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Cover: Andy Nelson
Welcome to our winter edition, as we find ourselves once again right in the middle of Awards season! Inside, you will find articles of interest to the sound community written by our members, as well as contributions from our corporate sponsors that 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!

The Cinema Audio Society is VERY excited to be celebrating our 50th year! I am grateful to all who have come before us who found the organization with a vision, and a steady hand, which guides us today. We stand upon their shoulders to continually grow, learn and expand our reach. Looking back three years when I was fortunate to take office, your CAS Board of Directors 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. Many of our committees have been hard at work behind the scenes with seminars, student participation, streamlining and strengthening our financial framework, as well as refining and enhancing the CAS Awards. Our second annual CAS picnic was a huge success, with new friends made and old friends reconnected.

Regarding our Awards, we recently expanded to include scoring mixers in some of our categories, as well as ADR and FOLEY mixers. Last year, we added a new Award category: Motion Pictures-Animated, and split television series into one hour and half-hour categories. 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 50th Awards timeline and event information, which outlines our Awards season, leading up to the dinner held at the Millennium Biltmore Hotel in Los Angeles on February 22, 2014. The Awards this year promise to be exciting, so don’t miss it! Along with our Awards for Achievement in Sound Mixing and for Technical Achievement in Production and Post Production, we are honoring Mr. Andy Nelson with our CAS Career Achievement Award. Plus, we will be honoring Mr. Edward Zwick as the recipient of our prestigious Filmmaker Award. If you do miss the Awards dinner however, you will find it online after the event, along with a segment to “Meet the Winners.”

In closing … I’d like to say “THANK YOU” to your CAS Board of Directors for all its hard work. We are in the midst of our annual Board of Directors election as well, with some of our Board members moving on to other endeavors, others being reelected, and still others entering the Board for the first time. We are seeing record numbers of people willing to participate on the Board, which means we are thriving and growing, and not remaining stagnant. This will enable us to provide the membership with 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.

All the Best,
David E. Fluhr, CAS
President of the Cinema Audio Society
WE’RE SO HAPPY

2 ACADEMY AWARD NOMINATIONS
BEST ANIMATED FEATURE
CHRIS RENAUD  PIERRE COFFIN  CHRIS MELEDANDRI
BEST ORIGINAL SONG
“HAPPY” Music and Lyric By PHARRELL WILLIAMS

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Original Dialogue Mixer
TOM JOHNSON
Re-recording Mixer
GARY A. RIZZO CAS
Re-recording Mixer

CHRIS SCARABOSIO
Re-recording Mixer
ALAN MEYERSON CAS
Scoring Mixer
TONY ECKERT
Foley Mixer

CAS AWARD NOMINEE
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE – ANIMATED

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Happy 2014 CAS members! It’s pretty crazy to think about, but it’s been almost a year since our last CAS Awards and here we are getting ready for the 50th CAS Awards ceremony! Start this issue off by reading Karol Urban’s interview with your 2014 CAS Career Achievement Award honoree, Andy Nelson. And while you’re in the “getting to know you” mood, check out Matt Foglia’s interview with ADR mixer Jesse Dodd, CAS in the “Meet the Mixer” column. Devendra Cleary, CAS provides a rather insightful, and thought-provoking discussion about wiring versus booming. April Tucker, CAS reflects on her experiences taking the reins of another discipline—music editor. Also contributing to this issue is re-recording mixer Mark Rozett, CAS suggesting approaches and insight into dealing with the social aspect of the final mix. G. John Garrett, CAS discusses a touchscreen mix switcher and its related workflow on a reality TV show in his “Technically Speaking” column. And don’t forget to see what your fellow members are up to in the “Been There Done That” section and comment to them at the CAS Awards ceremony (on February 22) about their “The Lighter Side” submissions.

The CAS Quarterly is produced as a service to our members on a voluntary basis. We greatly appreciate, and want, your feedback and suggestions—so send them in! Email us at CASQuarterly@CinemaAudioSociety.org. Also, know that we truly value the support of our sponsors and encourage your commitment to them, realizing that they are professionals just like you. Here’s wishing you and yours a healthy and successful 2014!

Peter Damski, CAS

Matt Foglia, CAS

Letters to the Editors

From Randy Thom:
Very nice article in the CAS journal! I’ve only done a cursory reading, and I want to think about it a bit more after another reading, but I think it’s an excellent piece. One minor correction ... The movie that Ben Burtt got a Sound Design screen credit for in 1979 was More American Graffiti, not Star Wars.

(Thank you, Randy, for the correction)

From Cabell Smith:
Peter, it was lovely speaking with you the other day, and I want to say again what a pleasure it was to read your article “Alfred Hitchcock and the Foray Into the World of Sound Design.” As I mentioned, I had just seen the talking version of Blackmail at the Los Angeles County Museum of Art’s recent early Hitchcock series. I’ve always been a rabid fan, and it was a treat to see this on the big screen!

He always wanted to push our emotions and minds to the limit, take us down the dark and scary paths ... in sound and picture, melding the two. The blurry repetition of “knife ... knife ... knife” in Blackmail, the sound dissolve of the washerwoman’s scream into the train whistle in The 39 Steps, or, later, the light inside the glass of milk Cary Grant carries up the stairs to Joan Fontaine in Suspicion; Hitch always had the ability to keep us on the edge of our physical, mental and emotional seats!

I loved your research and insights into this early classic ... more articles like this please!

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MOTION PICTURE SOUND EDITOR NOMINATIONS

BEST SOUND EDITING: DIALOGUE & ADR IN A FEATURE FILM
BEST SOUND EDITING: MUSIC SCORE IN A FEATURE FILM

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BEST PICTURE

10 ACADEMY AWARD® NOMINATIONS INCLUDING
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WINNER NEW YORK FILM CRITICS CIRCLE INCLUDING
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CHICAGO SUN-TIMES
RICHARD ROEPER

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JOE MORGENSTERN - THE WALL STREET JOURNAL

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Scoring Mixer
GARETH COUSINS

ADR Mixers
CHRIS NAVARRO, CAS | THOMAS J. O’CONNELL

Foley Mixer
ADAM MENDEZ

Re-Recording Mixers
SKIP LIEVSAY, CAS
NIV ADIRI
CHRISTOPHER BENSTEAD

10 ACADEMY AWARD® NOMINATIONS
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7 CRITICS’ CHOICE MOVIE AWARDS INCLUDING BEST DIRECTOR
11 BAFTA® AWARDS NOMINATIONS INCLUDING BEST FILM • BEST SOUND

THE BEST REVIEWED FILM OF THE YEAR

GRAVITY

ON OVER 400 CRITICS’ LISTS
by G. John Garrett, CAS

About a year ago, I got my first glimpse at a touchscreen audio matrix controller that was really intriguing. I saw it again at AES and it seemed to me that nothing like this has ever been done before, and that CAS members would benefit from knowing something about this system. That’s where this installment of the technical column began, but it’s just part of the story. Here’s an overview of how they do it at *Ink Master*, a competition program for tattoo artists on SPIKE TV.

The setup was developed by Peter Schneider from Gotham Audio, along with the show’s sound supervisor, Martin Kelly. They recently conducted a gigantic brain-dump with me at Gotham in New York. The photo provided is pretty comprehensive, and the audio paths are of most interest to us.

The show is set up in a large studio facility where there are 16 tattoo rooms, sometimes all going at once, with the contestants living upstairs. The campus has strategically-placed stage boxes for wired sources and sends, interfaces from Lectrosonics Venue racks to the Audinate DANTE network, receive antennas for wireless mic reception, as well as transmit antennae for wireless audio to cameras and ComTeks. This is really what you call Wired for Sound!

The heart of the audio chain is a Yamaha CL5-32 console with DANTE, Aviom and MADI cards, among the options. Inputs come from fully controllable Yamaha RIO mic pre/stage boxes and an Onyx A/D that handles talkbacks and sends from the interview mixers.

Thanks to DANTE, Martin can make a live show mix while recording each ISO input and providing extensive monitoring and redundant recording feeds—not to mention keeping a tidy cabling bundle running through the plant on CAT5 cables.

Here’s a list of the main inputs for the show:

- 16 contestant tattoo artists
- 16 “canvases” (people getting tattoos)
- 3-4 wireless booms
- 3 judges
- 1 host
- 16 hanging mics
- 2 sends from interview rooms

Now, consider that each of the eight cameras may need to have access to any of those inputs at any given time, and that show producers will want to listen to any source at will, and you get an idea for the massive scale of the monitoring setup alone.

The controller for switching and balancing the wireless sends to the eight cameras is a Mac Mini running Isadora—a flexible, powerful presentation controller with custom-designed button panels that make routing relevant audio to each of the eight cameras fast and easy. This makes it so that any camera can cover any situation and will receive the audio relevant to his or her shot, and can be switched on the fly by way of a large Asus touchscreen interface (the colorful panel that first got my attention last year). Initial audio levels can be set for each input and fine-tuned in the next stage.
Congratulations to All The Nominees & Honorees of the 50th Annual Cinema Audio Society Awards

A Sound Culture
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A Livid MIDI controller is inserted as an additional gain stage. That way, when a certain combination of sources is punched up on the matrix controller, the levels to the cameras can be balanced out so the camera operator can hear everyone clearly. The mono camera sends are not intended as master recordings, but they should be usable, should all else fail. So far, none of those recordings has made it to air.

This is all connected to a pair of Lectrosonics Aspen interfaces, with an Aspen laptop interface to bring an additional level of “on the fly” control to routing assignments, along with a handy visual display of what’s going where. The Aspens feed all of the wireless camera feeds, a Pix260 and a DANTE JoeCo box for backup recordings.

The main show recorder is a Mac Mini running Boom Recorder, so that notes can be added to the metadata as they go. And in this case, notes for post are crucial, with continually changing assignments and characters. Metacorder was used for a couple of seasons, but in a later version, there were problems getting it to talk to the DANTE virtual sound card. Those problems have been addressed by Metacorder but, since the change was made, it was decided to stick with Boom Recorder and continue. I think they had enough moving parts to keep track of and it was a matter of not making changes to a fully de-bugged system. Reports indicate that both platforms worked well for them.

An Aviom system was used to give show directors the opportunity to make their own custom monitor mixes. They may want to talk to someone in particular with their IFB system or listen to any characters at any time, and this seemed to address that desire with great flexibility.

The ART16 patchbay is used on the initial show, when the contestants are paired with their “canvases”—the tattoo recipients. Because nobody knows which contestant will be with which canvas, after the initial pairing in the show, the inputs can be easily moved so the two are adjacent to each other on the touchscreen controller. When there is downtime, these handy pairings can be reconfigured and the patching can revert to normal.

DANTE is a relatively new way of moving digital audio on regular network hardware. And, for field mixers, there are still applications looking for implementations. The O1V-to-Pix260 connection is becoming better known, and it’s becoming obvious how valuable DANTE is for larger productions like Ink Master. Who knows what we’ll think of next? •
We’re making our way through a couple specialty areas. Having started this column with David Fluhr, CAS on the dub stage, followed by Phillip W. Palmer, CAS on set, this quarter, we’re checking in with ADR and Foley mixer Jesse Dodd, CAS. As you read through some of the later questions, think about what your answers would be.

