort and that is beautiful to behold, a privilege to participate in, and profoundly demanding of one's physical and spiritual being. The payoff is that you bring respect to that and contribute—you're engaged in the process of filmmaking.

When you do it for a lot of years, you develop an intuitive sense. You see the interconnectedness of things.

Filmmaking is an immersive experience; you can't be passive if you're to succeed. You have to get into the deep center of the river, not on the banks, because this day comes but once. If you don't engage with all that you have, you're cheating yourself and everyone around you.

The beauty of working with a confident director is that you're supported and encouraged to bring your "A" game. Excellence starts from the top down and it's the Holy Grail.



The sound crew:
Mitchell Gebhard, student/
intern Kyra Westman, Mark
Ulano and Tom Hartig



Working in blizzard conditions



Mark checking out the stagecoach





Tools

I bring everything every day and if it's a Quentin movie, I bring a third more because as much as I know and as much as I plan, the truth reveals itself on the day.

It's like asking a cinematographer, "What lens are you going to use?" Well, what's the shot? What are we doing? He's going to bring an entire complement of lenses because they all have specific attributes for a particular solution.

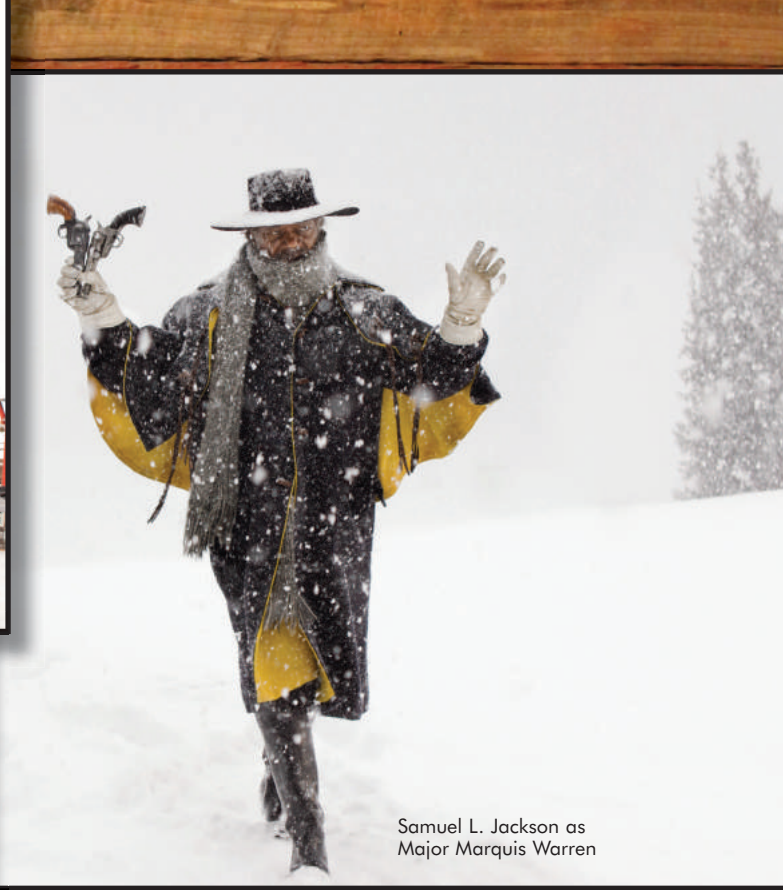
I'm the same, I bring a broad palate of tools, of microphones and mixers and acoustic treatment. I bring a thirty-foot trailer. It's filled with gear, and gack, and that's always the second conversation when I'm doing a movie with Quentin, particularly when we're overseas and the producer's new with him. He'll ask, "Do you really need all that stuff?" I'll respond with, "Yes," WE need the tools because he will discover an inventive approach at the last second that requires a creative response, not an "oh, I didn't know you wanted that." That's not acceptable, "no" is not in the vocabulary. For instance, on *Kill Bill*, the Julie Dreyfus scene, Uma was going to wear a helmet and have this electronic sound—well, he expressed that idea about five minutes before we were going to roll, and next thing you know, we're pulling through the piles to create some kind of voice-affecting electronic sound because wow, this is an opportunity to create something. Not to say no, but to find an answer. If it's not perfect, so what? We're riffing. We're in this, and we didn't go negative. Going negative is so blinding, it freezes you and locks you out from better solutions.

