HBO® CONGRATULATES OUR 49TH C INEM A AUdiO SOCi ETy AwARd S wiNNER

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TELEVISION NON-FICTION,
VARIETY OR MUSIC
SERIES OR SPECIALS
THE 2012 ROCK & ROLL HALL OF
FAME INDUCTION CEREMONY
Brian Riordan, CAS

CAS QUARTERLY

CAS Awards
Meet the Winners
Dolby Atmos on the Stage

SPRING 2013
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—Peter Jackson, Co-Writer, Director, and Producer
The Hobbit: An Unexpected Journey

SIMPLIFIES AUDIO POSTPRODUCTION
Automatically generate 5.1, 7.1, and other delivery formats from the Dolby Atmos mix.

“We needed a workflow that matched what we use already for Dolby Atmos to work for The Hobbit in the timeframe we had. Dolby had really great ideas for integration and developed the tools we needed for a bulletproof process.”

—Gilbert Lake, Dolby Atmos Rerecording Mixer
The Hobbit: An Unexpected Journey

See the full list of Dolby Atmos titles at dolby.com/atmosmovies.
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Cover: Les Misérables award winners.
Welcome to the spring edition! Inside, you will find articles of interest to the sound community written by our members, as well as contributions from our corporate sponsors, which we hope you will find interesting and informative. Your publication has grown a lot these last few years, with the help of a very dedicated staff. Please take a moment to check out who they are in these pages. Thank you!

Your CAS Board of Directors has set in motion several ideas and concepts designed to expand the reach of the CAS, as well as to further our mission; to advance the art and craft of sound mixing. We launched our new website—cinemaaudiosociety.org—which is now the hub of our organization, and is the platform for all of our events and news. We are also present now on several social media sites. Many of your Board members have worked long hours to refine and fine-tune these sites, and it is an ongoing project. I commend all who have given their time and energy to making it work so beautifully.

We are now starting a new term for many Board members, and I have begun forming the committees which actually do the work of the CAS. These committees will be hard at work behind the scenes with seminars, student participation, streamlining and strengthening our financial framework, as well refining and enhancing the CAS Awards. Last month, we held a very successful seminar at CBS in Hollywood, hosted by the esteemed Ed Greene, CAS. The former CAS Career Achievement honoree showed members a behind-the-scenes look at *American Idol*. It was an amazing evening for all who attended. The upcoming semiannual Parade of Production Carts Seminar is back by popular demand, and we have several other events for members on tap. We plan to hold an AURO-3D demonstration, an audio for gaming seminar, and of course, our annual CAS Picnic in July. Please remember to check the website and your email inbox to keep track of our upcoming events.

Regarding our CAS Awards, we have continued this year to add and define categories, as well as adding eligible mixing nominees in some of our categories. This goal was begun last year by adding scoring mixers, and it is continuing now to include more mixing disciplines such as ADR and Foley. We also added a new award category—Feature Film – Animated—and split television series into one hour and half-hour categories. As we are preparing for our 50th CAS Awards next February, there is always more to do and ideas to investigate. So we are taking a very measured and controlled course while expanding, and honoring those who mix sound. I am very excited to see these, and many other positive changes, happening as the CAS grows. Please know that as a member, you may also get involved with our work in these areas. Just let us know!

Another goal of ours is to reach out to our national AND international sound community. We are constantly looking for ways to include our ‘out of town’ members, and use the available technology to close the gap of distance, and involve more of our membership in our events. We will also be partnering with our sister guilds and organizations such as the MPSE (our partners in sound) to make our events even stronger, unite the sound community, and bring topics of interest to the entire membership.

On the website, you will find our 49th Awards Picture Coverage and event information which outlines upcoming events. You will also soon be receiving your 2013 CAS Membership Directory, which is a valuable resource of information.

In closing ... I’d like to say THANK YOU to your CAS Board of Directors, for all their hard work. We are seeing record numbers of people willing to participate on the Board, which means we are thriving and growing and not remaining stagnant. We are also recruiting members to partner with Board members on many of our committees so that we can offer full participation and representation to the membership. This will enable us to provide more value, representation, and activities to enjoy as a CAS member. If you would like to get more involved, just let us know, you will be welcomed.

Enjoy the spring!

David E. Fluhr, CAS
President of the Cinema Audio Society

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CINEMA AUDIO SOCIETY MISSION STATEMENT

To educate and inform the general public and the motion picture and television industry that effective sound is achieved by a creative, artistic and technical blending of diverse sound elements. To provide the motion picture and television industry with a progressive society of master craftsmen specialized in the art of creative cinematic sound recording. To advance the specialized field of cinematic sound recording by exchange of ideas, methods, and information. To advance the art of auditory appreciation, and to philanthropically support those causes dedicated to the sense of hearing. To institute and maintain high standards of conduct and craftsmanship among our members. To aid the motion picture and television industry in the selection and training of qualified personnel in the unique field of cinematic sound recording. To achieve for our members deserved recognition as major contributors to the field of motion picture and television entertainment.
UNIVERSAL PICTURES

Salutes the
CINEMA AUDIO SOCIETY
This year, the CAS Award has expanded to include one new category, Feature Film – Animated, while splitting the television series category into half-hour and hour categories. Additionally, we now include ADR/original dialogue mixer and Foley mixer alongside production mixer, re-recording mixers and, added last year, scoring mixer. Because of this, your spring Quarterly is a true “Meet the Winners” issue, as interviews from the award recipients fill up the bulk of the issue.

One of the really enjoyable aspects of working on this magazine is the ability to conduct interviews with colleagues in your profession. We may work within one aspect of the field and, therefore, don’t frequently interact with other areas. These interviews are here to provide insight into processes you may not come across every day. Plus, it’s always fun to read how someone got to where they are in their profession along with some interesting occurrences that may have happened while working on their project. We hope you enjoy them.

In addition to the “Meet the Winners” interviews, Karol Urban, CAS provides some great information on Dolby Atmos, compiled via research and interviews, while reelected CAS President David Fluhr provides his “President’s Letter.” Also, we have a review from the broadcast mixing seminar held at CBS Studios that was led by Ed Greene, CAS and G. John Garrett, CAS reports from NAB for his “Technically Speaking” column. As always, you’ll find submissions from your fellow members in the “Been There Done That” section and be able to check out some pictures in their “The Lighter Side” submissions.

The CAS Quarterly is produced as a service to our members on a voluntary basis. We appreciate and encourage your feedback and suggestions—so send them in! We would like to thank our contributing writers, who helped us conduct the “Meet the Winners” interviews: David Bondelevitch, Devendra Cleary, April Tucker and Karol Urban.

Remember, if you have something of interest, whether on the production or post-production side, please feel free to contribute! Also, don’t forget that our sponsors are professionals like you who understand the business and needs of our industry. We encourage your commitment to them.
2013 CAS BOARD MEMBERS, ALTERNATES & FORMER PRESIDENTS

Several things struck me at the NAB show this year, and not just because I hadn’t been since about 2007. Big and small shifts all point toward the future, a future that promises one thing: Change.

There was an abundance of booths filled with rails and handles and mounts and ... stuff, for DSLRs. There were maybe a dozen booths filled with RC aircraft, from very small four-rotor copters that could carry no more than a GoPro to 12-foot-long black helicopters that looked like they could carry me!

Among the missing:
- Kodak
- Fuji film
- Agfa

I wasn’t everywhere but I did not see more than a single film camera in the North or Central halls. We all know that film is going away, but this was not the incremental day-to-day going away. This seemed like every filmic thing had just been abducted by aliens, never to be seen again.

But as the exhibit floor points toward the future, there were some cool new products that will be quite useful in the future.

Nagra introduced the Nagra VII, a new two-channel mixer/recorder with touch-screen control, Ethernet audio-over-IP, Wi-Fi or 3G communication, internal and external recording media and available timecode ... $3–4K depending on options. Audio Developments has a small three-channel mixer (AD701) that can fit between a camera and battery with a V-mount configuration for $1,500.

Shure introduced their SCM820 digital automixer, which is available with Dante (about $3,000). It was connected to an O1V with its Dante card, pretty slick.

PSC is always developing something, and this year I saw the Alexis field mixer/4ch recorder that incorporates a plug-on sled for six channels of Lectro or Audio LTD wireless receivers, pretty cool! Along with that was their Eurocart, a sort of metric-sized version of a vertical sound cart.

I got a brief look at the Cedar 8. Real-time noise processing; with horsepower comes price: $8,000.

Lectrosonics introduced BOB, their Dante Break Out Box, that will run on 12VDC. It’s eight line inputs and outputs on Phoenix connectors and lists for $1,900.

Lectro also had their WM transmitter at the show, a ruggedized stainless steel variant of the SM line, and their Aspen iPad interface.

Yamaha had 8-, 16- and 32-channel Dante stageboxes as well, from $1,600 to $8,500.
Whirlwind also had interfaces. The ES4T was interesting in that it will provide 16 channels of mic or line-input to Dante, Cobranet, Aviom and more, with eight analog outs to boot. $1,595 and AC only.

DPA has a 5.1 channel surround mic, the 5100, using cardioids in the front and omnis in the rear. (The Holophone H3 uses DPA omnis all around $3,995.)

The big news from Countryman was the B2D, a tiny cardioid lavaliere, and the H6 headset, a dual-ear version of the E6, so better stability.

Ambient had a new very stiff hand-laid carbon boompole, and the Tiny Lockit, which networks with other Tiny Lockits. Their two hydrophones were interesting, with frequency response from 5Hz–120 kHz.

Timecode Buddy was showing their new wireless LTC transmission/distribution system that runs on Wi-Fi as well as the 915 MHz band. It looks like a great way to distribute timecode if you’re not a ZaxNet user. They are working to integrate metadata into slate displays, as is Zaxcom.

Along with winning the Black Diamond Award for their new Nautilus shockmount, K-Tek was showing a new zeppelin prototype that breaks down quickly, but the pieces stay together, making it much easier to get mics into and out of the rig, and some more GoPro mounting solutions.

The Q5X people were just doing crazy stuff. They have added the PlayerMic flexible transmitter to their waterproof line that are getting used in NBA and NFL games. Also, a transmitter that fits in the heel or instep of a tap shoe, developed for the Rockettes, who each wear a pair of them. Then there’s their Wireless Remote Gateway, designed for managing dozens of transmitters at once, like … when you have 70 mics on 35 Rockettes!

Zaxcom introduced their Camera Link, a transmitter that combines two channels of line-input audio, timecode, internal recording and a ZaxNet transmitter for sending to a two-channel QRX100 receiver.

Switchcraft was sporting a line of small handy boxes, like Direct Injection boxes, 75 ohm–110 ohm transformers, a balancing/unbalancing box and a very appealing 8 by TT Patchbay box, among others.

Speaking of accessories, Sescom has the SES-A-V-SYNC. A small DC–powered two-channel digital delay, which may come in handy for synchronizing IFB sound with HD video on set. It has a 550 ms delay range, works with unbalanced analog I/O, and is only $90.

That was some of the most interesting audio stuff I saw at NAB. Now I’m looking forward to hearing stories from the field on how this gear performs and how it fits into your unique production environment.
Recently, on the stage of *American Idol* at CBS Studios, the Cinema Audio Society hosted a workshop on the subject of live broadcast sound mixing. Leader of the workshop was Ed Greene, CAS, who first shared his expertise on the subject in the context of his current work on *American Idol*. Greene was accompanied by David Bellamy, President at Soundtronics Wireless, and the audio assistant on *American Idol*, Debbie Fecteau.

“I was fortunate enough to collaborate with Ed on several music projects early on in my career,” said CAS President David Fluhr. “I learned so much from Ed. I’m so grateful for that.”

Dozens of CAS members, made up primarily of audio professionals from within the industry, attended the workshop to learn from Ed Greene’s decades of experience. Greene’s career today has its roots in the music industry, having worked with the likes of Sammy Davis Jr., the Osmond siblings and Lou Rawls. Greene’s work with musical acts that occasionally had shows and performances on television led him to fill a gap between music engineering and production. Today, he is regarded as something of a guru in the field of audio mixing for live television broadcast.

“The secret to whatever my success is, is to work with the best people I can find, and let them do their job,” Greene said.

Bellamy ran through some of the equipment that makes *American Idol* and other shows like it possible, by walking the workshop attendees through some of the RF equipment used on this and other live broadcast shows.

Workshop attendees were eager to ask questions and engage Greene, Bellamy and Fecteau. Many of the attendees work in film and television, but few of them seemed to have had many opportunities to work live.

Greene briefly explained some of the expectations of producers he works with and how the product often appears at the end of the day.
The SMQV wireless transmitter is a remarkable tool. Behind its pretty face, and inside its solid aluminum body, is a DSP-based heart that delivers features, performance and reliability you can take anywhere. Input and suggestions from many of you is what helped to refine the design. Thank you!