Here’s the typical first question:
What’s your current position?
I’m a full-time ADR mixer—and part-time Foley mixer. I work on the lot in ADR 7 at NBC Universal. However, I also move around to other facilities, depending on the show. Westwind, CBS, Larson and Warner Bros. are some of my freelance homes away from home. I’m a gun-for-hire, but for the time being, NBC Universal is my home base.

What subject did you really dig in high school (study hall doesn’t count)?
Math, and even though it is not necessarily a subject, my high school (Fairfax High) offered an extra-credit program that included a student news TV show that aired on Channel 52 here in Los Angeles. I was a reporter and on-air talent.

I assume that led to you studying broadcast in college?
Not initially. I went to a college and completed my general education courses at Brandeis University, and then transferred back home and received my BA in Radio-TV and Film with a business minor at Cal State Northridge. One of my classes required me to be the technical director—which was a position I fell in love with.

How did you go about using that love once you got out into the real world?
I tried to get my foot in the door of anything that had “advertising” or “entertainment” tied to its name. Using the “Please give me a shot and I’ll work my butt off” approach—which I did and still do!

How did that end up getting you into the field of audio?
In the process of getting into some of these places, and by total fate, I met a sound designer. He had a room full of sound effects on mag that he wanted transferred into categorized reels and asked if I was interested. Of course I was, so it was about six months’ worth of work.

Were you doing this at some small facility somewhere?
No, this was actually at Cannon/MGM, and it was right near where the sound transfer rooms were. That facility allowed me to “see” how sound for film and TV was done—by checking out all the mix stages and editorial rooms.

What did you do once that transfer gig was finished?
Well, one day, as I was coming to the end of the transfer project, I spoke with the gentleman who ran MGM Sound and asked, “Do you have a job for me?” And, as God would have it, he said, “Yes I do.” He gave me a letter, told me to go down to the union and sign up and then I started in the Sound Transfer Department. It was good timing because this was the period where sound departments were beginning to transfer from mag to digital—and I had been exposed to digital audio while in college.

That’s excellent! How did you go from that original job in the transfer department to running ADR sessions?
I worked my way up to become the supervisor of the Sound Transfer Department. That led to my becoming a recordist, with me starting to shoot ADR regularly in 1995-1996. I was fortunate enough that I was able to “climb the ladder” at Warner Bros. and Skywalker West (now Lantana).
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Let’s move on to some random questions. When I initially reached out to you, we arranged for a time that fit around football games. Given your love of the game, what are your favorite football positions for offense and defense?

That’s a tough one. For offense, I’m going to have to pick two: QB and running back. For defense, I have to go with the whole defensive front line because they are the first-point-of-attack men.

What was your first car and where is it now?

My wonderful father, also named Jesse, bought me a gold 1977 Camaro. I loved that car but, after having it for about 20 years, and not being able to give it the love it needed, I donated it knowing that it could do more good for someone in need than for myself.

What did you enjoy doing as a young kid?

Growing up, I was the extroverted girl having BB gun fights with the boys. And I loved learning how things worked. I had a mini-bike when I was 7 and, when my mini-bike broke, I had to fix it—so I learned about engines. One time, at the age of 9, I broke the key off in the front-door lock. In order to get the key out, and prevent my parents from killing me, I had to take the lock apart and reinstall it—which I did. To this day, that same lock is on that door! Yep, I was an engineering genius—even then! (laughs)

Give me three “desert island” records (assuming the desert island has a hydro-electric stereo system)?

Let’s see. I’ll go with some Roy Ayers with Bobby Caldwell, some Luther Vandross and, how about, some America.

Any fun celebrity stories (not to name drop!)?

When I was 8 years old, I wrote Carol Burnett a letter because I just adored her—and still do. In fact, she’s probably the reason I became interested in television in the first place. Well, she wrote me back! Then, one day earlier in my career, I was the assistant on the ADR sessions for the film Noises Off—and I got to record Ms. Burnett! As you know, in the industry, we treat one another as professionals—regardless of celebrity status. For those sessions, however, I was a bit “gaga!” She was just so great to work with and meet!

You’re about to do a record session and you can only pick one of these three items—with the other two being dictated to you. Which do you choose: the mic, the preamp or the record medium?

I would definitely pick the mic. Like the old saying goes, “Poop In, Poop Out.” Yea, definitely the mic.

If ADR mixers had to wear jerseys like baseball players when they worked, what color would yours be?

Are you kidding!!!! BLACK and SILVER … because I am a die-hard Raiders fan!

What did you have for dinner last night?

These excellent chicken & jalapeno empanadas. Yummmmy!

What is the last app you downloaded?

The NFL Mobile app. I’m a little late to it though!

Imagine that you have to give someone something you own that represents “you.” What do you give them and why?

Probably the Open Heart pendant I wear. I chose that because many times, I have had to ignore what my eyes were seeing—keep an open mind and heart, as well as keep emotions under wrap in order to continue to learn, be productive, grow and understand the bigger picture. And I truly believe that, if you keep an open heart and always treat people as you would like to be treated, things will always turn out just as they are supposed to. The key is to pay close attention to the details. Put your head down and mix—and, of course—duck at the appropriate times! (laughs) Now, let’s get out there and make some audio magic, people!
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Andy Nelson
A Director’s Mixer

by Karol Urban, CAS

He is dauntingly talented and intimidatingly accomplished. Yet, after 30 minutes in his office at 20th Century FOX casually discussing the art of sound mixing, I learned that he is also incredibly engaging, insightful, and very down to earth.

Andy Nelson is this year’s CAS Career Achievement Award recipient. He is a lead re-recording mixer with a kind laugh and light British accent that boasts an impressively consistent diverse and superlative list of blockbuster films as his body of work, beginning from around the mid-’80s. His credits include, among other genres, musical films such as Moulin Rouge! and Les Misérables, intimate historical biographical tales such as Lincoln and Schindler’s List, sci-fi odyssey’s like A.I. Artificial Intelligence and Avatar, action adventures like Mission: Impossible - Ghost Protocol and The A-Team, as well as hysterical wanderings like Wayne’s World and Blades of Glory. He has received two Oscars, five BAFTA Awards, two CAS Awards, and an enormous amount of nominations. He even garnered an Australian Centenary Medal in 2001 and found himself on the Queen’s New Year’s Honours List for his services to Australian society and Australian film production.

And yet, within minutes, I am comfortably seated across a coffee table with him thinking that I can clearly see how directors would find that a few weeks trapped in a soundproof room with this man would not only yield them a stellar soundtrack, but could also be a really enjoyable creative experience. Following is a transcript of our brief meeting. Enjoy...
What inspired you to get into the field of sound for picture?
I sort of fell into it ... with a bump.

What? That’s frustrating ... [laughs]
I was working with a small company in London. Basically, I left school at 16 and went straight to work in a movie theater as a projectionist ... trainee projectionist. The bottom of the barrel.

That always seemed like a rather romantic job to me.
Well, that is what drew me into it. I used to go into the movie theaters when I was 14 and watch Saturday-morning theater, and there would always be a couple of animated shorts and there would be a small feature. It was the fantasy element of it transporting me out of this drizzly day in London to somewhere exotic. So, I knew I wanted to do something in that world, but I didn’t really know what. So, when I was 16, I literally left during the summertime after I graduated from school and they took me on as a trainee projectionist. I started working ... lacing films, projecting film. But, I didn’t know how they were made. I had a little 8mm camera, and I made my little home movies— and I used to love playing [music]. I had an album at the time of Holst’s “[The] Planets Suite,” which has the Mars, Venus, Jupiter, and Saturn ... They were all such different musical colors that I used to find that any one of those pieces of music would always work with the scenes that I had filmed on my 8mm camera. So, unknowingly, I was already kind of enjoying playing around with music and sound.

And the [next] little company I started working at when I left the movie theater was a small documentary company. They didn’t have anybody to operate their tape recorder. So, they asked me if I would learn it. I picked it up and said, “Sure, I think I can figure it out.” And that is really how I started. But, what really caught my attention was the music in the music library that was there to play against some of the images in the film, which is exactly what I was doing just two years [before] with Holst’s “[The] Planets Suite.” I just loved the idea of music and images and the romance of that. So, I had started to do a lot of the sound work for this little company. They had taught me a little bit of track laying and we would go into the studio and record a voiceover and stuff like that. I started to play more and more with the sound because there wasn’t anybody else to do it.

Did you have it in your head at this point that you wanted to be a mixer?
I didn’t think I really knew what a mixer was. But, I did go to a mixing stage, a little place in London for one of these little films where I had done the track lay. It was like four tracks or something. And I watched this guy destroy my work. He was nasty as well, and I remember thinking that if I ever get that job, I am going to be a lot nicer to the editor than he was to me. Here we are! Jump forward and I hope I am nicer to people. I just kind of fell into it and thought, “That works.” I really enjoyed it.

I also did a little bit of location recording. I enjoyed it but I didn’t like the 6 a.m., standing out in the middle of the rain trying to figure out where I was in the world. So, I got myself back to a studio and in the warm and cozy.

Funny, I always liked post because you could go back and revisit and revise, whereas in production, it is a real-time situation.
I find I am a little bit of both [minds]. I do like the ability to reform and reshape, but I love the immediacy of a performance —and then it is done and finished. I love live theater for that reason. In fact, one of the things I wanted to do as a kid was work on a stage doing lighting or sound—because I always get a huge thrill when I go to live theater because I just love live performance.

What was your first break-in gig into sound for picture?
I had kind of a progressive route to get to where I am. I literally went from projectionist at a movie theater, a sort of sound trainee/general sound [person] at this documentary company, then to a tiny little mixing studio in London where I was working in the backroom just trying to learn how to lay the audio tracks, then I joined the BBC.

That was really the move. I decided I wanted to get an education in this type of work. That is really where I got my hands on a mixing console doing some small television work and eventually got a full mixing position at the BBC. I gave myself
kind of a four- to five-year window [there], as I wanted to move into the commercial world out of the BBC. So I went to a little studio in Soho London, where I was full-time mixing. This was the early '80s.

Then, one of my biggest breaks was really when I moved into features. I was working with a director at the time, Ken Russell, who sadly passed away last year. He asked me if I would do his feature because I had done a small television film with him. He said, “You have to go to a big studio to do it.” So, I went down to Shepperton Studios. There I stayed at Shepperton. So, my biggest break came from Ken Russell.

They had an empty chair available at Shepperton, they hired me and then I was gone. From that point on, I have never done television because I was always on a big feature stage. I moved to Toronto for a couple of years, and then to Todd-AO Stage A, then to Lantana, and then to FOX in 2000. So, I have always been on the kind of bigger features ever since Ken Russell asked me to do it around ’84 or ’85.

**Features are definitely your home. But, what would you say differs in your mind with working on TV as opposed to features?**

I enjoyed doing the TV work. But [features] took me back to my days at the movie theater. I had always fallen in love with feature films and the power that they had. Not that television didn’t [have power], but it took me back and I have always been very struck with wanting to work with different types of directors.

When I met Ken Russell, I was so in awe of him in a way. I was sort of a fan of his films. And there was something about him that transcended all of the people I had worked with in television—and it just took off from that point.