For *The Hateful Eight*, I needed to keep the main sound cart in a relatively stable environment because of the extremities of temperature. That meant having the ability to be away from the set and simultaneously have a presence at the set. An Aviom digital snake was the solution. It's basically a way to remote the heavy gear so it doesn't clog up the set. On this set there was very little room to be anywhere because of the extremely wide frames and also the need to put everything in those little spaces whether it's lights or people or whatever. It may look like a big, spacious area but when you're looking big, everyone's scrunched in behind the camera, like a clown car.

To achieve a minimal footprint on the set is also a psychological goal for me because I like to be relatively low profile in the process. The more I can do that, the more weight is attached when I need to bring a subject into the conversation because it's clear that it's meaningful. I don't pester with the small stuff, I solve that myself or with my team or through networking with others. It only migrates up the food chain if it's something that's actually a conflict between elements, which, of course, does happen. At that point, you're in a director conversation about being Solomon. How do you want to split the baby? Which priority do you have for this particular moment? You can never walk away silent about a vulnerability to the director, that's an absolute breach of trust. Especially if it's a really terrible conversation that you really don't want to have, the not-having it is inexcusable.



Boom Operators Tom Hartig and Mitchell Gebhard around the stagecoach



Samuel L. Jackson as Major Marquis Warren

The most important part of my process is the partnering that goes on within my department. On *The Hateful Eight*, my longtime and much beloved friend and boom operator Tom Hartig, achieved the first half of the film, until a family emergency lead to my wonderful and resolute Second Boom Op and Utility Sound Technician, Mitchell Gebhard, recommending ace Boom Op/Novelist Patrick Martens to complete the second half and demonstrate his prodigious filmmaking sensibilities and skills. And last but not least, our film student from Greenwich University in London, a native Telluridian, Kyra Westman, who got the film schooling of her life, as close quarters study in the land of Tarantino gave her the opportunity to bear witness about what really happens on his movie sets. Great souls all.

The Stagecoach

From the very beginning, I was in a collaborative conversation with Ben Edelberg, the Assistant Art Director and the maestro of stagecoach design and construction, about the construction of the stagecoaches. This was mission critical, as they were being designed to be as authentic as possible, vehicles born of the 1870s. The first third of the movie was nonstop dialog to be performed in real motion, at high altitudes in sub-zero temperatures while outrunning an oncoming blizzard. Further, the coaches would either be pulled by a team of six horses or mounted on a trailer and towed by a very specialized vehicle. Bless Ben, as he was absolutely committed to the dual mission of creating coaches that functioned visually, as an environment for the performers and would not damage the capturing of their performances for a director that doesn't replace any dialog. There were multiple issues to overcome to achieve these goals but the primary one was to be meticulous about all wood-joining technique and special attention to all the wood-to-metal contact that would create the most potential for intrusive sounds when traveling ungraded road and paths in the real wilderness. We experimented with different insulating materials, at different densities, taking into account the additional impact very low temperatures would have on the insulation at all the contact points. Others bearing this same responsibility could easily have made this a secondary concern; Ben embraced the challenge with joy and commitment. I made a huge difference.



All hands on deck to move the stagecoach

Base camp and the vista



Let it snow, let it snow, let it snow ...

Snow production for *The Hateful Eight* was a full-time obsession for all departments but the variables required to produce it shot by shot fell to our visual efx department, headed by Bruno Van Zeebroeck. All the ways of producing visual snow known were eventually employed, from gloved handfuls subtly dusting just out of frame to gas-engined giant ritters for epic-scale windstorms and everything in between.