For those of you who haven’t met this little guy yet, we encourage you to check it out on the web site, or better yet, visit a dealer and give him a listen.
The 49th Annual CAS Awards
Honors the Best of 2012
The Cinema Audio Society held its 49th Awards ceremony on February 16, 2013, at the Millennium Biltmore Hotel in Los Angeles. CAS President David Fluhr and the Board of Directors really outdid themselves this year and the ceremony was accompanied by some great high-definition video and great audio. The presenters came from the ranks of the CAS membership, with each being joined by a celebrity presenter for each category.

Chris Newman, CAS received the Career Achievement Award for his contribution to the craft of sound mixing and Tom Fleischman, CAS and director Jonathan Demme presented his award. Demme also received the CAS Filmmaker Award, which was presented by actress Anne Hathaway and former CAS Career Achievement recipient Willie Burton. Additional presenters from the mixing disciplines included Doc Pierce, Tomlinson Holman, CAS, Jeff Wexler, CAS, Alan Meyerson, CAS, Richard Lightstone, CAS, Ray Beckett, CAS, Frank Stettner, CAS, Deb Adair, CAS, Bob Beemer, CAS and Mark Ulano, CAS.

Celebrity presenters, in addition to Hathaway, included actors Frances Fisher, Carolyn Hennesy, Rico Rodriguez, and Lorraine Toussaint. The CAS also presented its Technical Achievement Awards to Sound Devices President Matt Meyer for their 664 Portable Mixer and to Stephen Venezia, CAS and the rest of the team from Dolby for their Atmos surround mixing process.

Tomlinson Holman also presented a tribute to Stefan Kudelski, the inventor of the Nagra recorder, who recently passed away. This was truly an evening to remember and everyone had a wonderful time spending an evening with his or her peers. Please save the date of February 22, 2014, for our 50th CAS Awards, to be held once again, in the beautiful Crystal Ballroom at the Millennium Biltmore Hotel in Los Angeles. This 50th anniversary celebration of our organization should prove to be the best yet.

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Winning the Oscar® in sound mixing for Les Misérables, Re-recording Mixers Mark Paterson & Andy Nelson and Production Sound Mixer Simon Hayes. (Photo: Todd Wawrychuk/©A.M.P.A.S.)

CAS Filmmaker Award recipient Jonathan Demme with Anne Hathaway. (Photo: ©Ana Gibert)

CAS Filmmaker Award recipient Jonathan Demme with Anne Hathaway. (Photo: ©Ana Gibert)

Chris Newman, winner of the CAS Career Achievement Award.
The sound for Les Misérables was approached like no musical had been before. Director Tom Hooper wanted no principal ADR—a huge feat in itself. Actors, wearing in-ear monitors, were singing on set against a live pianist. In preparing for the film, a test shoot of two scenes was done of the whole workflow with the whole sound team involved. This helped determine some of the challenges that would come up during the film, but there was still a risk of whether they could pull it off. Below are excerpts from conversations with this year’s winners in the Motion Pictures – Live Action category.

Simon Hayes, Production Mixer*

*Mr. Hayes’ comments were first published in the Winter 2013 edition of the 695 Quarterly in the form of a first-person article (available at 695Quarterly.com). Used with permission of the author.

How did you go about mic’ing the actors, given the period costumes?

I proposed working closely with the costume department and obtaining swatches of matching fabric that might be used to cover the microphone mount. A small cut in the exterior of the costume would permit mounting the mic on the outside and a camouflaging piece of matching fabric would make it inconspicuous. For the medium shots, we would rely upon advances in VFX technology to paint out the mics. Tom was immediately 100% receptive to this idea. At that moment, I knew that, not only had we formulated a unique plan, but also that the plan placed an importance on production sound that I had previously only dreamed of.

How do you feel about the end result?

It was unusual for us to say to Simon regarding signal flow, “We don’t want you to chase micogain.” In studio practice, we want everything consistent—we don’t want any limiters in the chain. We knew we had to have as much dynamic range and colors as possible in order to put real instruments against it. It allowed the orchestra room to grow against the singers.

It seems unusual for a production mixer to be talking to a scoring mixer, etc. How was this experience for you?

For me, the most exciting part of working on the film is that we were able to really chat very openly about what we wanted and we were crossing departments to do it. It felt like how a lot of shows should be because, I think, the cohesion of the sound elements were a lot more exciting and a lot more interesting. It took a gradual evolution of the sounds to make sure that they complemented and overlapped in the right ways. That happened all the way through. Tom (Hooper) was overseeing this and, as a director, he can really imagine sound and he hated the idea of the old system.

It took a long time to get orchestrations we were happy with. “I Dream a Dream” had at least three or four different versions that I recorded. One of the factors that we can’t audition with any demo are the infinite dynamics and textures of the string orchestra. As good as samples are, to go from very light bow and ponticello, or a great big attack, or we’ll go down to two desks, to four desks—all of those sort of variations to see what worked—that’s what we really needed to try.

Tom wants to try everything, really. He wanted to make sure he wasn’t missing a trick, wanted to make sure that we weren’t resting on our conventional laurels. There were times we had to do that—but he would question that if we did!

Oscar winner Anne Hathaway & director Tom Hooper with the team.

The vocals were very dry compared to what you would expect in a typical music recording.

Reverb was tried to, obviously, put them into perspective. We found, generally, it wasn’t working—it was detracting more than it was helping. That was the same with the orchestra. There was very little EQ and definitely no compression on any of the music. The whole thing was about retaining the honesty.
Andy Nelson, Re-recording Mixer (Dialogue & Music)

In terms of mixing vocals, was your approach different?

I didn’t think of it as a musical—I just thought of it as a dramatic film. Initially, I took all of the dialogue tracks (which were the vocal tracks) and I prepared them the same way I would have a musical film. I didn’t think of it as a musical—I just thought of it as a dramatic film.

How was this project different than a traditional film ADR session?

I’m used to recording with a fairly simple four-mic setup for a standard ADR session, so it was a real challenge to record with 34 mics for each of these choral ADR sessions, due to the massive difference in desk setup and the number of pre-amp inputs which, when I stood up, were taller than me!

There was also a vast difference in monitoring during the sessions caused by the huge dynamic range of some of the individuals and the speed at which I had to switch through my monitoring sends in order to keep an ear on them.

Playbacks were also a challenge as (Writer) Claude-Michel Schönberg and Tom Hooper were fairly specific as to which individuals they wanted to hear during playback, so I needed control over all 34 tracks plus the music in order to be able to do this. Again, this was very different compared to the stereo/LCR or 5.1 playbacks I’m used to doing during a standard ADR session.

Although the sessions were a challenge technically, I thoroughly enjoyed them and they gave me a new understanding and respect for both the job of a production sound mixer and the music department as well as an overwhelming urge to try this kind of thing again.

Mark Paterson, Re-recording Mixer (Effects)

How did you approach this differently than other films?

When you’ve got so much music continually, there’s not room to do what you would normally do. We had to go to an extra length and try to make every sound effect that went into the movie musical—whether that was position it on the beat or make it in time or pitch it to be in the correct key so that it all music may have worked fine for each individual song, but when it was all combined together, it started to become too strong. It quickly could overtake the vocal just because of the continuity of it. We mixed it three times, really—very quickly each time, just to get a feel of the film because it revealed itself differently when you actually screen the film as opposed to trying to work on the film one song at a time.

The exploration of the amount of orchestra against vocal was the key to it and how it sounded in the room was important. The film was always very heavily strongly led by the actor on screen—whatever part was being sung was telling the story. That’s why I treated it initially like a dramatic movie—I didn’t think of it as a musical in that sense.

(Director) Tom (Hooper) had suggested to (Scoring Mixer) Jonathan (Allen) that if the middle speaker was getting too clogged up, they could clear the middle a little bit and let the orchestra sit off to the sides. Jonathan did that and it worked great. The only problem was when we watched the whole film, you could identify a bit too clearly the music on the sides and it didn’t quite feel integrated. So we just very judiciously started to put a little reverb across—or more of the ambient mics into the mix—to help give you the sense that it was a bit of a backdrop to the vocal, as opposed to very clearly identifying sections to the orchestra.

Rob Edwards, ADR Mixer

What was the ADR approach for this film?

There was no actual ADR shot for the principal characters, we just shot (crowd) ADR to help build specific scenes. We also recorded a few choral/ADR sessions where we had 30 singers/cast each wearing the same DPA 4071 lavaliere mics used on set. The idea was to try and replicate the on-set feel in an ADR recording session, but with the ability to mic each person individually unlike a normal (crowd) session, where the group is recorded on various mono/stereo/LCR or quad setups.

How was this project different than a traditional film ADR session?

I welcome people to be more interested in the process. To come along to the session, to be involved, to see what goes on during the time scales we have. I think any post-production supervisor should get under the hood a bit more about music. It fills up an enormous amount of frequencies and those frequencies have to be carefully managed. Show interest early on and make sure the music, not just what’s coming from the composer, but the way it’s being recorded, will read right for post production.
It’s almost like the effects were adding to the score. It’s an additive process as opposed to, usually, the score is complementing the dialogue.

It is exactly that. It started off as “Let’s remove any backgrounds in this scene or any bits and pieces that we don’t need.” It then moved to thinking about every single sound that goes in this movie as additive to the music. Do we need it, and if we do, is there a way to make it musical? It allowed for us to keep the things that your brain expects to hear in there, but without taking away the illusion of song and the magic of the performance.

When you’re listening and so emotionally attached to the character, everything else becomes irrelevant. You don’t need to hear the stuff that, in any other movie, you would hear.

What did you do in the few rare moments there wasn’t music?

You’re trying to create peaks and troughs and you want the audience to have moments where they can have a breather and relax, and it was very difficult to do in this movie. One of the first things we look for normally, are places where we can take music out so that we can create those gaps. But there just wasn’t that opportunity, so you have other ways to do that.

Did you do anything different with surround?

Because we decided to mix the movie in 7.1, originally, Andy and I had spoken about using the sides to allow the music to operate that space and the front and back to carry more of the atmospheres. While we did that at times, we ended up using them almost for effect—almost like volume and swells. Instead of a music swell, we might be able to open the music up. It allowed us to create shapes and different emotions without having to force the music on people.

Tell us about the Foley recording for Les Mis.

The Foley was recorded at Feet’n’Frames, which is in outback South Australia about a three-hour drive from Adelaide. During our prep time, we laid a section of uneven paving bricks and stone in the pits, as much of the street feet were on cobblestone. I had two microphones most of the time (usually Neumann KMR 81s), but for some of the impacts or larger sounds, such as the cannons wheels, I used a Sennheiser boundary mic in close with a bit of compression and low pass filters to help fill out the bottom end.

A couple of sections were recorded outside. We traveled to an area near the property that has some old stone ruins to record chains and shackles for the opening scenes (where the convicts are moving around the shipyard). The ruins are in a quiet location, so we were able to get wide perspective as well as close-ups. We also dragged the picture back on a laptop for reference. We also dragged some sheets in a shallow riverbed, which had large flat rocks to use for the large flag through the water.

As the property is in a fairly isolated location, when it came time to build the barracks, we were able to record outside the studio without having to worry too much about background sounds interfering. We still recorded synchronized to picture however, John was able to throw large furniture pieces around without worrying about it sounding roomy or like interior. The scenes with fast horse passes in mud and water were also recorded outside.

Is there anything else you’d like to share?

It was great to be recognized as part of the CAS Award–winning team for Les Misérables! Thank you!
wouldn’t want to be working the crazy music recording hours
when I got older. Now, I was aware of the sound portion of TV
and film because my father is a colorist. He knew Lee Dichter
at Sound One, who was kind enough to hire me when I was 19.

So, I started like everyone else, working my way up from run-
ner (where he met his future wife, music editor Shari Johanson)
and then moved to the ADR machine room. In those days, I
would thread the dubbers and such but, as technology
improved, and we moved to DAT, I was able to move into
the actual studio and operate the DAT. Being in the room provided
an education in how to work a session technically and socially.
I eventually was put on my first project, which was director Ed
Burns’ first movie.

Was it difficult making that transition?
Well, the most difficult thing, I feel, is trying to gain the trust
of a client. They see you as the assistant, and now you’re in the
chair. If you pull it off, then they know they can trust you for
the next gig. So from there, it was building clients through that
trust.

So how long were you at Sound One?
23 years, until they recently closed. Now, I’m at Digital
Cinema, which is part of Sync Sound and it’s going great.

Tell me about the process of recording dialogue for animation.
Obviously, with animation, nothing’s there yet, unlike trad-
tional ADR where you’re trying to match the production audio.
For this project, the setup is the intense part. Pixar has a well-
deﬁned approach that they use. We record to Pro Tools but
also have an audio feed going to the laptop of the producer
who’s logging all the takes in a manner that is highly organized.
We also send audio and timecode to the camera that’s recording
the actors’ movements (which the animators will use as a refer-
ence when animating). In the room with the actor will be sto-
ryboards, so the actor can have a better sense of the scene, along
with the directors. We try to keep the space as open as possible
so the talent can move around and act—we don’t want to con-
ﬁne the actors. The director can watch and listen and be able to
visualize how a performance is going to work in the film, which
is pretty neat if you think about it.