I am a huge sponge when I am with a director that I love working with, and I feed off of it. When I was working with a producer in television, it was more of a business situation versus a sort of “creative juices” deal. For that reason, features, for me, felt like the passion I was looking for.

**How would you characterize that something special that you bring to a mix? It is a given that you produce an exemplary product, but what about your process and approach would you say assists in bringing that final product to fruition?**

I don’t think about what I am going to do. I don’t think about the sound. I get into the story. What I care about is “what is the film saying” and “what is the story.” I believe that all the decisions that are being made in the soundtrack are all driven 100% by what is happening on the screen. So, I feel that if I do bring something to it, hopefully, it is the feeling of being fully immersed in the story that the director is trying to tell versus a more blanket sound point of view of “What are we going to do with the soundtrack?” I look at it as … What is the overall film doing? How is it impacting me? Then afterwards, I start thinking what have I got to do or what can I do with this? But my initial thing is to engage in the story from the filmmaker’s point of view.

That is my hope. I guess it is better if you asked a director who works with me … [laughs]

But, I feel I am not the old-fashioned kind of sound person who looks at monitors all day and is kind of the magician behind the screen. I feel I am part of the filmmaking team, bringing that story to the screen and maybe part of myself on the way.

**I am impressed by, not only the storytelling and literal sound of your films, but the diversity of the types of films you work on. You are not just an action movie mixer, or an animation mixer, or even a musical film mixer, you are all of these things. How does one specialize so well while having such a diverse catalogue of successful soundtracks?**

Well, I think I am a director’s mixer. When you work with directors like Steven Spielberg, Alan Parker, Ed Zwick, or J.J. Abrams, look at their work. They are always applying themselves to a different genre. I mean, Alan Parker can make *Mississippi Burning*, *Bugsy Malone*, *The Commitments* and *Evita*. That is one director with so many genres. All I do as his person is fit into his genre. It is not that I specialize in any one or another.

Clearly, my role as a mixer is dealing with the dialogue and the music. The sound effects person, whomever I am with—they are different these days—deals with all of those design elements. So the films that tend to draw me are ones like—I like *Les Misérables*. *Les Misérables* was a gift.

There, I was dealing with very complicated vocal tracks, all shot live, that I really had to get my head around and figure out. And, I was dealing with an orchestra that I love the sound...
of. So for me, every frame of that film, I felt had something for me in it.

Whereas, a car chase, is over there [points to where the FX mixer would sit]. This is in no way diminishing it. This is just what I am drawn to.

*Lincoln* is another example of a film that I just absolutely loved. It was down to every word. We had to make sure we could hear everything as clearly as possible and [I was] working with John Williams, who still to this day is my idol as a composer. It is just brilliant to have those people to work with.

**Speaking of Les Misérables,** it blows my mind to think of matching the orchestration up to vocals that were gathered in production—especially with a strong desire from the director to avoid ADR. That must have been very difficult.

They only had piano [accompanyment] in ear. The difference between this film and say *Evita* or *Phantom of the Opera* is that they didn’t prerecord anything. They scored to [the production performances]. Which is why the tempo matching was very hard. If you listen to the tempo, and try to tap along, you will be doing this [tapping hand] and then it speeds up a bit—then back down.

Tom Hooper made it very clear from day one. They used two pianists from the West End show. Whoever’s night off it was would be on the set. Their edict was to follow the actor. So, they would be watching and playing along with the actor. The actor could drive the show. Then later, Anne Dudley would strip out the piano and replace it with a synthetic orchestra for the editing. Then that would go on to Abby Road to record with the real orchestra.

It was so complicated. And everyone said, “Don’t do it.” They all said to Tom, “Don’t do it.” And he said, “No, I am going to do it.” And he was right.

**What is your general workflow? What do you bite off first? Does it vary from genre to genre?**

I just look at each story as a new type of object. I like to run the film before I mix, just to get a sense. It tells me a lot of things immediately as to what I have got to do and concentrate on and what I don’t have to worry about.

Animation is different because it comes in [as], basically, nicely recorded, preselected dialogue tracks. Basically, all I do is just go through each character and level it out. I spend 2–3 days on just that. I don’t deal with reverb or EQ or anything at that point. I am just placing them so when they occur, they are going to fall at the right level on the screen. Then, when I put that up against the reel for the final mix, that is the point where I start making notes like ‘I think that would be nice if that voice faded over there’ or ‘I’ll add some reverb to that scene.’ I very quickly throw a few of those things together. But, almost immediately, I slide over and start music.

For years, I have done the same thing whether it is live action or animation or anything. I lay the dialogue down as a foundation. I think of it as a pyramid. The foundation has to be solid, clear dialogue. Then I put the music down to that—because that is going to be the emotional component. The beauty of that is that I can really hear the nuances of the music against the dialogue and I balance it in. Then I hand over to the sound FX [mixer], who then [is] basically preparing all of their material knowing now exactly where the music is going to be. We go back and we often drop a cue of something. But, nine times out of 10, if the music has been written, and they like it, that is where it is going to be. So, we might as well get used to it. There is no point in drowning it out with something and then going, “Well, now we can’t hear the music.” They are going to want to hear the music. So, I really treat it in blocks like that.

Years ago, I used to say, “Just put it all up and go.” It was always a complete car wreck. It was always, “Is that you or is that me?” “Is that in the dialogue?” This way, here is the dialogue. Hear it is nice and clear with all its problems. Here is where the director and the composer want the cues to land. Now, we will start putting in the sound effects and then we will go back and refine all those scenes. I’ve done it in a kind of layering process for years and years now for every single film.

Obviously, when you are dealing with very conceptual films, like sci-fi films—like when I work with Gary Rydstrom on something like say *Minority Report*, it is very complicated. The sound effects component wasn’t just filling in the gaps. That was a huge signature of the movie. So, there was a lot more jostling back and forth when we tried to put music in against sound effects. That’s just normal mixing. But, I still started with the music as John presented it and let Gary hear it all. And then it was [apparent that], okay, we have got some stuff rubbing up against the music. How are we going to handle this? And we kind of figured it out with Steven and with John.

But, I still approach every film, whether it is musical, animated, or live-action, [like] I think it is telling a story, like when you are reading a book.
At what level do you create your workflow for each project, versus following a departmental or established workflow? It sounds like you have a general approach but are always customizing, innovating, and brainstorming new workflows within your team.

100%. Absolutely. Often, great people like Will Files or Gary Rydstrom will have come on well before I ever really get involved. Because often, as you know, in sound design, they can be on six months prior to that. So, often they are already forming those decisions and I get included into it. I am like, “Yeah, that’s great.”

The lovely thing about Les Misérables though, for instance, was that I was hired on by the director before they even shot the film. We had lots of conference calls during the shoot on how to handle certain things. It was lovely to be so inclusive at that point. Oftentimes, my first contact is after it is shot. To be involved in all these determining factors before the shoot was a real treat for me.

One of the things I really love about the CAS that has really changed the way that I approach what I do is that it is an organization that creates a brotherhood between production mixers and post mixers. And for whatever reason, there does seem to be a lack of connection between those two sides even though we share projects. Do you have exposure to your production mixers?

[It’s] logistics. I think that’s the problem. They move on [to the next project]. I know quite a few of the production mixers and I barely ever see them. I get emails. Peter Devlin is a great friend. Whenever I am on a project [with him], he always emails and lets me know what is happening. And then quite often he will come onto the stage if he wants to hear something if he is in Los Angeles. But these guys are just all over the world.

I think they are just amazing. When I won last year [for Les Misérables], I stood up to accept my award, and I dedicated it to the production mixers. I said, “I think you guys are geniuses.” And the guy, particularly, who worked on that, Simon Hayes, is a real genius. To pull all that together was awesome.

Is there ever a time where you are stumped by or taken aback by some of these big, epic projects?

Look, to this day when I start a final mix, I get really anxious and nervous. I think I can’t do it anymore. I think I have lost it. I question myself. I get a stomachache. I have done 14 films with Steven Spielberg now. If he walked in here now to do something with me, my stomach would be churning. I have this anxiety. It calms and I get into the groove real quickly. I get comfortable once I know that they are relaxed. Then, I am happy and it all starts to meld. But, I do get anxious. And therefore, when I run something with them prior to working on it, I am thinking, “Oh my goodness, how are we going to do this?” I try not to overly worry. But, I do get concerned. And then I think, “Oh, you’ve been there before.” It is a bit like climbing a mountain and taking that first step. I would hate it if I didn’t have [that feeling]. I would think, “Now, is the time to give up.” Because that is the passion inside of what I do, that I love. I want to be anxious because I want it to be good.

Do you have any final advice for re-recording mixers on how to navigate their careers and/or increase their skills in their craft?

The industry is changing a lot. That is the thing. I think the skill level now that some of the mixers I work with come in with [is] really excellent. Pro Tools and mixing skills. The budgets and the schedules are demanding an awful lot at this point, as far as commitment and skill. Don’t lose sight. I witness people getting so wrapped up in the technicality. You’re not working with very big teams these days and more and more you’re just working, basically, on your own just trying to complete this. My fear is that it is very easy to put your eyes down onto your keyboard or onto a screen with plugins, and forget that the only screen that matters in the entire room is the one the film is being projected on. It is almost like [laughs] when Luke Skywalker is trying to kill the Death Star and he is flying on all his instruments and in the end a voice just says, “Push them away ... Feel the force.” [smiling] I feel a bit like that when I am working on a film or watching a film. The rooms have become a bit crowded with monitors and keyboards. I feel the only thing that matters is what is on the screen and that is the story. Everything we need to apply to the film is going to come from that and watching those images. So, I guess my advice is, no matter how hard things technically become, never lose sight of the prize, which is to be able to tell the story the way the filmmaker wants it to be told.
The Cinema Audio Society is pleased to announce the nominees for the 10th Annual CAS Technical Achievement Awards for Production and Post Production. CAS President David E. Fluhr made the announcement after a Blue Ribbon panel met to determine this year’s nominees. Winners will be announced at the 50th Annual CAS Awards dinner on February 22 at the Millennium Biltmore Hotel in the Crystal Ballroom. During this Awards Dinner, the highest honor of the CAS—the CAS Career Achievement Award—will be presented to re-recording mixer Andy Nelson and the CAS Filmmaker Award will be presented to Edward Zwick.

**Production Nominees**

- K-Tek/M. Klemme Technology Corp.
  - Nautilus Microphone Suspension Mount
- PureBlend Software
  - Movieslate 7.0
- Sound Devices, LLC
  - PIX 260i
- Sound Devices, LLC
  - 633 Mixer/Recorder
- Zaxcom
  - Maxx Mixer/Recorder /Transmitter

**Post-Production Nominees**

- Avid
  - Pro Tools 11
- Exponential Audio
  - PhoenixVerb
- FabFilter
  - Pro-DS
- iZotope
  - RX 3 Advanced
- Zynaptiq
  - Unfilter

**nominees web links**

- www.ktekbooms.com/the-nautilus/
- www.movie-slate.com/
- www.sounddevices.com/products/pix260i/
- www.sounddevices.com/products/633/
- www.zaxcom.com/maxx
- www.avid.com/US/products/pro-tools-software
- www.exponentialaudio.com/PhoenixVerb/PhoenixVerb.php
- www.fabfilter.com/products/pro-ds-de-esser-plug-in
- www.izotope.com/
- www.zynaptiq.com/unfilter/overview/
Academy Award®–winning producer Edward Zwick will receive the Cinema Audio Society Filmmaker Award at the 50th Annual CAS Awards on February 22, 2014, at the Crystal Ballroom of the historic Millennium Biltmore Hotel, Los Angeles.