Blowers were remoted to greater distances, blowtube diameters were increased, old style noisier DC-powered wind ritters originally planned for were exchanged for the newer, quieter types and most importantly, months of very tricky negotiations with the Telluride power companies to run power to the shooting locations to avoid generators for the main set were finally successful.

Many details about approach were discussed in pre-production, but the giant wild card that played out once we were on location in Telluride was the weather refused to cooperate by delivering natural snow in a dependable way. It was a particularly dry winter until production brought on an Indian medicine woman to perform a snow ritual. Within a few days, we had a two-week period of heavy snow. Causal? Not sure but ...

So Very Cold ...

Extended production in the super-cold environments creates a host of challenges but detailed prep and team cooperation is the ultimate solution. Would the cameras be too noisy in the Ultra Panavision 70mm format? After all, snowy wilderness remote locations were exceptionally quiet places, almost anechoic at times. Gregor Tavenner, our illustrious First AC, spent months at Panavision overseeing the dismantling and reassembling of the camera bodies to maximize their reliability and being at full specification in every way. This included remanufacturing gears for these 36-year-old cameras and trading out lubricants to higher viscosity to adapt to the extreme cold. Custom 2000-foot magazines were built for halving the reload times required and these had to have meticulous engineering and careful attention paid to the loads placed on the torque motors to avoid creating noise problems.

Very important was keeping the sound gear at consistent temperatures. The main sound cart was in the back of a stake bed truck with a "Conestoga"-style tarp overall, no insulation. This meant keeping power running to the trucks 24/7 to keep space heaters running all night long so the gear would not freeze overnight, or be subject to internal condensation every day if we had to warm it up every morning. Likewise, my bag rig had to stay within an acceptable range of temperature to keep hard drives happy but not produce internal "raindrops."

White-out conditions



The sound stake bed truck with a Conestoga-style tarp



Hartig working in a blizzard



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THE MARTIAN

by Mac Ruth



***The Martian* was one of the highest grossing movies of 2015 and a critical success. Helmed by legendary director Sir Ridley Scott, starring Matt Damon and a significant ensemble cast, the film realistically created the Mars landscape, outer space and earth. Sir Ridley tasked us with creating a reality on the set and thus convincing the audience of the plausible reality of near future Mars travel.**

The Mars Rover vehicle, the spacesuits, the communication systems, sets, props and the performances all had to work to further this goal. From my first discussions with the production team, I knew that this show would be extremely challenging.

As Production Sound Mixers, I strongly believe we are collaborators in the process and there to help facilitate the director's vision in capturing the best audio performance, however, there is so much more to this.

Capturing that audio is the culmination of a long sequence of events that we work toward, starting in prep. This is where some of our most valuable but most underappreciated work is conducted. Most importantly, we get to ride with the creative vision of the film.

Our colleague, Mark Ulano CAS AMPS, in the context of another film, wonderfully discusses this. We have so much to learn from his attention to detail at this stage of the game.

During prep, we get to the “nuts and bolts” with other departments, discussing all the aspects of our interactions so they go smoothly on the shooting day. Right away we knew that we would be dealing with spacesuits so that became mission number one. Simon Hayes set the bar very high on *Prometheus*, when he worked for Mr. Scott.

Oscar-winning Costume Designer Janty Yates, who also worked on *Prometheus*, was extremely helpful in allowing us early access with the spacesuit design team. She solicited our input on the “look” as we were lobbying for a helmet mic that would be effective in the acoustic space, while also looking realistic. We proposed a “mini-boom microphone” which would be visible, as we believed that the NASA helmet engineers would come to the same conclusion.

The concept was approved by Ms. Yates and Ridley Scott and our team custom manufactured the mini-booms using the DPA 4061 as our preferred microphone after more than a week of testing. There was also a second hidden DPA in the lower part of the helmet, which was added as backup. If the primary helmet mic failed, the actor in the suit would not be able to communicate with anyone on the set or be recorded. This two-mic setup in the helmets was what Simon Hayes and his crew established on *Prometheus*. I have immense respect for Simon and his team's work, their experience and his efforts to further our craft.