How about mic choices—since you don’t have to match production.
For animation, it’s a U87 and then a TLM 170 a couple of
inches back and turned down a couple of dB, in case the dia-
logue gets a little hot. They call it a “scream mic,” with the
intent being to handle overloads, but it can also provide a little
depth depending on the shot.

Foley Mixer Frank Rinella
You have a huge credit list in the area of Foley mixing for animation.
How did you get into Foley recording?
I began my career in sound at Coast Recorders in San Francisco
as a gopher, working for free (of course). I discovered that, if I
really helped out the studio booker/manager and made her life
easier and actually showed up, that it could lead to a job. My
persistence paid off and I was hired.

As my conﬁdence grew at Coast, I applied for a posi-
tion at Fantasy Studios, which was the studio for Fantasy
Records (primarily, a jazz label). I got that job and actually worked
there on weekdays and worked at Coast on the weekends,
during that for a cou-
ples years. I moved up
to tape operator, to
overdub engineer, to tracking engineer and then mix engineer
for music sessions—learning along the way from some out-
standing producers and engineers.

So you had developed your music chops, but where does the sound for the
picture side come in?
Well, interestingly enough, they also had a Foley room at
Fantasy to accommodate any needs that may be coming
through. So, I would start doing sessions in there. I gravitated
toward Foley because, honestly, it had structured hours as
opposed to the all-nighters on the music side. So one day, I
engineered a session for (Foley artist) Jana Vance, who was fill-
ing in on the Fantasy Foley Stage. As luck would have it, as
always seems to be the case in this industry, her mixer was leav-
ing, so she invited me to come work with her at Skywalker,
where she usually worked. Naturally, I jumped at the chance
and, 17 years later, here we are.

So, what is the job of a Foley mixer?
Well, the name is kind of a misnomer these days. Years ago,
when recording to tape and having a limited track count, you
were really mixing on the fly, making sure the levels were correct
and everything was balanced appropriately, since you couldn’t
go back and adjust. These days, since everything is recorded to
customers, you’re not tied in as much. Levels can be adjusted
later if need be. So the job has turned more into that of record-
list—capturing the sounds correctly and making sure the per-
spective, relative to the screen, is accurate.

How did you learn how to record Foley?
I learned what Foley should sound like from the Foley artists,
in particular, Margie O’Malley. She knew what she was creating
and knew how it should sound once captured, so I was taught
the “sound” by her.

Tell me about the Foley team.
Yes, generally, you work as a team. Usually, a team of four with
Given the signal-to-noise requirements of some Foley elements versus the transient response of other elements, what gear do you gravitate toward?

I like the Millennia preamps, which don’t color anything and can handle ridiculously loud transients, and Grace pres. Now, for mics, there’s been some evolution. Originally, we used to use the U87s that Klaus Heyne would modify. He’d essentially make the U87 brighter and louder without increasing the noise. This was great when using tape. Since the noise floor isn’t really there on the medium with digital, we switched to using mics to match production, such as the Sennheiser and Neumann shotguns. Additionally, I like the flat response of a 414. Also, we have been gravitating toward a flatter frequency response instead of hyping the higher frequencies, as had been done in the past.

Anything interesting in the works?

Actually, I’m getting more into editorial right now, making my own sounds and doing Foley of my own at a place I have. It is a direct result of the opportunity of working at Skywalker with those masters of sound. I had done some work with Maggie Rodford, who is (composer) Patrick Doyle’s agent, so she recommended me for the job. It was my first time working with Patrick and we actually recorded the mix at AIR Studios instead of Abbey Road. When I started here, we were still tape-based, so I started working on sessions right away. These days it’s a little different but back then I started as a second assistant and worked up to a lead assistant—building rapport with the Abbey Road engineers as well as those who came from other cities. I was able to assist Shawn Murphy a good amount along with other visiting engineers. So I learned from the best, which was invaluable.

How did your involvement with Brave come about?

I had done some work with Maggie Rodford, who is (composer) Patrick Doyle’s agent, so she recommended me for the job.

This film has a lot of ethnic instruments such as the Celtic violin, Celtic percussion, bagpipes. How do you go about recording these kinds of newer additions with a more traditional orchestra?

The idea was to record as much of it together as possible. We relied on isolation booths for the Celtic violin and harp. We did want to have separation for those items that we knew would need additional control in the mix so as not to take over the orchestra. We had separate sessions with the ethnic percussion and the bagpipes in order to reduce bleed. For percussion, we recorded things with fur on them, logs, all these strange, wonderfully sounding percussive instruments. The bagpipes, which sounded beautiful in the live room at AIR, were performed by a group that came down from Edinburgh called the Red Hot Chili Pipers (laughs).

How long did you spend recording the score?

 Pixar likes to record the score over two time periods. Half the score, primarily the main themes, was recorded prior to Christmas and the second half was recorded after Christmas. It gives everyone time to live with the music—the main themes—for a couple of weeks, and then you continue. It makes a lot of sense if you think about it in those terms.

Knowing that what you’ll be passing off will, probably, be adjusted somewhat based on dialogue or effects, how do you handle the music mix and what do you provide to the re-recording mixers?

Patrick created some really beautiful demos, using some very accurate sounding samples. He worked with music editor Chris Benstead to identify what real separation would be needed of the instruments, and we stuck to that for the most part. Those instruments that were recorded separately received their own stem. There was a percussion stem, harp stem, bagpipes stem, pad instrument stem, string stem, brass stem, choir stem, when there was sync drumming with picture—as was the case for some scenes. I may have missed a few, but I think we had 10 stems in all, along with my full mix. All the stems were delivered as 5.1 files—even if there was nothing in the center or LFE—for ease of layout.

With my stems, the dubbing mixer knows that if everything is put at unity, the mix that Patrick approved will be re-created. I will do things like, if there’s a solo vocal, in order to provide flexibility to the dubbing mixer, I’ll have the vocal dry in the center with the room or reverb in the LR and surrounds. That way, the mixer can redirect the vocal or alter the space, should that be needed for the scene.

As for when I mix, I always treat a film mix as if I’m doing the full mix all at once. Patrick was provided dialogue and sound effects when he was composing, so he was able to tailor the score to minimize conflict with dialogue and the sound effects frequencies. I try to really maintain the dynamics while being conscious, naturally, of the dialogue and

Andrew Dudman
effects—which we, typically, receive mono stems of. Some-times we are able to have access to 5.1 premixes, which really helps the composer know how things will lay in.

Given that this mix was going to be an Atmos release, did you do anything to facilitate the music to that new platform? We put out some extra room mics to help capture the natural room a little more. However, in the end we decided not to go that route. Honestly, we were unable to monitor how they would blend in, being that there isn’t a music mixing room setup for Atmos and, quite frankly, we were running out of tracks!

What do you like to do in your free time—assuming you actually have free time?

(Laughs) Well, I really enjoy cycling. In fact, on a recent holiday, I rode from San Francisco to a friend’s home in Venice along the Pacific Coast Highway. It’s such a beautiful ride, and the sleeping arrangements are great since there are so many state parks to camp in. I completed the ride in seven days.

Re-recording Mixer Tom Johnson

I read an interview where you speak about one of your first experiences as a re-recording mixer working on Dennis Hopper's The Hot Spot. How did you work your way into “the chair”?

When I graduated from USC’s cinema school (Gary Rydstrom and I both went there at the same time) in 1981, I decided to move up to the San Francisco Bay Area to try and get a job in the sound world. I was lucky enough to land a job at Sprocket Systems, George Lucas’s new post-production facility that was opened next door to ILM in San Raphael. I worked in both the transfer room and machine room during the Return of the Jedi mix. Fortunately, they kept me on after that and I was able to move into a mix chair over the next few years (intermingled with machine room work, Foley recording and effects field recording). It was a great time to be in the Bay Area, as things were still new and the group was fairly small. We got to do everything and learn a lot.

Over time I was given more and more responsibility and was soon lucky enough to start mixing dialogue and music on small projects. At the same time, I was premixing all sorts of things for the bigger productions which was an incredible learning experience. I had people like Richard Beggs, Ben Burtt and Randy Thom as mentors. What could be better than that? And before I knew it, I was working for the likes of Dennis Hopper!

You and Gary Rydstrom worked together on that film and have worked on numerous since. How did your relationship with him come about?

Gary and I were at USC together. I think I was one or two years ahead of him, so I was the first one to move north and get a job. I think it was around the time we were getting ready to mix Indiana Jones and the Temple of Doom that we got Gary to come up and help out. We were both in the machine room on that one, so we spent a lot of time together. It was from that point on that we were both given a chance to work on other projects as designers and mixers that our careers really began to take off. I’ve been really lucky to work with Gary a few times since those days, and it is always a great pleasure. The resulting soundtrack is always something special, something to be really proud of.

Being animation, the production audio that comes to you is, I would assume, more uniform than a multiple location shot production. Are there any negatives or difficulties as a result of the controlled recording atmosphere that you experience on your end?

In general, dialogue in animated films is easier to deal with because it is clean and well recorded (especially the Pixar films). The only “negative” side would be that it is all recorded in the same space, so it lacks the reality that it will later be put into. But that is really a great positive because it gives someone like me an entire world to create. I love reverb and I love creating the sound of the spaces the characters are living in. I feel it adds a whole layer to the narrative that is not immediately obvious. We often “hear” the spaces the characters are in as what is happening in the background, and this is certainly crucial to the whole telling of the story. But I’d also posit that it is additionally putting the voice in that space that provides the final click that suspends our disbelief and makes this world seem so real.

Do you approach a film like Brave, where the characters speak with a foreign dialect (Scottish, in this case), differently than one where “plain” English is spoken?

Not really. I firmly believe that it is important to hear every word in films, and especially in animated films. We have a bit of wiggle room in live-action films because we can often read the lips of the actor (this can often help with the occasional swallowed vowel or dropped end of words), but in animation, it is harder to do this, so we try to get every word as clear as possible. I say “we,” as this is often helped by the dialogue editor volume-graphing a consonant, vowel, or end of word up to make the whole word more clear. It is many times that the one or two words that are dropped or obscured by an effect or music hit make a whole sentence hard to grasp. I’ve found that it is boosting these elements, rather than raising the whole line, that will make the line intelligible.

The film has narration along with production audio. Did you approach the two differently from a mix perspective?

I always put the narration in a different space than the surrounding dialogue and music. Often that means it is dry and out front. Sometimes I put it a bit in the surrounds to lift it off the screen. These are tools to separate the voice from the rest of the action, so that the audience knows that it is comment-
When you know that you’ll be mixing a film, how does that process work from an involvement standpoint? Do you speak with the dialogue editor and scoring mixer to see what will be delivered and devise an approach from there? Are you given predubs that you hear for the first time on the stage?

For me, the best thing is to try to be involved in the first temporary mix the film does. That way, I meet the filmmakers and editors; we all get to discuss how the film is going to work; what the main issues are; and what special needs we might have. As to the score, I find it most helpful to at least connect with the music editor before scoring happens. The best scenario is to be able to do this with the composer as well.

On Brave I was able to do all these things, and I think it is one of the reasons the final mix went so smoothly and turned out so well. I worked on the first temp mix, so I was able to meet the filmmakers and editors early on.

Months later, I was in London working on Tim Burton’s Dark Shadows while both the ADR and score were being recorded there as well. I was able to connect with Gwen Yates Whittle (the sound supervisor and dialogue supervisor) so that we could discuss any issues that might affect the mix. Plus, I was able to go out to AIR Studios and meet with Patrick Doyle (the composer) and hear and discuss his beautiful score. Meeting with Patrick was particularly helpful because he was very passionate about this project (he is Scottish and saw it as speaking to his cultural roots). His passion became mine.

When you worked on The Phantom Menace, Dolby Digital Surround EX was the new technology associated with that film (which Gary Rydstrom helped develop). With Brave, Dolby Atmos was premiered. I’ve heard that you originally mixed in 7.1, but then took that session and incorporated the Atmos, with its object-based technology. Once you got to that stage, did it seem like there was a rather limitless amount of placement options?

Yes, the placement options did seem limitless at first. I am probably more traditional about film sound than most of my younger colleagues. I feel quite strongly that sound always has to support and advance the story. That is the most important thing. If a sound becomes proud, or more important than the story being told, it will overwhelm the film and take the audience out of the experience, or at the very least, steer them in a different direction. One reason I love working with Gary is that he is a great believer in the importance of story as well. We will often feature a sound because it advances the story (helps you to see something in the frame or underlines an event that is happening or will happen) or we will minimize or even lose sounds because they distract from the story. I feel that when one approaches a film in this way, the clarity of the soundtrack itself is elevated a lot. Dialogue becomes important to hear; musical phrases that underline character or help develop themes become crucial; and sound effects that tell the story become really important to hear. It also helps us trim the fat sometimes.