“It seems fitting that in celebration of 50 years of the CAS, we are honoring Edward Zwick, a producer/director/writer of both award-winning film and television,” said CAS President David E. Fluhr. “His projects on both the big and small screen have consistently demonstrated a commitment to quality in story and craft, particularly sound. In continuing the CAS tradition of synergy between our two honorees, Zwick, our Filmmaker honoree and Andy Nelson, CAS, our Career Achievement honoree, have collaborated on five film projects including the CAS and Oscar®-nominated Blood Diamond and The Last Samurai. Edward Zwick is an excellent choice and the CAS is honored to have him as our CAS Filmmaker honoree.”

As a Directing Fellow at the American Film Institute in 1975, Edward Zwick’s award-winning short film Timothy and the Angel caught the attention of the producers of the TV series Family, where he then served as story editor and subsequently became a director and producer. His work on the television movie Special Bulletin (as director, producer and co-writer) earned him two Emmys and a Humanitas Award. It also marked the beginning of his collaboration with Marshall Herskovitz, with whom he created the Emmy-winning television series, thirtysomething. Together, Herskovitz and Zwick formed the Bedford Falls Company as their home for film and television projects, including the critically acclaimed television series My So-Called Life, Relativity and the Emmy and Golden Globe award-winning series Once and Again.

Zwick began his feature film career directing About Last Night. He went on to direct the Academy Award–winning films Glory and Legends of the Fall. Besides directing the previously mentioned The Last Samurai and Blood Diamond, Zwick and Nelson worked together on Zwick’s Love and Other Drugs, Defiance and Courage Under Fire.

Together with Herskovitz, Zwick also produced the Oscar-nominated film I Am Sam, as well as Traffic—winner of two Golden Globes and four Academy Awards—directed by Steven Soderbergh. Zwick most recently directed and produced, Pawn Sacrifice, starring Tobey Maguire, Liev Schreiber, Michael Stuhlbarg and Peter Sarsgaard.

As a producer of the Best Picture Shakespeare in Love, Zwick received an Academy Award. He has also been honored with
three Emmys, two Humanitas Prizes, three Writers Guild of America Awards, two Peabody Awards, a Directors Guild of America Award, and the Franklin J. Schaffner Alumni Award from the American Film Institute.

Zwick will be the 9th CAS Filmmaker honoree. Past honorees have been: Quentin Tarantino, Gil Cates, Bill Condon, Paul Mazursky, Henry Selick, Taylor Hackford, Rob Marshall and Jonathan Demme.
The Cinema Audio Society will host the 50th Annual Awards on Saturday, February 22, 2014, in the Crystal Ballroom of the Millennium Biltmore Hotel.

A highlight of the evening will be the presentation of the CAS Career Achievement Award to re-recording mixer Andy Nelson. Another highlight is the presentation of the CAS Filmmaker Award to Edward Zwick. Awards for Outstanding Mixing will be presented in six categories this year. Winners will be announced in the categories for Motion Pictures—Live Action; Motion Pictures—Animated; Television Movies and Mini-Series; Television Series—One Hour; Television Series—Half-Hour; and Television Non-Fiction, Variety, Music Series or Specials. For the 10th year in a row, the CAS will present two Technical Achievement Awards honoring technical innovation in the areas of Production and Post-Production sound.

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

To order tickets, contact office manager Patti Fluhr at (818) 752-8624 or email: CasOffice@CinemaAudioSociety.org. Event address: The Biltmore Hotel, 506 South Grand Street, Los Angeles, CA 90071.
outstanding achievement in sound mixing for 2013

**motion pictures—animated**

**The Croods**
- Original Dialogue Mixer: Tighe Sheldon
- Re-recording Mixer: Randy Thom, CAS
- Re-recording Mixer: Gary A. Rizzo, CAS
- Scoring Mixer: Dennis Sands, CAS
- Foley Mixer: Corey Tyler

**Despicable Me 2**
- Original Dialogue Mixer: Charleen Richards
- Re-recording Mixer: Tom Johnson
- Re-recording Mixer: Gary A. Rizzo, CAS
- Re-recording Mixer: Chris Scarabosio
- Scoring Mixer: Alan Meyerson, CAS
- Foley Mixer: Tony Eckert

**Frozen**
- Original Dialogue Mixer: Gabriel Guy
- Re-recording Mixer: David E. Fluhr, CAS
- Re-recording Mixer: Gabriel Guy
- Scoring Mixer: Casey Stone
- Foley Mixer: Mary Jo Lang

**Monsters University**
- Original Dialogue Mixer: Doc Kane
- Re-recording Mixer: Michael Semanick, CAS
- Re-recording Mixer: Gary Summers
- Scoring Mixer: David Boucher
- Foley Mixer: Corey Tyler

**Walking with Dinosaurs**
- Original Dialogue Mixer: Chris Navarro, CAS
- Re-recording Mixer: Andrew Kayama, CAS
- Re-recording Mixer: Martyn Zub
- Scoring Mixer: Rupert Coulson
- Foley Mixer: Sam Rogers

outstanding achievement in sound mixing for 2013

**television movies and mini-series**

**American Horror Story: Coven**
- “The Replacements”
- Production Mixer: Bruce Litecky, CAS
- Re-recording Mixer: Joe Earle, CAS
- Re-recording Mixer: Doug Andham, CAS
- Scoring Mixer: James Levine
- ADR Mixer: Judah Getz
- Foley Mixer: Kyle Billingsley

**Battlestar Galactica: Blood and Chrome**
- Production Mixer: Rick Bol, CAS
- Re-recording Mixer: John W. Cook II, CAS
- Re-recording Mixer: Peter J. Nusbaum, CAS

**Behind the Candelabra**
- Production Mixer: Dennis Towns
- Re-recording Mixer: Larry Blake
- Scoring Mixer: Thomas Vicari
- Foley Mixer: Scott Curtis

**Bonnie and Clyde: (Night Two) Part Two**
- Production Mixer: Erik H. Magnus, CAS
- Re-recording Mixer: R. Russell Smith
- Re-recording Mixer: Robert Edmondson, CAS
- Scoring Mixer: Shawn Murphy
- ADR Mixer: David Weisberg
- Foley Mixer: Jeff Gross

**Phil Spector**
- Production Mixer: Gary Alper
- Re-recording Mixer: Michael Barry, CAS
- Re-recording Mixer: Roy Waldspurger
- Scoring Mixer: Christopher Fogel, CAS
- ADR Mixer: Michael Miller, CAS
- Foley Mixer: Don White
outstanding achievement in sound mixing for 2013

*television series— one hour*

Boardwalk Empire: Erlkönig
Production Mixer: Franklin D. Stettner, CAS
Re-recording Mixer: Tom Fleischman, CAS
ADR Mixer: Mark DeSimone, CAS
Foley Mixer: George A. Lara

Breaking Bad: Felina
Production Mixer: Darryl L. Frank, CAS
Re-recording Mixer: Jeffrey Perkins
Re-recording Mixer: Eric Justen
ADR Mixer: Eric Gotthelf
Foley Mixer: Stacey Michaels

Game of Thrones: The Rains of Castamere
Production Mixer: Ronan Hill, CAS
Production Mixer: Richard Dyer
Re-recording Mixer: Onnalee Blank, CAS
Re-recording Mixer: Matthew Waters, CAS
Foley Mixer: Brett Voss

Homeland: Good Night
Production Mixer: Larry Long
Re-recording Mixer: Nello Torri, CAS
Re-recording Mixer: Alan M. Decker, CAS
ADR Mixer: Paul Drenning, CAS
Foley Mixer: Shawn Kennelly

The Walking Dead: Home
Production Mixer: Michael P. Clark, CAS
Re-recording Mixer: Daniel J. Hiland, CAS
Re-recording Mixer: Gary D. Rogers, CAS
ADR Mixer: Greg Crawford
ADR Mixer: Eric Gotthelf
Foley Mixer: Stacey Michaels

*Please note that every effort is being made to determine the correct names of all our nominees.

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outstanding achievement in sound mixing for 2013

**television series—half-hour**

- **Californication:** *I’ll Lay My Monsters Down*
  Production Mixer: Daniel Church
  Re-recording Mixer: Todd Grace, CAS
  Re-recording Mixer: Edward Charles Carr III, CAS

- **Modern Family:** *Goodnight Gracie*
  Production Mixer: Stephen A. Tibbo, CAS
  Re-recording Mixer: Dean Okrand
  Re-recording Mixer: Brian Harman, CAS

- **Nurse Jackie:** *Teachable Moments*
  Production Mixer: Jan McLaughlin, CAS
  Re-recording Mixer: Peter Waggoner

- **The Office:** *Finale*
  Production Mixer: Benjamin A. Patrick, CAS
  Re-recording Mixer: John W. Cook II, CAS
  Re-recording Mixer: Robert Carr, CAS

- **Parks and Recreation:** *Leslie and Ben*
  Production Mixer: Steven Michael Morantz, CAS
  Re-recording Mixer: John W. Cook II, CAS
  Re-recording Mixer: Kenneth Kobett, CAS

outstanding achievement in sound mixing for 2013

**television non-fiction, variety, music series or specials**

- **2013 Rock and Roll Hall of Fame Induction Ceremony**
  Re-recording Mixer: Michael Minkler, CAS
  Mixer: Greg Townsend
  Music Recording Mixer: Jay Vicari
  Music Mix Down: John Harris

- **Deadliest Catch:** *The Final Battle*
  Re-recording Mixer: Bob Bronow, CAS

- **History of the Eagles: Part One**
  Re-recording Mixer: Tom Fleischman, CAS
  Re-recording Mixer: Elliot Scheiner

- **Killing Lincoln**
  Production Mixer: William Britt
  Re-recording Mixer: Stanley Kastner

- **Mike Tyson: Undisputed Truth**
  Production Mixer: Mathew Price, CAS
  Re-recording Mixer: Michael Barry, CAS

Additional nominees may be added and will be announced via daily updates as they are confirmed on the CAS website at: www.cinemaaudiosociety.org
“TO WIRE OR NOT TO WIRE... THAT IS THE QUESTION...”

by Devendra Cleary, CAS
Wires. The slang terminology I use to describe the collective pieces of equipment including a miniature condenser microphone plugged into a miniature FM transmitter that is attached to a performer in an effort to capture their dialog. You may know them as wireless mics, radio mics, body mics, bugs, etc., but for the duration of this article, I’m just going to refer to them as “wires.” On any given motion picture or television production, most involved are familiar with these tools. But do they understand these tools the way we do? Of course not! That’s why we’re there! However, I do think some deeper understanding is in order. Especially when you hear this: “Just put wires on them and then you don’t have to worry about it.” If only it were that simple, right? I’m glad that it’s not that simple. Describing that lack of simplicity will certainly draw glossy eyes from most layman listeners pretty quickly. I’m not against the use of wires. In fact, I find them to be an extremely useful tool and I’m grateful that the technology exists and has been finessed by multiple manufacturers for our special use. I just find that their uses, strengths and limitations can be extremely misunderstood by most people outside of our craft.