Photo: Courtesy Twentieth Century Fox

Located in southern Jordan, near the Saudi Arabian border, the Wadi Rum Desert looks a lot like Mars. (Photo: Giles Keyte)



We worked closely in prep and throughout the shoot with the spacesuit team, who were all wonderful, led by Michael Mooney, who has worked closely with Ms. Yates and Mr. Scott many times. They found ways to solidly build the radio mic transmitters and IEM receivers into the spacesuits, yet be easily accessible.

The spacesuits were hot and claustrophobic and it was not easy for the costumers to keep the actors comfortable, as they wanted to rip the helmets off as soon as a scene was finished. We had jumpers built in all the connectors, so everything could be disconnected quickly. The spacesuit team strove to find the quietest solutions for cooling and ventilation. This helped enormously in our ability to record usable performances with the spacesuits.

We used Lectrosonics SMV and SMQV transmitters in the spacesuits and dual Venue rack receivers on both the sound

cart and the communication systems rig, eliminating the need for cables between the two setups.

For the IEM system, we used four units of the Shure PSM900 transmitters with antenna combiners allowing for eight individual in-ear mixes, with the Shure P9RA receiver units built into the spacesuits. Due to the dimension of the spacesuits, the Shure IEM receivers had to be placed in close proximity to the two high-power Lectrosonics transmitters. They all worked perfectly with no interference. We chose the Shure SE215 earphones for the talent with individual silicone ear tips.

György Mohai, our talented Communications System Engineer, was tasked with quickly setting up individual mixes for the actors, Ridley Scott, our assistant directors and key members of the stunt team. György used a Roland M-200i, which has a nice compact form and can be DC powered for

“

I am a big proponent of cabled booms and cabled communication systems when required, as the distance between the sets would have made wireless communications next to impossible.

”



the individual in-ear mixes. He also used the iPad interface to operate while on set and utilized the Roland's onboard dynamics processors and EQ to effectively filter and compress the dialog to cut through the noise of the Mars storm sequence. Shot with six Ritter fans, at the Korda Studios, blasting a specially fabricated "Mars surface mixture," creating a blackout storm that made communication between everyone on the set practically impossible, except for the actors performing in the scene and those needing to communicate with them in real-time. A huge win.

A significant challenge was the "live communications" between NASA and JPL while strategizing the Mars rescue efforts. The scenes were shot simultaneously, on separate sets, so the actors could perform with each other in real time. There were many "Skype" communications that occurred in the film and one of

Top, from left: Mac Ruth, Production Sound Mixer; Balazs Varga, 2nd Asst. Sound, Wireless Systems Engineer; Sam Stella, 1st Asst. Sound, Boom Operator. Not pictured: George Mihalyi, 2nd Asst. Sound, Boom Operator. Above: Director Ridley Scott poses on the set of the spaceship Hermes. (Photo: Giles Keyte)



Crewmembers Matt Damon, Jessica Chastain, Sebastian Stan, Kate Mara and Aksel Hennie. (Photo: Courtesy Twentieth Century Fox)

the difficulties in making this happen was the manpower as the sets were distant from one another, requiring multiple boom operators. The audio also had to be fed to the actors; we used ear wigs or speakers when an ear wig was visible in the shot.

I am a big proponent of cabled booms and cabled communication systems when required, as the distance between the sets would have made wireless communications next to impossible. These sets proved challenging and required more manpower including the Video Assist Department, who had to deliver the desired “split-screen” video and audio to the Director. Calculating the audio delays needed throughout the signal chain to Ridley, while watching three or more 3D and 2D camera rigs, required constant attention, depending on what combination of equipment we were using on the different sets.

There were many practical video monitors requiring sound even when the actors were only reacting to our created cable news footage. The practical video monitor team, coordinated by Mark Jordan’s Compuhire, were great collaborators. The favored setup involved taking a video feed from the Compuhire crew and my department controlling the audio playback on set over a combination of either speakers, in-ear monitors or through the practical video monitors themselves.