This is a long-winded way of saying that when it came to the Atmos mix, we actually found ourselves holding back on options. We found that the more we played with the space opportunities offered, the more we lost sight of the story and picture. My mantra, which I’m sure became really tiresome, was “That is great but I feel it disconnects me from the picture.” I especially felt this as we tried to lift the score off the screen and more into the room (this is probably where I am the most conservative in terms of my contemporary colleagues). I feel strongly that the emotion of the score needs to connect with the action on the screen and that the more we pull it out into the room, the more disconnected I am from the characters and story. The more the sound (and especially the music) sits in the room, the more I feel I am watching something happen rather than being part of it.

There were moments in the film where we did pull the music into the room (especially the source cue moments) and I feel those were really wonderful. It made one feel they were really there in the moment. We also did this with dialogue, and certainly with the sound effects, where it helped put us right there in the space.

Having said that, I think Atmos is a wonderful thing. I think the mix we came up with was really nice and significantly different than the 7.1 mix. The Atmos mix is really quite realistic and certainly brought the story to a whole new level that the 7.1 mix could not do. I think it is a really exciting format that is ripe with opportunities for pushing the film experience to a whole new level of experience.

Was there a scene that you had particular fun with, given the capabilities of Atmos?

The action scenes were really enhanced, but so were a lot of the pastoral spaces. I particularly loved the scene where Merida (the main character) gives her mother the cake that transforms her. In the scene, we have a source cue (the lords are singing in the next room) and score at the same time. This was a tricky moment, mix wise, as we had to go into the score and then back out to the source cue without making it too obvious. I think it works well in the 7.1 version, but the Atmos version is really great. Because we were able to place the location of the off-screen source cue more precisely (it is in a room upstairs; you can see the door at the top of the stairs in one shot), the score was able to really state itself and live with the source cue quite nicely. I really liked that scene!

Finally, how’s the family? Any in the business?

Family is great. Luckily, my wife got out of the business years ago in favor of another career entirely (industrial design), but is totally understanding of the crazy life I/we lead. My career has been so fortunate that we are now able to call Ireland our home, and I travel all over the place for work.

Re-recording Mixer Gary Rydstrom

Perhaps ADR Mixer Bobby Johanson sums it up best: “I’ve worked with a lot of

Gary Rydstrom
famous people, so I don’t really get star struck. But the first time I worked with Gary Rydstrom, on a movie he was directing, I was like, ‘Holy crap! Gary Rydstrom!’”

So do you get recognized in public since you’re the sound equivalent of a celebrity?
(Laughs) No. Beyond the sound world—and my parents—I’m a little less well known.

No special tables at the nice restaurants?
No. I’m happy when I get a table (laughs)!

On Brave, as with a number of features, you handled sound design and mixing duties. How do you balance those jobs from a creative and scheduling perspective?
From a creative standpoint, I love it because I can control how the sounds I’m designing and making are mixed, which is such a key part of it. From a scheduling standpoint, if I’m just doing sound design, I may be able to work on a project and still be able to do some preliminary work on another movie without much interference. Once I’m on a mix, I can’t do much else because it’s like a lockdown time and I’m extremely focused on the mix for that period. I admire people who can mix full time because it is a very focused, intense job. Personally, I enjoy being able to go back-and-forth between sound design and mix.

Can you provide a general overview of the sound design/mix workflow, since you were handling both sides.
E.J. Holowicki shared the sound design title with me. We would work with the sound editors, who would bring me their elements and then I would start premixing. For me, premixing the sound effects is a key moment when you see if things are working or if you need to change things out.

As the sound designer, what is your approach when working with the sound editors?
Well, early in my career, I used to say things to the sound editors like, “This is the sound for this moment. Please cut it in. Thank you.” When I got further into my career, I would think, “Well, I don’t know if that is the sound for this particular moment.” So, I started to make libraries of sounds that I thought could work for a moment or sounded interesting. I would then let the sound editors make a lot of the sound choices and blend things and chose how the sounds come together. I’ve found that it’s so much better to work that way than my old way, especially when you have editors like Kyrsten Mate, Josh Gold, Terry Eckton and (supervising sound editor) Gwen Yates Whittle, who did such a wonderful job on Brave.

One sonic battle that I thought I’d hear in this film, but didn’t, was the low-frequency Celtic drums and percussion fighting with the low-end energy of the horses. How do you help bring clarity to elements that are battling for the same frequency space?
Sure, because horse hooves and percussion are meant to clash. Part of it is speaker placement. Say, putting the horse hooves in the center while the percussion is in the left and right or pulled back into the surrounds. With 7.1, you have the near surrounds which can be very useful with music since it pulls the music off the front screen but not too far from the front. Also, I always try to weave the sound effects, both with frequency and level, around the music. So, if there is a percussion hit that you want to be clear amidst horse hooves, you can duck the hooves around the percussion and, chances are, you’re not going to miss the horse hooves for that brief moment.

Kind of like the bass guitar/kick drum trick with music mixing.
Exactly. Otherwise, you get a masking effect. You may think it’s doing no harm to have the two sounds piled on top of each other, but you remove one of them for a moment, and it is so much clearer. You find that a lot of final mixing is weaving between sound effects and music where you “hand off” frequencies between the two. With Brave, considering how beautiful the score that Patrick Doyle wrote, you don’t mind docking out of the way of something so nice.

You were involved in the creation of, and mixed the first releases in, Dolby Surround EX, DTS and, with Brave, Dolby Atmos. How did you implement this new approach to surround into the movie?
Well, we went about it in a manner that we don’t anticipate doing it in again which is, after we mixed in 7.1, we created the Atmos mix. The better approach would be to consider the Atmos system from the beginning, which we were unable to do on this particular feature. What we ended up doing was routing our premixes, but with our final desk automation, into the Atmos. This allowed us to pull out elements that we wanted to pan a specific way in Atmos. There is a balancing act because we wanted to stay true to our original mix while utilizing the features of Atmos such as the ceiling speakers, additional surrounds and subwoofers in the back.

Along with Will Files, who is one of the sound designers and mixers at Skywalker who is so technically adept with the Atmos system, having been involved with its testing, we brought our stems into our Stag Theater and, using a relatively small Pro Tools system, we began addressing the new mix in Atmos. We spent about a week reconstructing the mix in Atmos. It was really fun.

It seems like it would be very tempting to go crazy with the sound, given the technology. How were you and Tom able to tame yourself from doing so?
It is always tempting when a new format comes out, like when surrounds were added or dynamic range was improved, to max it out all the time. It forces you to pick your moments, pick the events to add that extra element of fun to, but you can’t do it on everything. It’s good to self-limit.

I would like to thank this year’s winners on Brave for taking the time out of their sound-packed schedules to coordinate these interviews. Congratulations on your win.
TV Movie or Mini-Series

HATFIELDS & McCOYS

Part 1

by David Bondelevitch, CAS

Production Sound Mixer Dragos Stanomir

Dragos Stanomir was the Production Sound Mixer on the miniseries Hatfields & McCoys, the History Channel’s foray into scripted presentation that won the CAS Award for Outstanding Achievement in Sound Mixing for a TV Movie or Mini-Series. It also won the Emmy for Outstanding Sound Mixing for a Miniseries or a Movie.

Dragos, who hails from Romania, graduated from the University of Electronics and Telecommunications in Cluj-Napoca, with a specialization in acoustics. After graduation, he went to work for Castel Films, then the largest film production house in Romania. Since 1993, he has mixed more than 30 films and television shows all over the world. He has won the Romanian Award, the Gopo, for sound mixing and has been nominated three other times. Castel Films recommended him for the job on Hatfields.

When asked about the difficulties of mixing such an action-dense period piece, Dragos explained: “The big challenge was that we had to shoot about six hours of material in three months, which is 2–3 times more than a normal movie, with many characters. There were many scenes with dialogue and gunfire in the same shot, or dialogue between people on horseback and others on foot, so it was very difficult to boom. Some horses are scared by the windjammer when the boom was over the rider, so we had to get the horse to smell it and see it closer to get used to it so they’d stay calm.”

For his technical setup, he used a Sound Devices 788T with a CL9 fader controller. He wired every actor and recorded them on separate tracks. Dragos continued: “Usually, I record boom on channel one. The last available channel, I record with a boom for actors from off camera, just in case. Often, they used two cameras, one wide and one for close-ups at the same time, which is the worst for me, so the wireless mics were the most important. The live mix-down was only for dailies, with the boom on one mix channel and all wireless on another. I give a lot of attention to the separate tracks for maximum dynamic range, leaving as much freedom of choice in post production.”

He used a barrage of mics for the project, relying heavily on Schoeps and Sanken for booming, and Lectrosonics and Sanken for wireless.

Dragos added: “Because there were scenes with dialogue and gunfire, I used a Sanken CS3. Its longitudinal membrane is highly resistant to gunfire. This kept their voices as clean as possible. For these scenes, I put a wireless mic as close as possible to the mouth, preferably under hats, if they were wearing them. I recorded wild lines when time permitted. There was a constant battle with time, as shooting outside from September to December, the days were very short. For the scenes that were just gunfire and explosions, without voices, I used a dynamic microphone.

“Naturally, I recorded a few wild loads of weapons and footsteps, but also various sounds from wide shots. When in close-ups, the actors just mime the motions in order to have clean voices; for example, dishes being handled. I recorded separate dishes to put after on close-ups.”

The prospect of shooting a period piece seems challenging in this day, even shooting in Romania. Dragos explained: “Fortunately, we were far away from any roads, in the woods and up in the mountains, up to 3,500-foot elevation. I had no problems with cars, but I had a lot of problems with loggers, whose axes and chainsaws could be heard from over a mile away. We had crew with ATVs and radios that could try to stop whenever we heard noise, but that can be very time-consuming.

“For planes, we were allowed to stop if it was at the beginning of a take, but there were also many longer takes when the planes could be heard in the middle or on the end. The brunt of the work fell to the post-production team that had to clean up the sound of all of these unwanted sounds, and they did a great job!”
ADR Mixer Eric Apps

Like many of us in post, freelance ADR Mixer Eric Apps had an interest in music and sound as a child and practiced recording friends’ bands in high school. After studying civil engineering, Eric realized it involved “too much math and gravel.” He took an assistant gig at a music studio, which morphed into a commercial post audio house. Eric adds, “Coincidentally, Christian Cooke, the lead Re-recording Mixer on Hatfields, originally trained me to record ADR.” Eric has recently moved into re-recording mixing as well.

Most of the ADR was recorded at Urban Post in Toronto, but some was recorded at other studios in the United States and Europe. One of the biggest challenges was re-voicing. Eric explains, “Because the film was shot in Romania on a tight budget, several of the secondary characters were played by local actors whose West Virginia accents left a lot to be desired. A lot of re-voicing was needed. This was particularly challenging with the child actors.”

Eric recorded on Pro Tools using TL Audio tube amps. “Everything was in the box from there. Urban’s ADR stages are set up with everyone in the same room, working on headphones. Principals were recorded with a Schoeps CMC6 and a Sanken COS11 lavaliere, printing both mics. The group was shot with just the Schoeps. There were about a dozen actors in the group, including three or four children.”

With a three-part, six-hour miniseries, Eric estimates that there were close to 1,000 lines of ADR spotted. “I’m very glad I was able to be involved in what turned out to be a great soundtrack, and I’m extremely grateful to lead Re-recording Mixer Chris Cooke and to the CAS for recognizing our work.”

Foley Mixer Peter Persaud

Foley Mixer Peter Persaud was also a musician and fascinated with audio gear growing up. After college, he took a job at FilmHouse, which would later become Deluxe Toronto. He explains, “Once I saw how fun and creative Foley was, I knew I found a home. The Foley aspect of Deluxe evolved into a separate business that Steve Baine and I have founded. We’ve been out on our own for three or so years. We have continued a great relationship with Deluxe and handle their Foley needs. The Foley was recorded on our stage called Foley One. Hatfields was one of the first gigs we recorded in our new building. It was great to work on a project from that time period. It has every surface and prop!”

Foley One uses Peter as mixer, Steve Baine as sole artist, and Gina Wark as an assistant. Peter uses an API Studio Rack console with an API 3124 preamp. He adds, “I run everything through a Drawmer 1961 Vacuum Tube EQ. It helps warm up everything and it takes a bit of the edge off stuff. We used 24 tracks for the whole session. We have a normal system that has cloth on Track 1, feet from 2 to 10, and props from 11 to 24.

“We like to perform and record Foley with detail and perspective. As for weapons, we have replicas. We put a little ‘pixie dust’ on them to make them sound a bit bigger. We definitely wanted to create the atmosphere of each location with our feet tracks. We would go with looser wood surfaces for the crappy cabins and tighter wood surfaces for hotels, bars or anything that had money.

“We definitely love the fact that Chris and Brad (the Re-recording Mixers) let us have our creative way with the sounds. If there is a comment, it’s direct and clear with the entire mix kept in mind. The sound mix was handled at Deluxe Post Production, which is a first-class post-production facility. Working with them has always been simple yet cultivating. Deluxe presented a clear vision of the project before we started. All we had to do was record the sounds and deliver on time after that.”