The day I learned that this type of equipment existed was in 1991 when I was in the sixth grade attending the Denver School of the Arts. Channel 4 News was visiting our class that morning to interview select students about their art contributions to the Cherry Creek Arts Festival. Being one of the students contributing, I had my shot at being interviewed. The sound girl came to wire me and explained that she had to put a mic pack on my belt and clip a lavaliere mic to my shirt collar. I repeated back: “Lavaliere? That’s a funny name for a thing.” I didn’t know it at the time, but the gear being attached to the sixth-grader Devendra was a Lectrosonics M185 body-pack transmitter and a Tram TR-50 lavaliere mic. Also, little did the sixth-grader Devendra realize how much his life would revolve around this type of equipment in the future to come.

MY EARLY YEARS

The years I spent booming and doing utility weren’t the birth years but instead, the formative years of modern wire-ology. When I entered the business in 1998, wiring skills were not necessarily required of a sound utility. My first union movie was filmed in Colorado and titled The Laramie Project with Bob Abbott mixing. I remember having to fake it through that movie. I didn’t know the best wiring techniques yet. I tried different things and hoped for the best. Unfortunately, the boom operator’s wiring skills were premature as well, so Bob picked up a lot of slack for us. Just shortly after this movie, I moved to Los Angeles and worked with David Barr-Yaffe, CAS and Kevin Hyde on Buffy the Vampire Slayer. On this show, we hardly ever wired! It was awesome. I wrangled duplex cable behind Kevin while he boomed a five-person walk-and-talk in a cemetery with a Sennheiser 816. He navigated short grave-stones as he walked backward and he nailed every single line. On any show today, after rehearsing a scene like that, the assistant director would undoubtedly rhetorically ask: “five wires, right?” Wiring was so rare on that show that my wiring skills had yet to develop any further. Shortly after, I worked on a show called Boomtown with Jim Thornton mixing. Luckily, for my much-needed wire-ology training, this show was wire heavy. Patrick Clark was the boom operator and his wiring skills were top notch. During this time, wiring was a rare skill to possess. He even said to me one day, “They don’t teach this stuff in college.” Serendipitously around this time, I went back to Colorado to boom a movie called Dancing Bear with Dave Schaaf, CAS mixing. This movie was also very wire heavy. I dove right in, learned from my own mistakes and figured out some good wiring techniques through trial-and-error. I felt that by the end of this movie, my wiring skills went from simple to advanced in a short period. Lucky break, too, because after this I noticed a drastic shift in our business and craft which included the use of wires, wires and more wires.

FINALLY FIGURING IT OUT

A few years later, I worked on a show called Ugly Betty. This show was my first experience where we wired almost 100% of the time. The sets dictated this. The reflective glass at every angle, and the style of cinematography, left us with no choice. I was hearing the whispers throughout the industry that this was becoming standard everywhere. And, for the most part, the trending dynamic of the sound department put these responsibilities predominately on the utility sound technician in an effort to keep the boom operator on set working things out with the camera operators and lighting and grip technicians in order to boom as much of the coverage as possible. I know this was and is not exclusively the dynamic, but it was very common and continues to be today. I remember shifting my priorities to the wires. I strove to get faster and for the wires to sound better. It was a daily quest of mine. I was discovering so many reliable clothing tricks and specialty rigs. I was finding so many ways to rig mics where the optimal amount of open air was surrounding them. One of my favorites, however, included the “wig mic.” The excitement I felt knowing that I would be utilizing our actress’ wig for the lav placement was exhilarating. What a geek, I know. I loved knowing that we had this trick up our sleeve. Situations like that are where these tools known as wires can potentially operate at their finest. Now this is also where the danger in misunderstanding can set in.

PRESENT-DAY WIRE KARMA

Now that I’m production-mixing, I’m also at risk of forgetting the challenges and limitations of these tools. Even with top wire-ologists on my team, my perspective from behind the mixing console can get skewed. Now, what I’m left with are a couple faders labeled: “Boom 1” and “Boom 2” (that I
may or may not be able to use—depending on what I see on my monitors), and some other faders with character names on them that I’m either using with ease or terrified to even raise up because they sound horrible. The balance of wire use sometimes feels like a karmic joke. Sometimes we’re presented with capturing a scene and it’s 100% boom-able—even during the wide master shot. And just because there was time and it became protocol, we also put wires on the actors. While shooting this boom-able master, we might have occasionally listened to the pre-fade signal of the wires. And here is the funny part: The wires sounded amazing too! Not just because the people we’ve placed in charge of attaching the wires did a tremendous job; but also because the costumes were made of fabric that didn’t have a lot of self-noise and were strong enough to securely support the weight of our wire, and because of coincidental luck involving physicality and posture of these actors. All the pieces fell right into place. Normally, this is a situation where we have to feel good about the fact that all of the options we’re turning in were working. But here is the conundrum … While rolling on this wonderful sounding boomed scene, we often wish we could trade these good-sounding wires we’re laying onto tracks, for good-sounding wires on a different day when we couldn’t get the boom overhead for whatever reason. Or when we couldn’t get a useable boom track because of traffic noise and the like. The karmic joke is: often while shooting a non-boom-able scene, coincidentally that also may be when the wires are not working! And NOT because the people we’ve placed in charge of attaching the wires did a bad job, but because the fabric of the costumes made noise just simply rubbing against itself or because the actor’s physicality or posture rendered the wires useless for recording good dialog.

Common examples of the coincidental good-versus bad-sounding wires are as follows: A soft cotton T-shirt or button-up shirt with the mic securely attached to an actor who is standing up straight and walking. With most people, this sounds great. A bad example is an actor wearing a loose silk blouse and sitting down, leaning into a table in front of them. Not only are they leaning out of their mic, but also are inadvertently scrunching the blouse in such a way that it adversely affects the sound of the mic by either muffling it, or scratching it, or both. A term possibly coined by boom operator Mychal Smith is thusly named: “a combo plate.” This is where a scene requires the combined use of boom and wires. A great example is a scene that takes place in an echoey room. Two actors burst in and are in a physical fight. While fighting they are sometimes uttering scripted and unscripted words. You would play the boom since their wires are unusable at that time. Then, they break apart and the camera widens out and they continue with dialog only and no fighting. In an echoey environment, even that extra foot above their heads that the boom has to adjust to accommodate the new frame is enough for the dialog to fall off considerably. Oftentimes, you can achieve a more consistent sound by gracefully transitioning to the wires at that point. Chances are, this is also where the actors drop their performance volume. A scene like this can actually work out quite nicely given these limitations. No situation is ever the same and physical limitations that I didn’t even know existed can surface.

### The Go Pros of Sound

It’s fine that these limitations exist. There are steps to take to lessen the bad and tip the scale to good as you figure out the dynamic of your show. But I don’t think that’s the only problem to solve. The other problem to solve is figuring out a way to successfully communicate those limitations mentioned above to the people who would benefit from understanding them. I personally don’t want people who I’m collaborating with to think that I’m constantly resistant to using wires. I just want them to understand that they are not the “end-all, be-all” solution to recording dialog. The analogy I often use for anyone from directors, actors and DPs [directors of photography] is: Wires are the “GoPros” of sound. First, they are both smaller and of lesser quality than the traditional inventory of equipment we both use. Secondly, they are prepared, attached in their position, and out of our technician’s hands as the shot is being acquired. Due to how a director designs a shot, sometimes a GoPro is the most brilliantly effective way to capture it, and quite possibly the only way to. Wires are the same. Sometimes, due to how a shot is designed, wires are the only way to capture the dialog. This is fine. But no one would ever expect a DP to capture every shot using a GoPro (unless it’s a GoPro commercial). So why should we be expected to capture our entire lot of precious dialog with these tools and these known limitations? Let’s say we just shot a bunch of stunts and car crashes with GoPros rigged everywhere. The DP and director are happy and it’s time to move on to the close-ups of our actor’s dialog. Imagine if the DP was asked to continue to capture those close-ups with the GoPros instead of their favorite, high-quality 100mm prime lens attached to an Alexa camera. It would be unacceptable. So it is not unreasonable for us to want to capture that same dialog with our high-quality overhead boom mic of choice. Sometimes this analogy strikes a chord with a DP or a camera-savvy director, but not always. Unfortunately, it’s often not understood why we want and need to utilize our boom.

### RF

Sometimes I fear that one day we will not be able to even use wires. We already get a taste of that feeling when we work in environments where the RF traffic is extremely heavy. Obviously, that seems to be the case in most major cities, but certain spots in certain major cities can be much worse than others. On a well-coordinated studio lot, even being squeezed inside 486.000 MHz–698.000 MHz, it still actually feels like there is enough of the pie to go around. On top of Mount Lee in Los Angeles, you’d be lucky to find one clear channel. Sometimes all you can do is get the radio receivers as close to the actor’s transmitters as possible. When operating this way in contemporary times, it reminds me of the earlier days. This is when I remember using Vega units or early Lectrosonics units. Most that I used had the limitation of the transmitter and receiver being fixed on a single frequency without the ability to adjust it. Following the actors with a yagi or sharkfin antenna just out of frame sounds silly but was commonplace. Then the years to follow, all of the respective manufacturers improved
the performance of their units and it started to feel like a wireless utopia. Just raise your antenna mast on your sound cart, scan your receivers for clear channels, coordinate the channel groups to avoid intermodulation, adjust the respective transmitters to match and have useable reception for the whole sound stage inside and out, or the whole city block in which a walk-and-talk scene stretches. It’s like magic and it feels great to operate this way. Even though this magic is expensive, it still feels like an immense privilege to utilize.

And in this day and age, anything that feels like a magical privilege also seems to require government regulation. It is required for Part 74 wireless microphone users who transmit at a higher power than 50mW to obtain a license from the FCC in order to legally operate their equipment. There are multiple resources for this including visiting www.695.com/fcc or contacting RF engineer Bill Ruck (billruck@earthlink.net). I would highly recommend to everyone reading this who operates wireless mics for production sound to obtain their FCC license. We need to accurately represent our footprint of RF use in this industry.

**PERSONALITIES**

Often, wire use requires a certain amount of diplomacy with collaborators and aggressiveness with technique. Some performers love wearing wires. They know, and are proud of the fact, that they are a loose cannon. Oftentimes, this is a great quality in an actor, especially in comedy. Some actors loathe wearing wires. Some simply won’t wear wires. Sometimes it’s more of a hassle to attach depending on the costume, and sometimes uncomfortable to wear no matter how comfortable we try to make it. Some don’t like the fact that people on headphones could potentially hear what they’re saying in between setups. When an actor approaches me and asks: “These are turned down when we’re not rehearsing or rolling right?” I find it extremely important to answer them with absolute earnestness that under no circumstances whatsoever are their wires being listened to. There are multiple “old wives’ tales” that are in circulation relating to this and no matter which version you’ve heard, we know somewhere along the way someone’s privacy was breached. I’ve comforted many actors with the understanding that their trust is there. A white mic poking through a button of a white shirt may not be something I would try on day one with a costumer I’ve never worked with. Later I will, however. Even better is if you can work with the costume department during pre-production. If you’re discussing fabric types, if outfits are being altered in order to accommodate wireless mics, if an actor has a special request for a harness for packs, or if they are sewing pockets into Spanx, then you know the show is off to a great start.