Unique in my experience was the need for triggered playback of off-camera lines, also requiring additional manpower. The production began with shooting the NASA Mission Control set first. Mission Control would be communicating with the astronauts throughout several sequences including the rescue. We had not shot the scenes with the astronauts so their recorded dialog wasn’t available. Instead, we prerecorded and mixed temp-dialog with our dedicated Pro Tools Playback Operator, and the talented Second Unit Production Sound Mixer, György Rajna. His recordings were used for

playback for the Mission Control technicians to react to. The playback dialog had to be triggered live to the needs of the on-set talent. Additionally, Ridley would ask for some “squelch” to make the playback dialog more realistic. György quickly added a side-chain of white noise dead air, “radio comms” EQ filtering and compression, adding the sense of reality that Mr. Scott was seeking.

As filming progressed, the production dialog replaced the temp recordings that we used as off-camera playback for the actors in the scenes.

Later, we added Tamás Székely, the award-winning Berlinale Film Festival local Re-recording Mixer, for the Pro Tools dialog playback.

When I say triggered, I mean dedicated capable personnel, working in timed conjunction with the actors. As well as continually building and editing a playback session as the film progressed and replacing the temp with the production audio in the film. It was a superior challenge making this available to the actors throughout production.

The communication and playback system challenges didn’t end there. We had to create live on-set sound effects that we played back to help motivate performance. During the MAV and ARES launch sequences, the actors needed to react to the power of the liftoff. This was no ordinary sequence, as the cockpit sets were designed to violently shake while the cameras were on separate rigs that could move smoothly. We played our rocket launch sound effects at an extremely loud level, both amplified on-set and in-ear, inside the spacesuits to complement the violent shaking motion and to motivate the actors as well as the entire crew.

My recording setup was capable of a high track count to accommodate the double mic’ing strategy, as well as the playback and communication system signals. I chose to use two linked Sound Devices 788Ts which gave me the proven field reliability I’m used to and allowing for the 788Ts variable output delay feature for the communication systems, Video Assist monitors and performance cues around camera.

With the multiple-camera angles and the simultaneous shooting on two or more sets, we used both boom microphones and wireless in every shot. However, the majority of the “money close-ups” were recorded with a Schoeps CMC6MK41 or CCM41 rig on Ambient and Panamic booms.

Timecode was generated with an Ambient Recording ACC-501 Clockit controller on the mix cart and the camera slates



In *The Martian*, a film by Sir Ridley Scott, Matt Damon plants a seed. (Photo: Peter Mountain)

and Denecke SB-Ts on the 3ality Stereo camera rigs, all playing very nicely together.

Wadi Rum, Jordan, was our location for the surface of Mars where Matt Damon drove a working Rover over great distances. Our wireless microphones and communication systems were put to the greatest test here. This is an aspect of our workflow that couldn't be tested in prep so we were rightfully concerned.

We set up our recording and communication relay system in a flatbed Toyota Hilux pickup truck. The frequency spectrum was incredibly clean, however, the distances between us, the Rover and Ridley were great and pushed the technical limits of reception.

Matt Damon was free-driving the vehicle and luckily, we managed to keep to about a kilometer. We were constantly faced with super-wide shots to highlight the vast landscapes and there was nowhere to hide, so we were forced to find distances between the two on the fly. Happily, our communication systems worked amazingly well under the duress of this environment. We were certainly pushed to the limits at times, but all in all, we were able to satisfy the technical and creative needs of the film under these most demanding circumstances. This location was the most convincing confirmation of our efforts on *The Martian*.

It was an incredible feeling to complete the movie to Mr. Scott's and the cast's satisfaction. We felt like the Sound Department contributed to the "reality" that Ridley Scott had asked for.

I have to thank my crew, Sam Stella as First Assistant Sound and primary Boom Operator; Bal Varga as Primary Wireless Engineer and fabricator of the custom spacesuit rigs; György Mihályi as Boom Operator and the longest working member of my team. György Mohai as Communications Systems Specialist and Tamás Székely as Playback Specialist; György Rajna as Second Unit Production Sound Mixer and influential workflow engineer, Áron Havasi, Bence Németh and Attila Kohári as additional manpower.