Scoring Mixer Jeff Vaughn

Scoring Mixer Jeff Vaughn, CAS studied music at CSUN, playing trombone, piano and guitar. “Having music training helps in hearing things in the booth. I always follow along with the score,” Jeff explains. Jeff is currently the scoring mixer for the television series Revolution for composer Chris Lennertz and recently mixed the feature Identity Thief for Chris as well.

Jeff had previously worked with Hatfields composers John Debney and Tony Morales on some of their television animation, and was happy to get the call to work on this large-scale project, recording more than 90 cues for Hatfields.

Jeff explained: “The core of the mix was samples from the composers’ studios, but there was also a great deal of tracking small groups of live instruments to overdub on the score, including dobro, guitar, fiddle, acoustic bass, and guitarviol, which is a hybrid instrument similar to cello, but using guitar fingerings on six strings.”

Some recording was done at John Debney’s studio in Burbank. Jeff works mostly in the box, using a Pro Control on this project. His favorite plug-ins were AltVerb, the Euphonix Channel Strip, and many of the Waves’ plug-ins.
Most of the cues had 40 channels, not including samples. Jeff likes to mix the music in quad (L, R, Ls, Rs), which leaves the center clean for dialogue. “There are plenty of splits in case they want to add sub to an instrument. All of the cues had at least eight quad splits. Tracking sounded good, although there were the usual problems in small studios of musician movement and other noise on the track.” He also likes to mix against the dialogue track to make sure there is plenty of room for the music.

Jeff adds: “I’d like to thank John’s scoring assistant, Jamie Hardwick, as well as the re-recording mixers for doing a great job.”

Re-recording Mixers Christian Cooke and Brad Zoern

Re-recording Mixers Christian Cooke and Brad Zoern mixed the miniseries at Deluxe Toronto in Theater 2. In addition to the CAS Award, they both also won the Emmy for their work on Hatfields. Chris also has two Genie Awards and five Gemini Awards; Brad has one previous Genie Award.

Chris joined the industry through his father’s company, Soundmix. Brad played in bands in high school and studied music mixing in college, also learning post production. Chris had previously worked with Hatfields producer Leslie Grief, which brought both of them to this project. Brad has worked with Chris on the SyFy show Lost Girl. Chris mixed dialogue and music, and Brad mixed sound effects, backgrounds and Foley.

Brad explained the technical setup: “We mixed it on a Harrison MPC4-D, with three Avid Artist Series Mixers as side cars. The entire BG/FX premix was done “in the box.” We then output 5.1 and Stereo Premix Groups to the Harrison. I had the Artist Series Mixers of the premix coming off Pro Tools so I could easily change or adjust something within a premix before it got to the Harrison. This turned out to be very useful because, due to time restraints on the project, Chris and I ended up not being able to do the premixes for the second and third parts of the miniseries. We were in final mix mode continuously for four-plus weeks, so choices that were made by the team during the premix could easily be changed.”

Chris adds: “We had four Lexicon 480Ls and a 960 for verbs, and a Manly compressor for the dialogue. We had several hundred tracks that we mixed to 5.1.”

Brad explained the track layout: “For raw tracks, I was at 25 tracks for Foley, which I took onto the stage with no premix. For sound effects, it varied with each part but, generally, I had approximately 40 stereo and 20 mono background tracks. The sound effects were laid out in groups. The groups were 24 tracks wide for horses/wagons, with another 24 tracks for weapons/impacts and 12 and for other sound effects. However, in Part 1, we were about twice as wide for the FX because of the Civil War battle scene that started the series off. We had quite a few bullets whizzing by in the surrounds and the cannon fire/explosions that were their own group.”

Chris adds: “The production dialogue was well recorded with good level. There was some traffic noise on scenes that needed ADR, but for the most part, the original recording by Dragos was very good. Brad did a great job with the gunshots. We wanted to keep them real, blending 12 to 14 different sounds to create a single gunshot. The score created by John Debney and Tony Morales was fantastic. The main challenge was time. We completed the three parts in just 30 days. It was an amazing project.”

Brad adds: “Our supervising FX editor, Tom Bjelic, did a fabulous job finding vintage weapons for the mix, as well as including some more modern elements to punch them up. They did a lot of location recording of some nice detail work for the creepy floors and cabin ambience that helped create a great soundscape. Being on the History Channel, the network wanted realism for the weapons to be key. We were able to find a nice balance between realism and what people are used to hearing in film and television. This kept the network happy without compromising the dynamics and the drama of the mix.

“The schedule was our biggest challenge on that project. We had about five days of actual mix time per part (not including premixes, print-masters, and other deliverables). Dealing with the amount of tracks and detail needed, it made for some late nights and long mix days.”

Chris added one comment about receiving the CAS Award: “At the CAS Awards, there was a very surreal moment for me. When Jonathan Demme’s tribute reel was playing, a clip from Neil Young’s Journeys came up with Neil driving a 1956 Ford past our farm in Omemee, Ontario.”
TV Series – One Hour

HOMELAND
“Beirut Is Back”

by Karol Urban, CAS

This year’s award for Outstanding Achievement in Sound Mixing for TV Series – One Hour was awarded to Production Mixer Larry Long, Re-recording Mixers Nello Torri, CAS and Alan M. Decker, CAS, ADR Mixer Paul Drenning, and Foley Mixer Shawn Kennelly for Homeland’s “Beirut Is Back.” This show has a top-notch production staff and boasts a large list of accolades for the 2012 awards season, including a Writers Guild of America Award, Screen Actors Guild Award, Producers Guild of America Award, Directors Guild of America, Golden Globe, AFI Award, American Cinema Award, and Golden Reel nomination.

Homeland tells the story of a CIA Operations Officer, played by Claire Danes, who, after being placed on probation for an unauthorized mission, suspects a marine sergeant, Damian Lewis, of having turned against America while being held captive by Al Qaeda. The show plays like a secret Cold War tale set within a highly public battle of nations.

The sound is unique. While consistently offering an almost gritty realistic non-Hollywood landscape, it blends a strong emotional focus on individual characters’ experiences. Much of this is achieved through the use of volume balancing. Sounds close in physical proximity or captured in close proximity to the character are favored during many high-anxiety scenes in order to evoke empathy with the viewers while still communicating a very literal portrayal of the environment. The typical big villain/hero guns and anthem-esque action scene music are replaced by nuance-filled backgrounds and realistic hard effects provided by Sony Sound Editorial, and suspenseful atmospheric lines and artfully crafted rhythm beds, provided by composer Sean Callary and music editor Jeff Charbonneau.

A rooftop chase scene from our award-winning episode, “Beirut Is Back,” is particularly characteristic of the very effective sonic color of this production. The very full and detailed backgrounds display a world of military conflict, but the balance of the mix was masterfully focused on Claire Danes’ character as she performed a very chilling non-vocal track of breaths and footsteps pulling the viewer close. The result was an extremely terror-filled scene that feels very rooted in reality. The Re-recording Mixers, Nello Torri and Alan M. Decker, cite that scenes like the “rooftop chase” are possible only due to the incredible support provided by their executive producer, Alex Gansa, as well as the high-quality material they receive from the actors’ performances and various sound departments.

Production Mixer Larry Long operates a rig that includes a Zaxcom Deva recorder, PSC Solice mixer, Sanken CS3Es, Sennheiser MKH 50s, and Sanken lavs, as well as wireless Lectrosonics. He delivers a mix on 1 & 2 and prefader isolated boom and lav tracks to post audio. He always wires his cast on Homeland. He explains, “They are very receptive even if it is just for effects. My guys and I treat breath noise and Claire’s footsteps as characters in a way.” He also cites wardrobe and the production’s PAs as being responsible for much of what he is able to gather.

ADR and Foley also greatly assist in the detailed signature sound of Homeland, allowing the final mix team to stay seamlessly close to the characters. Shawn Kennelly, owner of Reel Time Sound, Inc., expresses that his time is truly focused on “The importance of having Foley sound organic and ‘in the moment.’” Alan and Nello echo this sentiment by the actors as well, recalling episodes in which the actors insisted on copious takes in excess of what they were asked to perform in order to get a loop just right.

Shawn recognizes the overall team effort in declaring that “TV dramas have now become more like movies in both content and sound experience as a whole. The challenge to all sound teams in television post audio is producing sound jobs consistently on a weekly basis, with accelerated and shortened schedules, while always maintaining the highest levels of quality sound.” It is truly amazing to see and hear this show deliver.
such quality week after week under these time and technical constraints.

Alan M. Decker is the FX Mixer and divulges that “The key for us is we don’t stop working.” Nello and Alan, who operate ICONS running Pro Tools 10 at Universal Studios Sound, have formed a workflow where they use the first half day of their three-day mix time to predub independently at the same time in the same room. They then tie on and begin to work off one another. By day three, they are ready for a final review by early afternoon.

Both are incredibly adamant that the show’s sound is highly facilitated by the very open producing style of their highly skilled writing/producing/showrunning multi-talented producers. Executive producer Alex Gansa specifically fosters an atmosphere of open collaboration and creativity in the mix. Nello recalls him polling the room when stuck on a decision. “He wants to know what you think ... but you need to have a reason. He wants to know ‘why.’”

When asked if any boundaries or mandates are set as to what they can and cannot do, Alan explains, “Alex’s only real caveat is that it must seem real. If it strikes you as false, then it is the wrong choice.”

Alan credits Nello’s dialogue mix with allowing him to really experiment with his FX tracks while Nello cites the marriage of FX with dialogue as a tool in maintaining the -24 dB LKFS standard while delivering a cinematic sound. “It allows me a wide band of frequencies to do different things with as opposed to having everything narrow and bright. It has to live together,” says Alan. Nello explains that sometimes you have to “cheat” the sound by lowering it a touch more than typical to allow for the louder elements to grab the audience. This also aids in maintaining dynamics while still remaining ATSC A/85 compliant. “-24 is an average,” he explains. Nello encapsulates their joint efforts in saying, “We go through great pains to make it as dynamic as possible.”

With such a fresh, unique sound and vision, and a top-notch team all around, the CAS proudly congratulates the Sound Department for Homeland. Alan M. Decker wisely summarizes the energy expressed by the entire crew in saying, “You really invest in the process because you know you are going to be heard.”

The team of Homeland would also like to give homage to their recently lost team member, Alfred Henry Bromell (September 19, 1947–March 18, 2013), who was an executive producer and writer for the series as well as other great works such as Chicago Hope, Carnivàle, and Rubicon. He will be greatly missed.

TV Series – Half-Hour
MODERN FAMILY
“Disneyland”
by Devendra Cleary, CAS

I recently had the absolute pleasure of visiting Stephen Tibbo, CAS, the Production Sound Mixer, and his crew on the set of Modern Family during a pretty typical day of production (it was almost lunch and they were almost wrapped). The show’s Re-recording Mixers are Dean Okrand and Brian Harman, CAS. I visited Smart Post Sound in Burbank and had a wonderful conversation with Dean in the very room where they mix the show. When I sat down with these gentlemen, I could tell right away that I was in the presence of people who are masters of their crafts. Their award accolades are too overwhelming to include here and keep the page count down. I wanted to learn about their work, specifically for the episode that won them the CAS Award, as well as their work on Modern Family in general, but I also wanted to learn about their show. The episode “Disneyland” from Season 3 was definitely a challenging beast and deserves much mentioning. Stephen Tibbo and Boom Operator Dan Lipe delved right in and talked about the first things that came to mind while prepping the episode.

Stephen Tibbo: The first concern with “Disneyland” was that we were going to have the whole family together. So every scene was going to have 11 [cast members] and direct sun, and you know they were going to be all over the place. I read the script and I’d say half of it was with the whole family walking around together. That always poses a challenge.
Was it difficult to work with the Disneyland organization when it came to your sound needs?

**Tibbo:** Not at all. You know, the park was open when we were shooting there. And I’d say, “Hey, can we get this music off?” Then they’d say, “Yeah, we can get the music off, but it’s better for you to get the ride off right?” And I said, “I’ll take it!” and they shut it down for the next hour!

Not the answer you were expecting initially!

**Tibbo:** No, not when you’re shooting in a public place. As soon as I heard Disneyland, I was like: I need to get my list of frequencies to these people immediately because it’s their place, they have precedence and, even though I have a license, I had to play second fiddle there. You have to think about: I’m going to have 13 or 14 characters in one scene—and booms. So, I’m coordinating 16 to 20 frequencies just so I have a couple of backups. I sent that off to them, they’d send an email back and say: “OK, these areas, like near Thunder Mountain, we use this frequency for the ride, or we have a show here from this hour to this hour.” So, we went back and fourth and they were really, really helpful. So, being proactive with them and coordinating with them early on helped.

Talk about that roller coaster scene.

**Dan Lipe:** Everything had to be safety-oriented. Any little mount we made, it all had to be approved by them [Disney Safety Team].