It’s a different world for us now and wires are here to stay whether we like it or not. What it comes down to is decision making. Who decides if and when we wire? If it comes down from the producer or director level, wire ‘em up. If an actor requests to be wired, wire ‘em up. If post says they want the options, wire ‘em up. But keeping in mind that even though it doesn’t always feel this way: you as the production sound team should still have the ultimate decision-making power. If you always wire because you always wire, it may be easy to forget when it’s time to NOT wire. You as the production sound team are there on the day and can view any given scene with those subjective eyes and ears for the very accurate decision making that is required. It is highly encouraged that we make wise choices with both time and efficiency in mind, with our own acquisition needs in mind, with wire limitations in mind, and with personalities in mind. All while keeping the first AD happy by never holding things up because you should have wired but didn’t, keeping actors happy by not wiring unnecessarily, keeping post happy by giving them all of the best options, and keeping the filmmakers happy by contributing our piece of the puzzle to great-sounding content.

Happy wiring! Or not wiring! •
I read, with interest, an article called “Balancing Sociability” in the Summer 2013 CAS Quarterly. Devendra Cleary’s approach dealt with the social aspect of work relations on the film set from the production mixer’s viewpoint. I could see a lot of parallels, however, in the post-production world. It turns out that accomplishing the work is only part of the job—the way that it happens can be equally important—and will almost certainly affect the final product.

I am a re-recording mixer and have been one for more years than I care to admit. If one thing has become apparent to me through all those feet and frames, hours, minutes and seconds, it’s that, ultimately, my job during the final mix is to “realize” my client’s vision. In a typical mix, there is plenty of stress merely in the act of translating an enormous volume of diverse elements into a cohesive and smooth final product. Ideally, this is accomplished in an efficient, logical manner in a comfortable atmosphere where everyone has a bit of fun and collaborates on the final creative result. But, like sausage and legislation, it’s not always a pretty process. With today’s budgetary restrictions, there is usually less than enough time and manpower to accomplish that in a calm, methodical manner. In a world where “every minute counts,” tension on the dub stage can easily get magnified.

DANCES WITH CLIENTS

These days, it’s less apparent than ever exactly WHO the “client” is. There’s frequently a parade of faces that show up in the back of the room. I’ve had a director call me up furtively in the night and tell me to disregard anything that the producers were asking me to do. But who is ultimately paying the bill? As a mixer, it’s my responsibility to be loyal to whomever is designated to be in charge—be it the director, producer, picture editor, sound supervisor or 3rd assistant sound effects editor. This dynamic is usually different on every show. It can be frustrating—but it is also one of the things that makes this process unique and interesting. Having a clear idea of the chain of command from the outset will save you a lot of grief in the long run.

SOUP TO NUTS AND BOLTS

Let’s assume the power structure on the dub stage is clear and we know whose vision is getting realized, and move on to the work at hand. I always see the process of a final mix as existing in two arenas—the technical and the creative. The “Nuts and Bolts” and the “Flavors,” if you will.

The technical aspect is obvious—adjusting levels, equalization, taming dynamics, matching ADR, making sure the dialogue is audible, smoothing out the cuts from different angles, reducing noise, etc. These are all objectives that everyone pretty much tends to agree upon. I call it “picking the fly specks out of pepper”—and it’s usually done in a “premix” situation. Having to sit through this tedious process can be frustrating and boring for the client. Progress can be slow and unapparent, as you go over and over the same section, inching through the film. It can seem to the client that nothing is being accomplished, or, at the very least, not at a tempo they would like. That will only add to the stress the mixer feels. If possible, it’s best to keep the client away during this phase to avoid the tension. The wonderful thing about today’s technology is that choices aren’t written in stone, and you can relatively easily unlock what’s been done to fine-tune the details the way the client wants them. Odds are
that you’ll get it at least 85% right. So when you call the client in, it will be a smoother, more fluid experience for them. They’ll now be able to paint in broader, more creative strokes—to pick their “flavors,” as it were.

FLAVOR OF THE MONTH

What makes this business so engaging is that there are 31 million different ways to do it. It’s what makes one film mix vastly different from another. But a flavor is not “right,” it’s a choice—a preference. It’s certainly not my job to tell the client what their favorite flavor is. If they request something that I sense won’t work, it is my job to caution and forewarn them, based upon my experience. But if they insist on it, then, within technical limitations, and as long as no one is going to get food-poisoning, it IS my job to try and make the best bowl of raspberry sherbet with cinnamon, licorice bits, pistachios and gummy bears they’ve ever tasted.

DON’T TAKE THIS PERSONALLY, BUT…

A huge factor in the mixer’s attitude during the mix is whether or not they feel they are a creative collaborator in the process. It can be discouraging to be considered just a pair of hands—a technician. If you feel you are able to bring your considerable experience and skills to the table, you will be more invested in the project and share the enthusiasm for doing the best you can do. On the other hand, a perceived lack of respect can be hard to get past, and make the process unpleasant. In a worst-case scenario, you may need to remind yourself that it’s ultimately self-confidence in your abilities that matters the most.

I SEE CHANGES

The playback of the mix can be a particularly stressful time. Suddenly, you are seeing all of these fresh faces that were not there during the several days spent shaping the mix. This is everyone’s last chance to “pee on it.” It’s definitely discouraging to get pages of notes from people who are now an instant part of the process. Sometimes this means having to follow avenues you’ve already been down—“undoing the redo,” as it were. Other times, it means completely changing the direction. That can be discouraging. Do everything in your power to have the playback at the BEGINNING of the day, when everyone is refreshed and objective, rather than at the end, when tempers can flare and patience may be in short supply.

USE THE FORCE

FORCE yourself to take breaks. Leave the stage and take a short walk when you feel yourself getting frustrated. If you have a second mixer, have them set up the Printmaster or conform or some other task to give yourself a break. FORCE yourself to stretch and make certain you have good lumbar support in your chair. Keeping your blood sugar from getting too low will make your client seem much more pleasant. Above all, force yourself to not lose perspective. No one is going to die.

Ultimately, mixing is not only about knowing which buttons on the console to push, but also which ones on the client NOT to push.
When I was approached at the end of 2012 about working as a music editor on some projects, I said, “Why not?” While this may seem like an unusual move for a re-recording mixer, I consider myself an “audio adventurist.” I’ve tried everything from Foley walking and writing hip hop (not at the same time) to ribboning microphones. Music editing offered a unique way to learn about a genre I hadn’t worked in before (scripted comedy), and the opportunity to sit on dub stages and observe great mixers in action. So, I set sail into 2013 with the added title of “music editor.”

I had an experienced music editor showing me the ropes, but my mixing background was immediately handy. I knew how to edit tracks and tricky transitions to be mixer-friendly. I could create realistic futzes to test source music options. On the stage, I had no problem doing edits with a room full of people listening (which, apparently, is a common source of stress for music editors). My mixing background was the most helpful at a marathon dub where one re-recording mixer had the flu and went home 16 hours in. I was happy to shift roles from music editor to mixer so that the FX mixer didn’t have to keep rolling back and forth across the stage to do fixes.

Being a mixer in the “backseat” was challenging at times. My job was to represent music at the dub, but what if I heard a dialog or FX problem? I’ve had backseat drivers at my mixes before, so I didn’t want to be “that guy.” My general rule was to speak up if something could cause a QC issue, if it was an error (a mixer accidentally blew over automation or deleted a region, for example), or if the mixer asked my opinion.

I had great experiences that I’ll never have as a re-recording mixer, like watching a pilot come together from the trenches of the cutting room. It’s a roller coaster ride, and working so closely with the post-production crew builds a unique camaraderie. I’ve never been so happy to have locked picture, and I have a new appreciation for the people who work so hard to get it there.

While I learned a lot about music, comedic timing, and life outside the dub stage, one of the most interesting aspects of the job was watching mixers. Here are some observations and lessons I learned from the backseat.

**The more efficient your stage is at getting fixes to the mixer, the faster you can wrap up mixes.**

I worked on a couple stages where I didn’t have direct access to stage drives through a network. If time is already tight or you’re in overtime, taking a thumb drive to the machine room or passing a session to an assistant to transfer is a major problem. The most efficient stage setup: music on its own rig and accessible by the editor. This way, a music editor can transfer, import sessions and manage their own fixes, all while the mixer continues to work.

**Music editors usually have a good idea how demanding music will be at the dub.**

Music may seem straightforward listening to the temp, but that may not tell the whole story. If the music editor has new edits, or the composer wrote (or revised) cues that haven’t been reviewed, this process will get pushed to the dub stage. That’s when stage time is spent previewing music (“I haven’t heard that before—can we listen to it again?”). I know now (as a mixer) to always ask the music editor what we’re in for, and use that information to budget time.

One culprit of music issues on the stage (spending stage time to preview, swap or re-edit cues) can be bringing the music editor on the project too late. Even though union music editors are a weekly hire, that extra week may cost less than a couple hours of overtime (and a lot of stress) on the dub stage.

**Mixers work very, very hard.**

On my first dub as music editor, we encountered a sync problem with new picture. While the mixers were frantically sorting out the issue, I passed the time drinking a latte and getting to know the director and picture editor. It was surreal to see from the outside how much pressure mixers are under, how we can go nonstop for hours and miss breaks without noticing, and how intense mixing can be at times. (That was the inspiration for my Fall 2013 Quarterly article “Mixing and Your Focus Zone.”)

**A little effort to make a personal connection can go a long way.**

I spent more time with clients as a music editor than I typically do as a mixer. I saw client loyalty toward mixers who invested in the people, not just the project. At the office and spotting sessions, those mixers were referred to by name and not just “the sound house” or “the mixers.” In session, those mixers would show personal interest, having lunch with clients and engaging in non-work discussions during breaks. On one dub, a mixer (who I had met that day) asked about an old hobby of mine. He had Googled everyone he didn’t know that was coming to the stage!
Mixers may not be aware of what’s going on in the back of the room.
Mixers know who it’s OK to be informal around, and when it’s time for our best etiquette. From the backseat, not everyone got the memo in time. Be aware of what’s going on behind you—and who walks into your room. You know the guy in flip-flops is the EP early for a playback, meanwhile, the stage assistant just asked if he was delivering food.

The music editor may be a resource for direction.
If a music editor was in the cutting room (especially during a pilot), they may have a good sense of what the editor intended, director wants, or what the producers are looking for. In a sound spotting session, you may not learn that a scene went back and forth with the network or was recut daily for weeks. Maybe a sequence went through 10 versions of a music cue. The music editor may be in-the-know of those “surprise” places that will be under extra scrutiny, which can give you a head start before they arrive.