I would be remiss in not thanking the work of our Post Sound team who collaborated with me from start to finish. Oliver Tarney, Supervising Sound Editor who provided great support, along with Paul Massey and Mark Taylor, the Re-recording Mixers. Rachael Tate, our Dialog Editor and self-proclaimed iZotope RX ninja, was a huge ally in preserving the original dialog recordings.

I believe the Sound Department's efforts are tangibly felt in the finished product of *The Martian*, not only transparently as it should be in the recording of the performances, but in so many more ways as well.

Emily Blunt as Kate Macer enters the tunnel.
(Photo: Richard Foreman Jr. SMPSP)

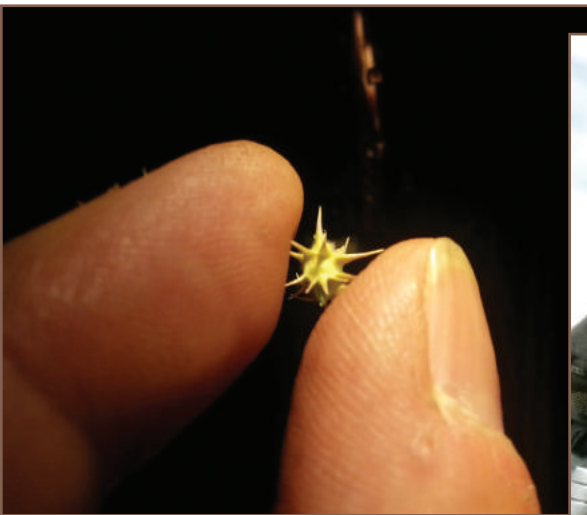
SICARIO

by William Sarokin CAS

Sicario began with a bang. Literally. Shot one was a stunt/special effect of a booby-trapped shed exploding. The efx guys said it would be big and they are known as masters of understatement, so I set up my cart as far as possible from the blast, placing a house between me and the shed. My Boom Operator, Jay Collins, was closer, behind a cinderblock wall. My Third, Andrejs Prokopenko, was at the sound truck pulling goatheads out of our flat tires. More about that later.

The efx guys weren't kidding. The shock wave went around both sides of the house and hit me on both sides of my face. I couldn't imagine what it was like for the stunt guys in the midst of it. The scene in the film is harrowing. I had a boom with a Sennheiser MKH50 and the pad enabled fairly close to the blast, pointed away to favor reverb. There were also a couple of Sanken CUBs into Zaxcom transmitters scattered about. After everything was slated, I dropped my mic preamps as far as they would go, using Zaxnet remote control and hoped I would get something useable.

Here's where I have to apologize to the transfer guys. I heard later that in the transfer session, after I dropped my



Above: A goathead. Right: Jay Collins, Boom Operator, and Billy Sarokin in the New Mexico dust.



gains, they thought something was wrong, so they raised all their gains ... on the board, their power amps, whatever they could pot up. The bad news for them is that the recording of the blast did not clip. It sounded pretty cool in fact. But I should have warned post more forcefully. You can imagine what it sounded like in the transfer bay.

As groundbreaking *Sicario* is as a film, it was relatively simple for me. It was shot by the 'governor,' Roger Deakins. Roger operates himself and takes responsibility for every frame, so there are no 'splinter units,' six camera action shots, B units, tandem units, simultaneous wides and tights, etc. There wasn't even a B camera. Filmmaking is a much saner endeavor when there is one camera and a smart, knowledgeable director. We pretty much knew exactly what every shot was. Roger would give a frame line that was terrifyingly accurate. I'd watch on the monitor, as he'd bring the mic down right to the edge. I can't tell you how many times I've seen insecure operators tilt up until they see the mic and say 'that's good.' Not Roger. The onus was totally on Jay and frequently on Andrejs as Second Boom. This was my first time working with Jay as my principal boom. He'd been my Third/Second Boom for years, but his mentor and the person who always made me look good, the legendary Joe Brennan, had just retired so it was time for Jay to bump up. He was nervous but I wasn't. He'd learned from best.