**Tibbo:** And had to have three anchors to it.

**Lipe:** It was insane.

**Tibbo:** We put a [Sennheiser] 50 in and I had their wires. Countryman B6s and [Lectrosonics] SMs.

**Lipe:** But you mostly used the plant right?

**Tibbo:** I used both. I thickened things up with the wires. Because when they were screaming, it was fine off the plant. But when Phil and Nolan got breathy a couple of times, that’s when I had to blend in the wires. And I wire everybody all the time just because anything can happen. The sun could come out, or the shot changes and all of a sudden, my boom can’t get in. They wanted to get the wide shots the whole time with the third camera because, of course, they want to show off Disneyland ... which they did.

Talk about the “Dapper Dan” musical sequence. That looked tricky.

**Tibbo:** They had Dylan as a Dapper Dan and all of them were singing on a bike coming up Main Street. At the opposite end of Main Street, we had four people: Haley, Matt Prokop, Claire and Alex doing a walk-and-talk from the Magic Castle area. All of a sudden, Claire sees and hears the Dapper Dans coming from a couple hundred feet away. They ended up wanting live singing the whole way. That can be good in some situations but there are a lot of things outside our control there. So, after take one, it wasn’t playback anymore and we were doing live vocals and just playing back something that they can stay in tune to. At a certain point in the dialogue, we would start playback and they would start singing and we would feather it in as they were riding up the street. Then Dylan gets flustered as he sees that Haley is there. He crashes the bike into a cart. That was the one moment that I was able to get the boom in for his reaction. Then, there was a little bit of dialogue and they started singing again. So, I was back to wires because they were singing as they were riding away. We did it in 11 takes and that was it.
It's always interesting to me to hear the different perspectives and challenges regarding the same situation, so I asked Re-recording Mixer Dean Okrand his recollections of that scene.

Dean Okrand: If my memory serves, they had some pre-recorded music, and it was a cappella. We had to make sure that the pre-recorded stuff and the live stuff blended together and sunk up properly, and there were places that it didn’t. And that’s where editor Lisa Varetakis had to make sure she didn’t have any odd overlaps or places where tonality clashed. She had to pull the right takes to do that and make sure to move the sync around properly. And then I had to make sure everything was blended properly.

It worked out great. The boys sounded good as they were approaching, and I couldn’t tell where I was listening to the live record versus the pre-record.

Okrand: Good, because you’re not supposed to know!

I had a conversation with Stephen Tibbo about a subject that is very important to me: the composition of the production sound crew.

So, production crew ... There are three guys working with you now?

Tibbo: It’s been Dan Lipe, Preston Conner and Srdjan “Serge” Popovic. Those are the three guys that did that episode [“Disneyland”]. But I have been fortunate enough to have a great crew that’s able to adapt to change.

I think it’s great that our crew size can grow like that now. It has always shrunk in the past.

Tibbo: The producers on our show care about quality. They will give me an extra boom operator or sound utility if we need the additional help, because we move fast and shoot most scenes in one setup. I don’t always have three boom operators, but on this episode I did.

With Modern Family, did you know what you were getting into or did you have to figure out from the first episode how you were going to do this show?

Tibbo: Jeff Morton sent me preliminary outlines of the first six scripts. I started seeing scenes where the whole family was together and it was like 10 or 11 people. I was like: Hmm. How am I going to do it if they want to do this new style of shooting? Kind of a multi-cam/single-cam hybrid ... And I thought, I don’t have a board big enough because, at that point, I was using a PSC M8. So, then I decided that I had to go to the Yamaha 01V and be able to have at least 16 tracks on a regular basis. And the other added advantage of using the Yamaha is, if we got into HUGE scenes, I could cascade two consoles together. Of course, I don’t want to wire and mix 24 tracks. I still try to boom everything. What they wanted was for us to have the most flexibility. Dean and Brian will say the same thing: They want the options.

We have a really great crew that’s used to working together. Jim Bagdonas [director of photography] is amazing at lighting.

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AND allowing us a place to get in. We’re challenged with cross-coverage and we could conceivably get lit out of a situation, but not here. Everybody works together. I keep coming back to those first six episodes. THAT’S where our learning curve was. Where tempers would have flared. Initially, we were finding the style of the show. We’d start out wide and then zoom in and get tighter coverage. It was really important for the boom operators and the camera operators to talk at that point and say: “Hey look, if you’re going to be zooming in and out like that, we have to know what lines, so we can get you the best possible sound. As opposed to just staying out and taking it all off of wires, because that’s not the right solution.”

Dan, tell me about your wiring technique. I have done what you do, but I have never seen anyone do it faster!

Lipe: Well, after our six-week learning curve, we dialed in separate mics and separate transmitters for each actor. So they are kind of “in the zone” when we put them on. And it’s minor tweaking. The big thing is keeping ’em quiet. And we’ve had a lot of success with the Countryman B6. We’ve had to do a little dialing on the board to fatten them up a little bit, but they’re the bomb.

Since this show is not done in a conventional way, I was intrigued by Tibbo’s comment about the first six scripts and how those first six episodes served as a learning curve for how to do this show. I decided to ask Dean Okrand about this.

Okrand: Well, the learning curve was finding out what the producers wanted the show to sound like. In particular, they wanted the show to be quiet, they didn’t want a lot of distractions or a lot of stuff going on in the background. They maybe wanted to “feel” it, if that is an appropriate way to put it, but they didn’t want you to hear it. They didn’t want you attracted to it. They wanted the people to hear the comedy that was in the words. So, backgrounds and sound effects were played low, but they were there. They are played loud enough so the background sounds were always seamless, so if production changes, you didn’t hear it. [They wanted] very specific sound effects. You can see a door, hear door kinda thing. So, it was just figuring out how to balance all of that.

I got to see Stephen Tibbo in action on the set of an actual production day. But the day I visited Smart Post Sound, Brian Harman and Dean Okrand were not mixing. I got to ask Dean about a typical mix.

Okrand: So, things have changed this year. The first three years, it was a one-person mix. Occasionally, if there was a little bigger episode, we’d bring in a second mixer, which was usually Brian Harman. And when I did it by myself, I would do several different passes. I’d do a dialogue pass and that would take a few hours. I had to schedule for myself because the producers were coming in at a given time. After the dialogue pass, I’d go back and do the backgrounds and Foley, and that would sort of fill out the show. Every time I would do a pass, I’m always listening for everything. I would tweak the dialogue while doing the backgrounds if necessary. Then I would go back and do hard effects. Usually, I would try to be done with that by 2 or 3 p.m. with a lunch break in there. The supervisor and I would play the show back and do our fixes. And, hopefully, we’d be done by the time Kyle [Weber] and Chris [Smirnoff] came in. Then we would do fixes again! For them! So, the difference now is every show we have two mixers. And what that allows me to do is spend more time fine-tuning the dialogue. And that’s really important because that’s what they care about. Brian [Harman] is doing backgrounds and sound effects and Foley. And we don’t mix at the same time. We don’t put the stuff together until later in the day and then we tweak. But I think the dialogue is sounding a lot better this year than in previous years because of this. I just have more time and I can zero in on it. The quietness of this show, making it sound seamless takes more being cognoscente of the backgrounds on production.

After spending time with these guys, it was clear that there was a very genuine, mutual respect and admiration for each other’s roles in making this show. You can also tell that they have become good friends who talk on a regular basis. When I called Dean to request a photo for this article, he mentioned: “Hey, I just spoke to our friend Stephen Tibbo today!” I would ask: “Was he at the mix today?” And Dean replied: “No, we just talk on the phone sometimes and catch up.” Stephen Tibbo’s post-production career is also proving to be on a hot, steady ascent.

Tibbo: I’ve been doing a lot of independent features. One called Roadside, another called Contracted and the Slamdance feature Best Friends Forever. Over the last year, I did a bunch of webisodes for the show Children’s Hospital, which won an Emmy. A lot of my hiatus weeks from Modern Family, I’m busy doing post. It keeps everything really interesting. I have to say, I like the balance. I don’t like being in a position of having to take every single [production] job that comes along. And
This year, the CAS Award for Outstanding Sound Mixing for 
Television Non-Fiction, Variety or Music – Series or Specials 
grew to the post sound mixing team from The 2012 Rock & Roll 
Hall of Fame Induction Ceremony. Re-recording Mixers Brian 
Riordan, CAS and Jamie Ledner have been working on this 
event for several years and I have always found their work to be 
exceptional. In addition to his mixing duties, Riordan is also the 
owner of the facilities where the work was done, Levels Audio. 
Teamwork seems to be the key word for these guys and it 
shows. Teamwork and good ears. I was able to steal them both 
avay from their busy schedule for a brief interview.
What is the mixing environment like? How long have you two been working together? How do you break down the division of labor?

Brian Riordan: We mix everything at Levels Audio in Hollywood. We’ve been working together for many years. Jamie came on board with the Levels team sometime around 2006. On this show, Jamie mixed all of the pre-produced roll-in packages and films. I mixed the main show.

Jamie Ledner: Levels Audio is probably the most collaborative mix environment I’ve worked in. Although all of the rooms are single-mixer rooms, often because of scheduling and deadline considerations, there may be more than one mixer working on a given project. Sometimes different mixers working on different facets of a production, and sometimes a number of people working simultaneously in different rooms on separate acts of a show to meet a tight deadline. Over the years, Brian has managed to assemble a group of very talented and compatible people who are able to work extremely well together as a team.

In the case of the Rock Hall show, I did the mixing on the roll-in packages prior to the actual show and Brian did the post show mix—though there may have been a little crossover between the two, with Brian picking up a couple of packages, and myself dealing with some late revisions in the show mix. I would guess I probably spent two or three days altogether on the packages. This included outputting stereo mixes for the live event along with the 5.1 versions for the post show, as well as all sorts of revisions and alternate versions.

The production company we worked with was Tenth Planet Productions. Joel Gallen was the producer/director for the overall show and the packages were produced by Rick Hall show, I did the mixing of the roll-in packages. I began working at the newly built Levels location. Finding Levels to be a wonderful environment, both personally and professionally, I’ve been there nearly exclusively ever since. It seems quite fitting that we should win this award together for a production from the same producer who first brought us together.

What elements were you provided with for this project?

Riordan: We received the Pro Tools record drive for each band, as well as the production drive with all isolated channels including audience. We also received an AAF file from editorial and EDLs, so that we could conform and rebuild all of these Pro Tools tracks to match the final show edit before mixing.

Who was the production team?

Riordan: The show was produced by Joel Gallen along with Gary Goetzman, Tom Hanks and Jann Wenner. The incredible team of production mixers included Jay Vicari, John Harris, Carl Glanville, Joel Singer, and Larry Reed.

Brian, you have been doing this show for several years now. Were there any specific challenges this time around?

Riordan: Each show has its own unique challenges based on who the artists are, whether there were production sound issues, etc. Overall, I’d say this show went quite smoothly. I would say the most difficult aspect of this particular show is that it was nominated and won a CAS Award and that I couldn’t attend the show for scheduling reasons! It was quite a heartbreaker to not be able to be amongst all our amazing peers and celebrate.

What is your philosophical approach to mixing for surround; immersion in the band or immersion in the audience? (I always find these discussions to be very interesting and controversial.)

Riordan: For a show like this, I always try to put the listener in the best seat in the house—center stage, maybe a few rows back.

Ledner: I’ll let Brian talk about the specifics of the post show mix, since he did the majority of the work on it. However, as far as my approach to 5.1 mixing on this type of live event/concert show, I will say that I, likewise, try to put the listener in the best seat in the audience, hopefully without annoying people screaming and whistling right behind them.

Having artists from so many genres of rock, does your mix vary from band to band to reflect the standards of each genre, or do you go for a great all-around mix for the show in its entirety?
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Riordan: Each artist has its distinctive instrumentation and sound. However, there is a consistency with the remixes that tie them all together as they are all playing on the same stage in the same hall.

*How do you see the future in production, post, and distribution for this genre of programming?*

Riordan: I have been mixing music specials for more than 15 years now and they fortunately seem to keep coming. Television is such a powerful platform for music artists today. I feel good about the future of televised music productions.

Brian, as a facility owner/operator, how do you see the future of post? (I am seeing decentralization growing rapidly.)

Riordan: Post production is definitely seeing a lot of changes with the times. Many of the larger post facilities have gone out of business in the past five years. It seems the trend is to grow your company and then sell it to someone or some firm that really doesn’t fully understand just how the core of the business works. Within two years, they are in financial trouble. Budgets have been getting smaller and smaller in the past five years, but expectations continue to be raised. We have to operate as lean as possible and work as quickly and efficiently as possible to stay whole.

*What do you guys do outside of work for fun?*

Riordan: I like to spend time with my children, my partner Noella, and my friends. I enjoy hiking, meditating and being outdoors.

Ledner: Since I’ve been “semi-retired” these last few years, I’ve been enjoying a nice amount of road cycling and hiking in the hills around Malibu.