Collaboration between music editors and mixers can make music mixing faster.
On the short-form dubs I worked on, there was not much time to mix music. If there are changes your editor or composer can make that will streamline workflow and allow more time to mix music (instead of dealing with logistics), it’s worth communicating. If music stems aren’t split out in a useful way or labeled clearly, it can mean the difference between a minor adjustment and lowering the whole cue. Score that is balanced well sits in the overall mix better, which makes mixing faster.

Mixers are lucky to have a support system.
As mixers, we really are lucky to work with teams of people who can take care of business while we work—it’s easy to forget this until we don’t have it. We’re also lucky to have formal groups (like the CAS) that bring us together and support our interests.

Be nice to your music editor. Let them know what time you’ll really need them.
If you are a mixer who does a dialog pass first without music, be a friend and tell your music editor. If they received a late-night delivery from a composer or a last-minute note, they will love you even more for mentioning that you won’t be touching music until after lunch.

The end of 2013 brings my music editing adventure to a close; at least for now. I’m grateful to the mixers who shared their remote control helicopters and fine bourbon, their secrets to ADR matching and iZotope, and who reminded me just how much I love to mix. To great mixing in 2014, and to the next great audio adventure! •
Hey CAS! Here’s an update from Ron Bochar CAS and Happy New Year to you all! After completing a final mix pass on Universal/Studio Canal’s feature Non Stop in New York at Digital Arts for director Jaume Collet-Serra. The final mix continued in Los Angeles for producer Joel Silver on Stage 2 at Todd AO West, with Ron Bochar and Steve Maslow.

David Bondelevitch CAS co-produced and mixed Driven to Ride, a documentary about women who ride motorcycles. The 30-minute film has aired locally in Colorado and will air nationally in March on PBS as part of Women’s History Month.

2013 was a great year for new member Carlos Sanchez CAS. While working at Warner Bros. Sound, he won a Daytime Emmy for mixing Ben 10: Omniverse, was nominated twice in that same category, and nominated twice in the same category (Best Editing Straight to DVD) for the Golden Reel Awards. He also had the amazing opportunity to mix a wonderful motorcycle documentary, Why We Ride, with legendary re-recording mixer Kevin O’Connell. Currently, he’s working on Bob’s Burgers, Jake and the Neverland Pirates, Justice League: Arkham Asylum, Dragons: Defenders of Berk for DreamWorks Animation, and supervising/mixing independent films such as Man from Reno, Survivor and Saints and Soldiers: The Void.

Gavin Fernandes CAS has been busy finishing Erik Caneul’s series Les Jeunes Loups at Audio Zone and starting up Helix for Syfy/Sony at Premium Sound & Picture. The features Exit and Dr. Cabbie will be next on the list at Technicolor and Vision Globale. Martinis at 6.

From Richard Branca CAS: I wanted to update on my situation since leaving Sony. I have started a new position at Wildfire Studios as its EVP/Director of Sound and Sound Editorial operations.

Philip Perkins CAS has been mixing Stories from Tohoku (PBS), doing the final mixes for A Fragile Trust for theatrical and DVD, Bringing Life Into Space (NASA), and location sound for Susan Zeig’s new untitled doc about the Oakland school system.

Associate member Joe Michalski is finishing mixing his fourth season of Showtime’s Shameless, with boom op Chris Diamond and utility Steve Blazewick on Warner Bros. Stage 16. A paragraph is not enough to describe the insanity we’ve encountered in 48 episodes. Thanks to Catfish Walmer and Fuzzy Anderson for their help as well. Thanks to Buck Robinson CAS, Brett Grierson CAS, Devendra Cleary CAS and Robert Sharan CAS for additional work this year. Also, a shout to Sean Kirkpatrick and Mike Capuli for their help on the Chicago portion of Shameless this year. Cheers!

James H. Coburn IV CAS is still enjoying being the Head of Sound at Los Angeles Film School, where between 300 and 500 students are introduced to the importance of production sound each year. He squeezes in the occasional feature and ENG gig as they come up. He has just purchased a new home in the Mid City area, and spent his holidays moving and unpacking (some vacation!).

David Barr-Yaffe CAS is in Chicago mixing ABC’s new drama series Mind Games, with Aaron Grice on the stix and our awesome local friend, Patrick Bresnanah, on utility. We will be back in Los Angeles to start Season 3 of TNT’s Perception upon completion.

At Formosa Group and Audio Head, Andy Koyama CAS recently finished the mix with Beau Borders CAS for Walt Disney Picture’s Million Dollar Arm, a May release, directed by Craig Gillespie. He and Julian Slater mixed the Jake Paltrow-directed Young Ones, which will premiere at Sundance. Earlier in the fall, he completed the mix with Martyn Zub for 20th Century Fox’s Walking with Dinosaurs.

Frank Morrone CAS is working on Season 2 of Hannibal at Technicolor.

From Universal Studio Sound Department: Frankie Montano & Jon Taylor CAS in Studio 4 are doing the final mix for love … Endless Love, directed by Shana Feste. In Studio 1, Ken Kobett CAS & Mark Fleming CAS are keeping it smart with Intelligence and flashing their badges for Agents of S.H.I.E.L.D./Ragtag. Joe DeAngelis & Bill Freesh CAS in Studio 2 are mixing from Dust to Dawn, then traveling to the town of Bangor and on their way to Wayward Pines. Studio 5 is definitely alive; mixers Peter Nusbaum CAS & Whitney Purple turn on the Sirens, they show us how Sean Saves the World, then do a makeover for Undatable.

Also, Jennifer Falls but the mixers hold it steady while working on The Mindy Project. John Cook CAS & Robert Carr CAS are Men at Work in Studio A. They also hit up Cougar Town, swing by Parks and Recreation, move on to Brooklyn Nine-Nine, put Trophy Wife on display, keep the Last Man Standing, and look who is Growing Up Fisher, while still Surviving Jack. Alan Decker CAS & Nello Torri CAS are the ultimate eye spies in Studio B, mixing Covert Affairs, while watching out for the Homeland, and definitely handling their business with Grimm. It’s a G thing, according to Peter Reale & Todd Morrissey, mixers in Studio G. On the G list are Chicago PD, Chicago Fire, Special Victims Unit and Suits.

For the new year, Steven Grothe CAS is finishing up the first season of Brooklyn Nine-Nine for FOX, with Chris Tiffany on boom and Greg Gardner on utility. After that, it’s back to commercial work and hopefully a pilot or two.

Patrick Hanson CAS has been busy mixing Season 5 of The Vampire Diaries in Atlanta. Joining him this season are Matt Robinson on boom and Ben Farthing as utility.

Jeff Vaughn CAS is pleased to receive a CAS Award for John Debney and Tony Morales’ score with History Channel’s mini-series Hatfields & McCoys. Scoring live weekly for Season 2 of NBC’s Revolution and composer Christopher Lennertz. Film score mixes in 2013 include Identity Thief, Thanks for Sharing, Battle of the Year and Ride Along (2014). Working from base at Sonic Fuel Studio, two years in now, the studio rocks. Proud of our Local 47 overdub contributions to VG releases for Microsoft and Xbox One’s debut.

Fred Ginsburg CAS is once again prepping for “The Professor,” taking place on location at Cal State University Northridge and Chapman University. (He’s not mixing; he’s teaching!) Dr. Fred is also providing instruction and consulting to the live videography department over at DreamWorks Animation. Back in the ’70s when he was new to the industry, Fred worked for a short time on The Love Boat over at Fox. During January, he returned to Princess Cruises to sail as both an audio consultant and to celebrate his 60th birthday. And, as some things get better with age and experience, Fred also placed second in his shooting category at last month’s SASS Cowboy Action Match.
Happy New Year to you all. Susan Moore-Chong CAS, Dirk Stout and Frank Zaragoza are back to finish up Season 9 on Bones. Hopefully, there will be a Season 10! Been here so long, it would be hard to leave all the wonderful friends we have made. A big thank-you to George Flores CAS, Valeria Ghiran, Danny Greenwald, Don Zenz and Donavan Dear CAS for their outstanding work.

Michael Rayle CAS (sound mixer) along with Dan Giannartasio (boom operator) and Jenny Elsinger (utility) had a very busy 2013. We wrapped Season 1 of Revolution, moved on to Melissa McCarthy’s comedy Tammy, and finally finished the year with Season 1 of Sleepy Hollow. Looking forward to 2014!

Richard Lightstone CAS will be teaming up again with director Randy Miller, producer/writer Jody Savin and producer Brad Rosenberger for the biopic Midnight Rider: The Gregg Allman Story. The script is based on Allman’s book, My Cross to Bear. The film stars Tyson Ritter, portraying a young Gregg Allman and Wyatt Russell as a young Duane Allman. Filming begins in Savannah, Georgia, in February.

Tim Hoogenakker CAS is grateful for a busy fall/winter season on POP’s Stage A in Santa Monica mixing features Best Night Ever, The Short Game, Leprechaun: Origins (mixing alongside Mr. Christian Minkler), The Lookalike—the third film mixed with director Richard Grey. To finishing off 2013, mixing Eric Clapton’s Crossroads for theater, broadcast and Blu-ray.

From Michal Holubec CAS: We continue with shooting the TV series Crossing Lines’ second season. Locations include Prague (CZ) and Marseille (FR). Release date: summer 2014.

Kevin Hill CAS reporting for the first time from Studio Unknown in Baltimore, Maryland. Excited to be a part of such a prestigious group of industry folks! It’s been a busy year at Studio Unknown. We just completed mixing the feature documentary Brewmore, starring Baltimore Beer History and directed by Nicholas Kovacic. We also wrapped mixes on the new Bigfoot thriller Exists, directed by Eduardo Sanchez (The Blair Witch Project) and Day of the Gun, an indie Western directed by Wayne Shipley. With Sochi around the corner, we had the pleasure of mixing several athlete profiles for Ralph Lauren for the 2014

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Winter Olympics. Earlier in 2013, we wrapped the mix on the psychological thriller *The Red Robin*, starring Judd Hirsch and C.S. Lee and directed by Michael Z. Wechsler. Also, the horror feature *Rows*, directed by David Warfield. Happy New Year all!

After the bittersweet end of the final eight episodes of *Breaking Bad*, I went to work on the remake of the Carl Sagan documentary *Cosmos: A Space Time Odyssey*, with host Neil deGrasse Tyson. This show is being produced by Ann Druyan and Seth MacFarlane. Ann Druyan was the original writer for the *Cosmos* series and was married to Carl Sagan. This was truly an amazing work experience, I learned so much about our world working with Neil deGrasse Tyson, such a wealth of knowledge in one person. He was on camera every day, all day, for 12 hours, but still had time to talk about the universe with anyone from the crew. I don’t think I’ve worked on such a big project with a one-person sound crew. Mixing and booming on a 20-foot pole, with a techcrane and dolly shots, what a workout. This project is scheduled to air on Fox sometime this year. After, I went on to finish the A&E series *Longmire*, with Robert Taylor, Katee Sackhoff and Lou Diamond Phillips. This show shoots in Northern New Mexico and prides itself on three to four company moves per day. Special thanks to boom operator Mike “Fuzzy” Anderson and utility Rob Hidalgo for all their hard work.