The difference between a good boom person and a great one is their command of the set. It's easy for a younger boom op to be intimidated by the camera crew, especially when a world-famous DP is also the operator. Numerous times I heard Roger tell Jay there was no way he could get the mic in, in a particular shot, and every time Jay would go for it and find a way. The finale of the film, where Benicio del Toro catches up with the cartel head while he's eating dinner, was lit with bare incandescent bulbs. Roger just laughed as Jay worked his way in, telling him there are a hundred bulbs and a hundred shadows. But Jay

pulled it off. We actually used two booms and a couple of plants. So, as I said, the job was relatively simple for me ... but very rough on my crew.

And then there was the arroyo. Three full nights of shooting dusk until dawn as the Delta squad enters and returns from the cross border drug tunnel. The tunnel itself was a set at Albuquerque Studios ... thank God. The arroyo was a steep-walled sandy canyon with only a few points where there was safe access to carry in equipment. I went in handheld mode for these scenes. To complicate matters, those scenes were shot with either night vision or infrared, so there was very little, if any, light. Our eyes got so used to the dark that the display on my Nomad was blinding. Fortunately, there are software commands to turn down the display and LED brightness.

There was one 9 light on a Condor two hundred yards away from the set. The generator for that was placed by the Rigging Electric, Lamarr Gooch, who always cares about sound, so it was inaudible. But, power was needed in the arroyo so electrics brought putt-putts down for DIT and video village. Fortunately, I was saved by our Greens Department who were able to scramble up a dozen hay bales and would follow the electrics every time they moved their generators. They'd build a wall of hay surrounding the putt-putts on three sides with the sandy wall of the arroyo as the fourth. That did the trick. I had an amazingly quiet location to work with. Once again, I had it easy while Jay had to scramble around in the pitch darkness with the boom, Zaxcom 992 transmitter and Schoeps CMIT. Andrejs was busy with the aux cart, wiring actors and changing batteries. Most of the wires were in their helmets, which worked very well. At least until Emily decided to take her helmet off mid-scene.

Almost the entire film was recorded with boom mics, Schoeps CMIT and CMC6/41. Plant mics were mostly Sanken CUBs and the Audio Ltd HX/Schoeps 'stick.'



Left: A view from the Insert Car as we chase the convoy at the El Paso-Juarez Border fence.
Above: Handheld rig in the Insert Car.

The interview scene where Emily is chosen for the mission was shot in an all-glass conference room built within an all-glass office. There were five speaking characters spread out around a large conference table. Being a coward, I wired a couple of the actors, which I only ended up using for a line or two. The rest was done on booms and plants. Even Roger seemed impressed that we got the boom in since the camera always took the only position that was not reflected in any of the windows. Again, my guys made my job easy and kudos to Roger. He knows the exact dimensions of his frame and allows the boom guys to bring the mics or their reflections right up to the edge. Perhaps it was the hot New Mexico sun, or the previous day's tequila, but I could have sworn that once or twice I saw Roger slightly correct a frame to help my guys out. If pressed, he'd say it was the hot sun.

In the end, there was only one scene that played entirely on wires. After the firefight at the US/Mexican border, the team arrives back at their base. Emily Blunt jumps out of her vehicle and has a confrontation with Josh Brolin. The first setup was a wide master with Emily and Josh playing deep in the background. It was late in the day and everyone was wondering how we'd get the coverage before dark. But after two or three takes, the AD shouted "wrap!" I love directors who know what they want and have the guts to do it! Later on, when the film premiered at Cannes, I read a couple of reviews that specifically mentioned how well this scene played as a wide master.