*Tell us a little about your family life?*

Riordan: I have the two most beautiful daughters a man could ever dream of. Reyanne is 7½ and Madeline is 3. I try to spend as much time with them outside of the studio as possible. They are my life!

Ledner: As far as my personal life goes, I live in Malibu with my wife of 11 years, Wendy, who is about to graduate from Cal State University Channel Islands with a degree in art, and my dog Ranger.

*Is there anything upcoming that you are excited about?*

Riordan: I am excited to continue growing the business, diversify and see where everything leads us. We have been very blessed so far. Here’s to many more years of fun mixing!

Ledner: I’m looking forward to the next addition of the Rock Hall Induction, which I believe we’ll be starting some time this month. Also, in addition to all the award shows and specials that I work on, I’ve been enjoying working on more scripted shows recently.

I’d like to thank Brian and Jamie for their time and look forward to what they will present for next year’s Hall of Fame Ceremony. Keep up the good work!
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Dolby Atmos is a new immersive surround technology aimed at becoming an additional draw to theatergoers as well as a huge opportunity for audio post professionals. It utilizes a system that records the spatial information you set as a re-recording mixer on the dub stage. Much like how video games pan elements in reaction to a player’s movement, Dolby Atmos information essentially decodes live and reproduces to theatergoers on playback. This is a huge advantage to content creators as the Dolby Atmos system can intelligently determine reproduction characteristics, including scaling and channel availability. This helps to preserve the creative intent of the mix, as well as provide the ability to render 5.1 and 7.1 versions.

This is all attained through the use of spatial data being designed via an external joystick controller, a compatible console control surface, or via the Pro Tools plug-in’s graphic user interface. This information is then shared from the Dolby Atmos Panner plug-in via IP over Ethernet to the Dolby Rendering and Mastering Unit (RMU). A single RMU has 128 MADI input channels available. Ten of those channels are designated as 9.1 bed channels, which contain traditional channel-based audio information. This leaves 118 object channels for which there is a corresponding panner plug-in within Pro Tools, which stores all the panning metadata as plug-in automation. When the RMU contains the final print master, there will be a metadata file stored for each audio object channel. The system currently requires a 9.1 setup as a minimum but can support up to 64 outputs.

Announced roughly a year ago in April of 2012, Dolby now
boasts more than 100 Dolby Atmos screens with 50 exhibitor partners in more than 28 countries. More than 20 professional post-production studios have already installed the technology including Disney, Park Road Post Production, Skywalker Sound, 20th Century FOX, Warner Bros., and Todd-AO Hollywood. Some upcoming titles include Star Trek Into Darkness, Pacific Rim, Iron Man 3, and The Wolverine. Basically, it’s coming to a theater near you.

As a post-production sound professional, this technology brings a number of key features to your fingertips, not the least of which is full spectrum speakers. Life of Pi Re-recording Mixer Ron Bartlett explains, “I took stuff off the screen and moved them toward the walls because each speaker is full range.” Erin Rettig, CAS was responsible for the Pro Tools and console integration for the dubbing component of the 50-speaker system in the Zanuck Theater at 20th Century FOX. He also recently completed the mix of The Heat, the first romantic comedy release in Dolby Atmos. He explains, “The theory is that every speaker is 85 dB SPL and full range in the entire room. All the speakers in the ceiling individually, the speakers in the surrounds, and the front screen channels ... and obviously the RMU does enough work that, if you pan something into an array, it is still 85 dB, and if you take an object and pan it into that speaker—it is still 85 dB. The theory is everything is 85 dB all the time.” Steve Bartkowicz, Chief Engineer of Todd-AO, reported to Business Wire, “The Dolby Atmos system in the historic Stage 1 at Todd-AO Hollywood is the largest scale dubbing stage installation to date, consisting of 58 audio channels.” Mike Minkler, CAS, Re-recording Mixer of Stage 1 at Todd-AO Hollywood, states simply, “It is a lot of power.” He goes to express that, although the technology lends itself to big displays of loud sound, it also has the power to communicate incredibly detailed spatial information to the viewer. “When you go really, really quiet, I think it is when Atmos really shines.”

Secondly, side surround speakers located closer to the screen provide smoother transitions and element separation. Ron explains that on Life of Pi his team was met with the challenge of creating a Dolby Atmos mix that simulated their 7.1 mix, while taking advantage of the new Dolby Atmos format. “I was looking at stuff that was rolled off but now we even have two small speakers toward the front that weren’t there before ... like the orchestra. It allowed the SFX a little more room to breathe and the music to become wider,” expresses Ron.

Thirdly, it adds a height dimension to your mixes. You can literally hear the rain hitting the tin roof above you or the spaceship hovering over you in ways we have never before experienced as theatergoers.

But does the fact that Dolby Atmos can provide a more immersive environment help to tell a better story? The short answer is “yes.” But new toys can be tempting. Mixer Doug Hemphill, CAS on Life of Pi warns, “You can get lost in the weeds and all creativity can stop. [Ron and I] decided together we wouldn’t mix anything for the sake of Atmos. If it worked for the film, we would do it. Atmos cannot drive that [creative] train,” he concludes.

However, sometimes not allowing the technology to drive the creative train can result in testing its limits. While some large-format consoles, such as Neve’s DFC, have 9.1 support and allow for seamless overhead panning, Pro Tools currently does not have a single integrated 9.1 panner. Therefore, ICONs, like the those used for the Dolby Atmos mixes of Brave and Life of Pi, did not natively allow 9.1 panning. Erin Rettig, who also worked as the Dolby Atmos Mix Tech for Life of Pi, explains their solution to the problem. “At the end of the day, we ended up using AUX sends and sending it to something where, essentially, you would manually cross-fade. So it’s not really a pan as it is more of a level change. But this is only because the pan does not currently exist for those channels in Pro Tools.”

The Neve DFC and Harrison MPC5-D both have integrated Dolby Atmos panning capabilities. In fact, Joseph Kosinski’s Oblivion is reported as being the first native Dolby Atmos mix utilizing the advanced AMS-Neve integration of Dolby Atmos from the very beginning of their SFX pre-dub. Stuart Bowling of Dolby comments that “The advanced AMS-Neve integration of Dolby Atmos really made that possible.” Minkler,
who drives a Dolby Atmos system on a Euphonix System 5, also enjoys on-board panning controls, stating that “They have made a nice marriage between the two.” Development is also progressing to utilize the on-board panners of the ICON consoles.

Mixers will undoubtedly wish to have two panners versus an individual external joystick in which to control one array at a time. Ron explains, “Right now, when you are using it with an ICON and one joystick, one guy does one sound at a time.” For example, it is easy as a mixer to imagine the difficulty of choreographing an aerial dogfight between two jets using a single joystick capable of only recording panning information for one of the grouped sounds for the planes at a time. David Gould, Senior Product Manager, Content Creation Tools at Dolby Laboratories, ensures us, “Avid are key partners and we are working with them to improve how Dolby Atmos works with both Pro Tools and the System 5 console.”

Finally, the data is still delivered as a combination of audio and panning information from the RMU. Decoders below a model CP850 need additional gear to decode the data. “CP850 is the new processor that will take the stream and can decode it. If you have the CP650 or an earlier processor, you have to have an RMU and you have to have a cinema server to play the picture and your Digital Cinema Package,” explains Erin. “It will help a lot when they get all the audio and panning data into a stream into the DCP encoded by the CP850. But, all that stuff is coming,” he confidently adds. Gould of Dolby maintains, “We are also working to improve the setup, configuration and management of the Dolby RMU, which should hopefully improve a lot of the complexity to do with the management and routing of metadata throughout the system.”

In fact, while all new technology has its “bumps,” Dolby Atmos appears a very manageable technology that really allows the artist to create more detail and impact to the theatergoer. Minkler comments, “They know they have more designing to do and I suspect with the newest version there will be a much smoother operation.”

Hemphill goes on to declare, “Those guys have my support. I love that they have done this. And we are all working together to make it more intuitive and give it an

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It really made me think more in a 3D cube [rather] than that there is a wall of speakers over here, or a speaker over there. I felt like I was in a real space. You are really thinking about it in a space versus ‘where are your fills’... I took each [music] stem and asked myself, ‘How can I sculpt it?’

easier work flow.” The team on *Life of Pi* started off with a conservative use of the Atmos technology and was delighted to hear from members of their team that they could go even further. Ron recalls, “We went cue by cue with Mychael [Danna] ... and upped the bar.”

The Atmos system requires that the user think about mix and pan information differently. “It really made me think more in a 3D cube [rather] than that there is a wall of speakers over here, or a speaker over there. I felt like I was in a real space,” says Ron. “You are really thinking about it in a space versus ‘where are your fills’... I took each [music] stem and asked myself, ‘How can I sculpt it?’”

While often initially confusing, new technology and methodologies can actually pave the way to an easier way of working. In the end, as Dolby Atmos integrates and adapts into existing workflows, mixing in three dimensions and using arrays has the potential to feel more organic and less technical as an operator. Re-recording mixers working in Dolby Atmos will need to become accustomed to thinking about space versus bussing and panning. However, Bartlett’s best advice to a mixer approaching an Atmos mix is the same advice he gives to any mixer approaching any mix. “Look at the screen and watch the movie.” Ron and Doug cite that working as a team and fostering an open environment of communication is still the best way to create an effective mix. “Everyone has to work together and be willing to fail,” says Ron. Doug confirms the sentiment and summarizes, “So much of it is experimentation and taste.”

As Dolby’s marketing of Dolby Atmos and its presence in theaters grows, the hope is to see theatergoers looking for the Dolby Atmos label when purchasing their tickets. Mike Minkler explains, “I believe there is a tremendous value [in the mixes] as compared to a 7.1 or a 5.1 mix. I am really glad that [Dolby] was so bold to go this far with the technology.” Rettig smiles and says, “I am a fan. If I had the choice, I would rather see it in Atmos.”

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At Larson Studios in Hollywood, Sherry Klein CAS and Lisle Engle CAS are gearing up for Season 7 of Burn Notice, Season 3 of The Killing, and currently mixing a project for Netflix due out in May 2013. Lisle and Sherry are also working on the pilot Sirens for USA.

Michael Barry CAS and Dean Zupanic have completed mixing on Labor Day for Jason Reitman at Warner Bros.

Gerry Lentz CAS and Rich Weingart CAS have finished mixing this season’s episodes of Touch, starring Keifer Sutherland for the Fox Network on Todd-AO Burbank Stage 1 and are currently continuing to mix Nashville for ABC at Todd-AO West. With a couple of good pilots and a summer show or two, it’s been a good year.

David Barr-Yaffe CAS is mixing Season 2 of TNT’s Perception with Billy King and Alexandra Gallo at ABC/Disney Studios.

Steven A. Morrow CAS just wrapped up a pilot for NBC/Universal called Bloodline with boom operator Craig Dollinger and utility sound Kevin Becker. Steve and Craig are currently in Cleveland, Ohio, working on a feature called Draft Day for Lionsgate Entertainment.

Gavin Fernandes CAS is busy mixing the Quebec feature Lac Mystère, before starting on the IMAX film Jerusalem in 3D and then the Daniel Radcliffe feature The F-Word, directed by Michael Dowse. Ladies and gentlemen, after a recent medical intervention, I would like to remind you that there is nothing more important than your health and family. (Ed.– Glad you are on the mend.)

It’s been a great year so far. I finished up the first half of Season 2 of Switched at Birth for ABC Family in early February with the help of boom operator Aaron Grice and sound utility Michael Kaleta. Dropping in for a few double-ups were Dave Yaffe CAS and Joe Michalski CAS, with some great visiting boom operators, Tim Salmon and Brion Condon. Season 2 continues with the same crew in early April and continues into mid-July. During this short hiatus, my crew and I picked up a 30-minute comedy pilot for ABC, Mixology, with comedy writing/directing legend, Larry Charles. Here’s hoping the second half of the year is as good as the first. Thanks. –Robert Sharman CAS

Richard Lightstone CAS is on the pilot Pulling for ABC Television with his take-charge crew of boom operators Jeff Norton and Mick Davies. The pilot is directed by Jason Moore.

Greetings! Devendra Cleary CAS here! 2013 is off to a great start. Covering Scott Harber CAS on two weeks of Chevy commercials with Randall Einhorn and @radical.media. Brian Robinson joining me on boom. February included a pilot for Fox/NBC called Gates, directed by Marc Buckland. The Tim Salmon and Chris “Catfish” Walmer dream team was wonderfully supplemented by Jeff Haddad, joining us for playback. For March, the team and I jumped on the Untitled Biling-Graham Kreamer pilot for Warner Bros./Fox, directed by Peyton Reed. Off one truck and on to another in the same week; the team and I started the Brenda Forever pilot for Sony/NBC, directed by David Wain on April 1. I am feeling very fortunate to work with such talented people, both on my team and throughout!