*The Night Shift* was the big closer for the year: a new medical series for NBC with 12 main actors and lots of guest stars. This was a very hard show, just because of the number of cameras, actors and the hundreds of extras every day. One day we shot an eight-page one-er with 14 speaking parts, and more than 100 background actors. Again, thanks for Rob Hidalgo’s fast wiring skills and boom operator Steve Willer for keeping up with all the madness. I look forward to exchanging war stories at this year’s CAS Awards. All in all a great year.

–Darryl L. Frank CAS

With Smart Post Sound, Sherry Klein CAS and Lisle Engle CAS are currently mixing *Reckless* for CBS at “The Lot” in Hollywood. Next up, they’re starting *The Divide* for WE Network mixing at Smart Post Sound in Burbank. Sherry and Lisle are also mixing the pilot *Bosch* for Amazon at Larson Sound, and *Complications*, a new pilot for USA.

Greg Watkins CAS and Tom Marks CAS are currently mixing *Gang Related* for FOX and *Killer Women* for ABC in Dub C at Warner Bros. Gary Bourgeois CAS and Tom Marks completed the mix for Frank Darabont’s miniseries *Mob City* (TNT) in Dub C at Warner Bros.
After a nice two-week hiatus (which included a lovely family vacation in Costa Rica—¡Pura Vida!—our daughter was particularly happy to be on a tropical beach instead of Boston). Steve Nelson CAS, Knox White and John Sheridan are returning to finish Season 1 of The Last Ship for TNT. We’re starting out with some water work at Tank One in Signal Hill, California, which will give us a rare opportunity to deploy the magnificent 29-foot Fisher boom. We should be busy here until sometime in March. Wishing you all a very Happy New Year!

After completing Silver Skies, directed by Rosemary Rodriguez—a wonderful tale of seniors about to be dispossessed, with an all-star cast of Hollywood old-timers, Jay Patterson CAS, with Tom Pinney and Kris Manning, went on to Burying the Ex, a romantic zombie comedy with Joe Dante directing. Prepping the new Spielberg/Amblin production Extant, featuring Halle Berry, with Doug Shamburger and Tom Pinney on the set.

From Kurt Kassulke CAS: I’m enjoying my second year at Technicolor happily mixing on Stage 8 with Adam Sawelson. We’ve had a blast mixing Castle, finishing up the last season of Army Wives, Zero Hour and Lucky 7, and having fun with Under the Dome and Mixology. Here’s hoping the new year brings even more new adventures.

Joe Earle CAS and Doug Andham CAS launched into Season 3 of American Horror Story: Coven. They are also knee deep into Season 5 of Glee and the premiere season of ABC’s Mind Games, starring Christian Slater and Steve Zahn. In February, the two mixers begin pre-dubs on HBO’s A Normal Heart, starring Mark Ruffalo, Julia Roberts, Matt Bomer and Alfred Molina.

Dear friends, my team, Tomas Cervenka Jr. (boom), Ondrej Jirsa (utility) and myself are almost done on Borgia, three seasons, 38 episodes. Shooting locations in Czech Republic, Italy, Croatia. Last shooting day scheduled on January 31. Best, Petr Forejt CAS, production sound mixer

Bob Bronow CAS has been keeping busy. At AES New York, he participated in a presentation highlighting the technology and challenges of working with audio captured at sea. He’s currently in the middle of mixing Season 7 of Ax Men and looking forward to mixing Season 10 of Deadliest Catch.

Scott Harber CAS has found himself again doing laps in and around Raleigh Studios with Barco Auro 11.1 the next generation in cinema sound has arrived. Barco’s 3D sound technology turns traditional cinema audio into a fully immersive experience. The brand-new Barco Auro 11.1 system requires minimal facility investments and is 100% compatible with existing standards and workflows. With the Barco Auro 11.1 creative toolset for post-production, you can be mixing in a matter of hours in the most unique and immersive three-dimensional audio experience available, using the most flexible and capable tools on the market.

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Scott Harber
Hollywood, shooting Season 6 of *Castle* for ABC. Working with the best crew in the world makes the long hours and long season tolerable. And when you have John Agaloff Jr. booming and “Katfish” Chris Walmer as utility, things can only go well and sound great. We’ve also incorporated one of our on-set PAs who’s had a long running interest in sound, Erik Alstadt, to work as our Local 695 sound trainee. He’s been a huge asset and we look forward to saying we saw him at the start of his long and fruitful career. A great guy who blushes like no other and can laugh at himself in the best way possible. Here’s to a fantastic 2014!

**Gary Coppola** CAS and Stanley Johnston had a busy December mixing *Outpost 37* on Lotus Post Stage 1. Also on Stage 1, **Michael Perricone** CAS and Will Files mixed the Kristen Stewart vehicle *Camp X-Ray* with director Peter Sattler. Rick Ash lived on Stage 1 for *Reach Me*. On Stage 2, Stanley Kastner mixed *A Remarkable Life*. Also on Stage 2, *The Pact 2* finished its mix with Rob Chen behind the board, and **Gary Coppola** CAS and Kevin Valentine doing their weekly work on *Bones*. Brian Magrum saw lots of ADR action on Stage 4 on the previous films, as well as *American Hustle*, *Mike Tyson*, etc.

**Glenn Berkovitz** CAS and merry boom men Johnny Evans and Daniel Quintana are wrapping production on IFC’s *Maron* series, and looking forward to the annual job-juggling of pilot season. We’re having a really nice time—I guess a TV program about a radio-style podcast comes as close to respecting the craft of sound as we’re allowed.

**Andy Hay** CAS and his company Proper Post have had a busy few months providing picture and sound finishing for several exciting projects. *The Guest* is on its way to Sundance, from the same team responsible for the Lionsgate release *You’re Next*. Season 1 of Hulu’s *Behind the Mask* is now available and has been very well received. We’re gearing up for Season 2 now. Andy also recently competed the mix for *The Wilderness of James*, with his friends over at Monkeyland Audio. Wishing all a happy and prosperous 2014!

Sony Post Production Facilities is extremely proud of **Greg Orloff** CAS, who has been nominated for a BAFTA for his sound artistry on *Inside Llewyn Davis*. We are very excited of our new install of both the Dolby Atmos sound system and the Barco sound system in the William Holden Theater. The install was completed and tested by January 2 and David Giammarco jumped right into the mix for the new installment of *Spiderman* on January 6. The tracks he has already started to lay down sound amazing. **Paul Massey** CAS is in the midst of pre-mixing dialogue for *Spiderman*. This will be the first Sony Pictures release in both the Dolby Atmos format and Barco format. **Jeff Haboush** CAS and Chris Carpenter are finishing up on *When the Game Stands Tall*, while Greg Orloff and **Tateum Kohut** CAS wrap up *Family Moon*. **Paul Ottosson** CAS is working on Jerry Bruckheimer’s *Beware the Night*. Chris Jenkins and Dean Zupancic start pre-mixing on *Heaven Is for Real* in two weeks and the film looks great.

This year has been incredibly busy for the Sony Post Services TV Sound Department. Elmo Ponsdomenech, partnering with Todd Beckett on Stage 7, have been working on the hugely successful *Blacklist* for NBC and have started work on *Rake*, starring
Greg Kinnear for FOX as well as Silicon Valley for HBO, Rusty Smith and Robert Edmondson CAS just completed a full season on Showtime’s critically acclaimed Masters of Sex and History Channels’ epic miniseries Bonnie & Clyde. Fred Tator CAS and Bill Jackson CAS are currently working on The Goldbergs for ABC and will be starring on Showtime’s House of Lies. Fred and Bill also provided their mixing talents on Ridley Scott’s The Vatican. Terry O’Brien CAS and Nick Offord are working on the current seasons of Unforgettable and Bad Teacher, both for CBS and just completed Lifetime’s Lizzie Borden: Took an Axe, starring Christina Ricci. In closing, our Post Sound Services team wishes everybody in the CAS and their families a fantastic new year.

Hello from Los Angeles. My best experience this last quarter was to work with John Savage on the feature American Romance, with Aaron Birdsall on boom and Darin Schaffer utility. Many great conversations with John. Besides that, there was the feature with Tara Reid which lost funding on the second week. Rie Nasu booming on that one and also with me on the feature Ninja Apocalypse. Also, multiple spots for Hyundai and Disney. Second unit on Teen Wolf—thanks Matt! A British TV special with Posh Spice. (IF memory serves—one of the Spice Girls!) Half a dozen short films including singer Robin Thicke’s Mercy, and all the many industrial projects that popped up and saved the year.

James Ridgley CAS

Aron Siegel CAS and crew of boom op Allen Williams and sound utility Paul Sorohan finished 2013 with four TV pilots: AMC’s Line of Sight, directed by Jonathan Demme and starring David Morrissey; Lifetime TV’s HR, directed by Darrin Star and starring Alicia Silverstone; VH-1’s Hindsight, directed by Michael Trim and starring Laura Ramsey; and USA Network’s Neil, Inc., produced by Sean Jablonski (Suits), directed by Kevin Bray, starring Matt Passmore. Aron and crew start 2014 with Stephen King’s Cell, starring John Cusack and Samuel L. Jackson.

Steve Morantz CAS has wrapped up another great year and looking forward to a great 2014. We are finishing up Season 6 of Parks and Recreation and looking forward to the action/thriller Stretch, which comes out March 21. With me are Adam Blantz and Mitch Cohn.

As a sound mixer owned and operated company, our mission from day one has been to do whatever we can to meet the needs of our customers. To further that commitment, starting in December, we will now be open on Saturdays from 9am-2pm. We realize jobs are unpredictable and that you don’t just work Monday to Friday, so neither should we.

Aron Siegel
Camp X-Ray crew from left: Michael Perricone, CAS, Peter Sattler and Will Files. On the screen is Kristen Stewart. Peter is the director BTW, and he’s a lot happier with the mix than he looks in the picture. At the DCP playback he said, “It sounds awesome.”

James Coburn, CAS having a Zen moment.

Dick Hansen, CAS mixing on snowshoes at Mount Hood, OR, for the film Wild, starring Reese Witherspoon. The true story of a woman who hiked 1,100 miles alone on the Pacific Crest Trail.

Russ Fisher, CAS says Greenland looks as awesome as it sounds. The high pitch of water flowing under a cold even gentle wind. Keeping my lithium-ion batts warm and my feet dry.

From left: Joe Michalski, Jay Patterson, CAS and Steve Sollars. All CAS members are helping Jay celebrate his 60th birthday at Jay’s place in Venice, CA.

Sound supervisor Daniel S. McCoy, CAS with Jim Tanenbaum, CAS, Brendan Beebe, CAS, Allie Boettger, Peter Olsted, Jonathan Lallouz and Matt Brodnick wrapping up Season 1 of Jim Henson’s Creature Shop Challenge for Syfy!

Kurt Kassulke, CAS and his daughters doing an impromptu Cirque du Papa on Venice Beach.

Mankala.com helps the Disney team with the effects for the rodeo scene in The Lone Ranger.

Non Stop dub on Stage 2 at Todd AO West December 2013: (left to right) Steve Maslow, CAS, Tom Kramer, Robert Althoff, Ron Bochar, CAS, Dana Frankley and Charles Maynes.

Carlos Sanches, CAS saw this on one of the stages at WB Sound and thought he should share!
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