We filmed in and around Albuquerque, NM, with one day of convoy driving shots in El Paso, TX, right beside the border fence. One very unusual location was the

old village at the Laguna Pueblo, an ancient Native American village forty miles west of Albuquerque. It's common for productions to film on pueblo lands, but no one had ever been granted permission to film in the village. Our illustrious Location Manager, Todd Christensen, pulled it off. We spent three days, doubling the Pueblo for a small village in Mexico. During the shoot, some of the Pueblo leaders would hang out by the sound cart. I had monitors, numerous Comteks and most importantly, an umbrella, so my cart was a popular destination. I was also fairly close to Craft Services.

On the third day, one of the Pueblo chiefs asked me if I had noticed their village elder. I had. I previously saw him walking by the set with an aide rolling an oxygen tank. He appeared close to one hundred years old. The chiefs started asking me questions about recording. The elder was the last person in the Pueblo who knew their creation

Benicio del Toro as Alejandro is ready for a shootout.
(Photo: Richard Foreman Jr. SMPSP)





Left: A lighter moment at the border crossing with Andrejs (Captain Latvia) Prokopenko, Second Boom, Utility, Jay Collins, Boom, and Judi Townsend, Script Supervisor. Above: The cart. The monitors have since been replaced by Marshall Dual 7 SDIs.

myth in their own language, Keresan. The leaders of the Pueblo were worried the young ones were losing the language, so they wanted to record the old man telling the tale. I was about to volunteer when they told me it takes three full days to tell the story. Couldn't do that on our production schedule, but I had a plan B. I carry a beautiful Nagra SD handheld recorder that I used for ambiances. It

“ The difference between a good boom person and a great one is their command of the set. ”

has an excellent built-in mic and easy one-button operation. I left them the recorder with instructions on how to use it and a request to mail it back when they no longer need it. I think my grandchildren will receive a mystery package from the Laguna Pueblo many years from now!

I can't say enough about our Director, Denis Villeneuve. He's calm, quiet, focused, good-natured and incredibly talented. Two years ago, I was flipping channels in Taos as a movie started. It was *Prisoners*. Within a minute I was saying to myself, 'Who shot this?' after another minute it

was, 'Who directed this?' So when I got the call for *Sicario*, I realized it was the same director and DP. It didn't take long to say yes!

Sicario was that rare perfect storm of script, cast and crew. Emily Blunt, Benicio del Toro and Josh Brolin are superb actors and consummate professionals. My crew, Jay and Andrejs, are young but incredibly talented, hard working and unflappable. The Key Grip, Mitch Lillian, can put anything anywhere seemingly by magic. And the Gaffer, Chris Napolitano, was a master at sympathy whenever Roger lit a scene with bare bulbs. Thank you to Prop Master Keith Walters and Wardrobe Jennifer Gingery, for their help in wiring actors in full Delta team gear. Although I never met him, my thanks to Mexican Mixer Fernando Camara, who came in for the few days when the company shot drive-by scenes in Mexico City, doubling for Juarez.

After working on a number of movies and television shows that seemed a bit divorced from the art of filmmaking, *Sicario* was immersed in it. Films like this are the reason, I suppose, that most of us are in this business.

Oh yes, the goatheads. I think they appeared in New Mexico shortly after the Atomic bomb tests in Alamogordo. They are incredibly hard and sharp seedpods that attach to everything and love to puncture pneumatic car tires. They are at their diabolical best when they stick to your boots and fall off in your hotel room eagerly awaiting your bare feet. A subtle reminder of the previous day's location.

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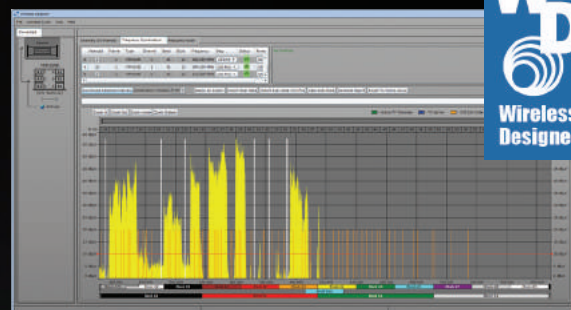


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