At the time of this writing, I am about to start Miss Julie, a feature film directed by Liv Ullmann and starring Jessica Chastain, Colin Farrell and Samantha Morton. 2013 started with Starred Up, a feature film produced by Sigma Films, which was directed by David Mackenzie. 2012 closed with Wodehouse in Exile, a TV drama directed by Tim Fywell, produced by Kate Triggs and Robert Coope, for Great Meadow Productions. It has just gone out on BBC in the UK. This was preceded by Game of Thrones Season 3, (10 x 1 hr TV drama) for HBO, which is about to be aired. This was my third year as production mixer on Dragon Unit and follows our win for Blackwater Season 2, at the Primetime Emmys. Blackwater also earned me my second CAS Award nomination. Season 4 is scheduled to start shooting in the summer of 2013. Before Game of Thrones, I worked on The Fall (5 x 1 hr TV drama), produced by Artists Studio for BBC, starring Gillian Anderson, directed by Jakob Verbruggen, produced by Gub Neal and Julian Stevens, and written by Allan Cubitt. It is due to be aired on BBC in the UK in May 2013. –Ronan Hill CAS, production sound mixer

John Rodda CAS is currently shooting on location for the DreamWorks feature The Fifth Estate, directed by Bill Condon. Locations have included Iceland, Berlin, Kenya and Belgium. To follow, I’ve just signed up for the summer on Midsomer Murders—the great advantage of which is that the locations are all within 30 minutes of my house!

Jamie Scarpuzza CAS is currently working on the new AMC cop drama Low Winter Sun, shooting in Detroit.

From Universal Studios Post: Frank Montano and Jon Taylor CAS are all about cars, as they keep it moving at Studio 4 finalizing Universal’s Fast 6. Elmo Ponsdomenech is kicking off the season with AMC’s pilot Turn at Studio 1. He is also mixing a Fox pilot Gang Related, directed by Alan Hughes. Ken Kobett CAS and Joe DeAngelis are at Studio 2 mixing NBC’s pilot Blood Lines. Joe DeAngelis will also mix Fox’s The Gabriels and Enlisted. Peter Nusbaum CAS is really holding it down at Studio 5 where pilots are hot; a Sean Hayes’ comedy for NBC, Holding Patterns and Assistance, as well as Warner Bros. Executive Producer Bill Lawrence’s Unbeatable and Ground Floor. Kevin Burns CAS joins Peter in mixing another Warner Bros. pilot, I Suck at Girls. Jon Cook CAS is on his “A” game mixing at Studio A; NBC’s John Mulaney Project; ABC’s Pulling. Trophy Wife; Untitled Goor/Sebur Project, Robinson/Erickson Project, and Untitled Robert Padnick Project, along with executive producer Gregg Daniels and producer
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Production mixer George Flores CAS began 2013 with a Go-Go-Go assignment in the form of Season 5 of SouthLAnd: reaffirming that sound for picture IS fun and IS important! Great thanks to Duke Marsh for his recommendation and guidance. Special thanks to my SouthLAnd crew, Kraig Kishi, Mike Fredriksze, Iris von Hase and Kelly Chulack. Next up is Season 9 of It’s Always Sunny in Philadelphia with boom op Valeria Ghiran, utility/2nd boom Daniel Quintana, and utility Iris von Hase. Shout-outs to Jon Ailetcher CAS, Felipe Borrero CAS, Steve Bowerman CAS, Peter Devlin CAS and Phil Palmer CAS for their 2nd unit invites and fill-in opportunities.

Stephen A. Tibbo CAS, with boom operators Dan Lipe and Srdjan Popovic, just completed Season 4 of Modern Family. The same team went straight onto the ABC pilot Keep Calm and Karey On. On the post front, Stephen recently completed re-recording independent features Best Friends Forever and Contracted.

Jonathan Andrews CAS has been busy this last quarter working on various projects for NFL Films. After finishing up Road Tested with Steve Guercio CAS, Jon worked through the playoffs to the Super Bowl. In NOLA, it was working on The Late, Late Show with Craig Ferguson, once again alongside Steve Guercio and others from the NFL Films family. Then after New Orleans, it was off to Florida and Texas with Omar Milano for an Animal Planet special on invasive species for their Man v. Monster week. Then to northern Maine working on a pilot for Nat Geo about loggers.

Gary D. Rogers CAS and Dan Hiland CAS wrapped up mixing the third season of The Walking Dead. They are currently still mixing the second season of Hart of
Dixie and the first season of Arrow. Slated are the pilots: The List for Fox, David Nutter’s The Advocates for CBS, and Greg Berlanti’s The Tomorrow People for the CW on Warner Bros. Dub Stage 1.

George Flores CAS, MPSE, sound editor, designer, re-recording mixer in Toronto, Canada, recently completed sound post production in surround 5.1 for the independent feature films Surkbaab, The Dead Experiment, Fondi ’91, Advocate, Skull World and the six-part Aboriginal biographical TV series All Our Relations. In addition, George re-packaged the feature film Myn Bala and sound-posted trailers for the films Autumn Blood, Buffalo Girls, My Brother the Devil and Fugli. George is currently completing sound post production for Dark Rising: Warrior of Worlds, 12 episodes of the hit Web series Versus Valerie, the final episode of the award-winning Web series Clutch, and English dubbing and re-mixing the Korean 2D-animated feature film Leafie. As a supporter of the emerging Canadian film community, George also sound-posted the short films The Green Cardigan, Grind, Little Brother and Secret Blackheart.

Just finishing the eighth season of ABC/CBS co-production of the one-hour crime drama Criminal Minds. With the consistently excellent Todd Bassman (boom) and Bill Shotland (cable/boom). The best part? We’re in L.A.! Don’t hate us for being lucky.

– Joseph Geisinger CAS

Spring is here. Having completed Season 4 of Parenthood for NBCuTV, Nicholas Allen CAS is now busy tending his 7-month-old baby, Evan. Nicholas and Ronald L. Wright, his boom operator, just completed a pilot titled About a Boy, starring Minnie Driver, created by Jason Katims for NBCuTV. The team has also been very busy ramping up an advocacy video series at Soundworks Collection, a website advocate dedicated to audio production. The first video has posted. Check it out at www.soundworkscollect.com in the video section. The site is full of great videos and articles all about sound for film and television. Let’s all get together and help the industry understand what a high-quality service we provide, how we enjoy providing the service and that the Cinema Audio Society represents the best providers.
It’s been a busy six months for Andy Hay CAS and his company Proper Post, with the release of six features slated for 2013. In theaters nationwide April, the apocalyptic comedy *It’s a Disaster*, starring David Cross and Julia Stiles, with Andy sound-designing and mixing. Later this summer, Lionsgate will be releasing the horror favorite *You’re Next*, written and directed by Simon Barrett and Adam Wingard. Andy picked up sound supervision and mixing duties on the film for the Lionsgate delivery. Also from Simon and Adam is the second installment in the *V/H/S* series, mixed by Andy at Todd-AO this past December. Coming later this year is Drake Doremus’ *Breathe In*, starring Guy Pearce, Felicity Jones and Amy Ryan; and *Better Living Through Chemistry*, starring Sam Rockwell and Olivia Wilde—supervision, design and mix by Andy. This May 30 will see the release of *El Teniente Amado* in Latin markets—a period piece shot in the Dominican Republic about the overthrow of the dictator Trujillo in 1961—supervision, design and mix by Andy. Up next is an original docu-series for Hulu, followed later this year by the Charlie Kaufman piece *Anomalisa*, directed by Duke Johnson in stop-motion puppetry.

Fred Ginsburg CAS and Robert Bigelow CAS will once again be anchoring the seminar/workshops offered all week at the Audio-Technica booth during the National Association of Broadcasters Conference. Fred will be presenting on the multi-track workflow and also on the selection and rigging of lavaliere mics. Robert will discuss and demonstrate the M-S stereo techniques that he utilized on HBO’s *Treme*. Fred and Robert will also be on hand to demonstrate and discuss the new Tascam HS-P82 multi-track field recorder, updated with the new firmware changes. During midsummer, Fred is tentatively scheduled to present a workshop on production sound at the annual conference of the University Film & Video Association, being held this August at Chapman University near Anaheim. Fred is an adjunct professor at California State University Northridge as well as at Chapman. Both universities have recently added Tascam HS-P82 systems to their film equipment inventories.

Glenn Berkovitz CAS and his crewmates John Hays and Daniel Quintana are happy to have survived a challenging and busy pilot season—from the rebooted action thriller *The*...
Saint, to the quirky-yet-funny How the Hell Am I Normal (Untitled Adam Goldberg Project), to the grit of FBI profiling in Anatomy of Violence. We feel very fortunate … and tired … and wrung out … and fortunate again. Many happy shout-outs to our most excellent sound community!

Tom Marks CAS and Fred Paragano are mixing Granite Flats on Warner Bros. Stage 4.

Greetings all. After completing Season 2 of Touch for Fox in January, Kenn Fuller CAS, Valeria Ghiran and Ron Hairston Jr. jumped into the ABC pilot Agents of S.H.I.E.L.D., quite possibly the most secretive television project ever. Security was crazy, with call sheets and sides collected and shredded daily! Next up was the Fox pilot Delirium, starring the lovely and gracious Emma Roberts. Fingers crossed for pickups and a robust 2013 for all.

Ken S. Polk CAS and Aaron Glascock, MPSE recently completed final mix at WB on the latest Andy Garcia feature, Middleton, to be released this summer. Polk is now onto two other projects, the Robert Redford-backed feature doc on Timothy Leary and Ram Dass, Dying to Know, and the Donavon Thomas drama/thriller Wheels.

The Ashton Kutcher starrer Jobs finished mixing on Stage 1 at Lotus Post with Gary Coppola CAS and Stanley Johnston at the helm. Rick Ash was on Stage 2 mixing the documentary The World According to Dick Cheney for its Sundance premiere. Also on Stage 2, Mark Rozett CAS mixed Sundance winner In a World, starring Lake Bell. Michael Perricone CAS put the finishing touches on Underdogs on Stage 1. Michael also supervised the ADR for Mila Kunis, with Eric Maldin mixing on Stage 4 for Phil Alden Robinson’s Angriest Man in Brooklyn, which will start mixing in late April with Bob Beemer CAS and Perricone at the helm. Rick Ash also mixed SXSW darling Milo on Stage 2 for Magnet Releasing. Stanley Kastner CAS was busy mixing The Bounceback and Trust Me on Stage 2.

Whit Norris CAS is currently mixing the comedy Anchorman 2 with Doug Cameron on boom and Dana Simons as utility. The original cast is back. Will Ferrell, Paul Rudd and Steve Carell, in addition to a few others and Adam McKay directing. It is great to laugh every day at work. Doug, Kevin Summers and Whit just finished The Hangover Part III right before Christmas, spending some time out west. Todd Phillips brings a close to the now Hangover trilogy with all the regular cast and John Goodman.

Karol Urban CAS has just completed mixing a new show for Style Network and completing the documentary series Hoods for MTV. She also just wrapped on the independent comedy Park City with mix partner Steve Urban. She is now currently completing the independent film Heads We Do. Finally, she still enjoys lending her skills to promotional campaigns at FOX for their FX Network programming, most recently, the return of Anger Management and the final weeks of The Americans.

Finishing up mixing Season 6 of Ax Men and in the middle of Season 9 of Deadliest Catch. Had a great time speaking in the Pro Audio Pit at NAB.

–Bob Bronow CAS
HELP OUT the CAUSE!

As the editors of the CAS Quarterly, we try to compile articles and features of interest to our membership. Along with our own articles, we have regular contributors who, voluntarily, take the time, four times each year to research and discuss topics that we feel may resonate with our membership. With this in mind, we are trying to introduce some new topics to help keep things fresh. Some ideas include:

“Sound Travels”—A column where production mixers comment on their experiences recording in different locations. This could be a narrative “diary” account, a technical recap or even a release about difficulties on location. We know that readers like to read about—and learn from—the experiences of other sound professionals.

“The Sound Around Us”—Short excerpts describing enjoyable sound experiences, such as the sound of a volcano erupting in Costa Rica heard while on vacation, the sound of Cathleen Battle at the Hollywood Bowl, or the sound from an interesting sound installation heard during a visit to a modern art museum. Perhaps recalling sounds that encouraged and provided sonic inspiration for projects.

Unfortunately, with our limited group of volunteers, we can’t accommodate all of the content. This is where we need your help! These ideas, along with ideas for articles on technology, techniques, workflows, etc., that you can share are what we are soliciting. We are not asking for a recurrent commitment (although, we are not against it!). We are asking for your help for one issue and are encouraging all members in the States and abroad to participate.

What will you get out of it? In addition to helping inform and educate your fellow members of all levels, you’ll have your article published in a well-regarded industry magazine. (Of note, being published is looked upon very favorably if you are interested in entering the education sector full time or part time.) If you aren’t a great writer but have something you’d like to share, we will assist with putting it together—so don’t be shy! Plus, who doesn’t like to see their name in print?

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–Peter Damski, CAS, and Matt Foglia, CAS
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