THEATRICAL & BROADCAST PRODUCTIONS
The Best of Both Worlds

Dailies & On-location Services
Picture & Sound Finishing
Talent & Technology
FEATURES

51st CAS Annual Awards ........................................ 8

Meet the Winners .................................................. 11
Up close & personal with Birdman, Big Hero 6, Sherlock, Game of Thrones, Modern Family, and Sonic Highways

Technical Achievement Awards ............................. 34
And the winners are: iZotope and Sound Devices

CAS Student Recognition Award ............................. 37
Bringing the award to life

CAS Filmmaker Award ........................................... 40
Richard Linklater honored

Work at Home? .................................................... 42
Sound isolation is crucial

DEPARTMENTS

President’s Letter .................................................. 4
Introducing our new president, Mark Ulano, CAS

From the Editors ................................................... 6
2015 Board of Directors announced

Been There Done That .......................................... 46
CAS members check in

The Lighter Side ................................................... 50

Cover: Meet the Winners collage
Dear Membership,

KUDOS

With gratitude and friendship, I want to thank David Fluhr and his administration for their extraordinary effort and service over the last four years. The resulting growth and progression of the Cinema Audio Society along with our new Board of Directors—a great blend of seasoned hands and new voices—will refine and engage our goals for the future.

The CAS 51st Awards was a banner event and a great success. Excitement, gravitas, and heartfelt acknowledgments were shared. Special thanks to Peter Devlin for his preparation in support of the Career Achievement Award to David Macmillan, an emotional high point to Past Presidents Richard Lightstone and Ed Moskowitz for their magic behind the scenes. Sherry Klein for her terrific energy in bringing the enormously valuable Student Award into existence, Dorothea Sargent and others for shepherding the Filmmaker Award with Richard Linklater, and of course, Patti Fluhr for her tireless efforts in the office.

I’d also like to thank Karol Urban and Matt Foglia for their fine work as editors of the CAS Quarterly; the quality and depth of coverage in our publication continues to serve the membership both domestic and international.

LOOKING FORWARD ...

There is excitement on multiple fronts.

A symposium and panel on the application of CGI techniques during production is in the works as well as a collaborative workflow symposium focusing on the partnership between production and post-production sound. This collaboration is increasingly essential as the tools in both realms become more sophisticated and interactive.

We are in talks regarding screenings of classic sound films for the education, analysis, and entertainment of our members.

Our beloved Parade of Carts event is being substantially expanded into a CAS Expo (working title) weekend with educational and technical symposiums, manufacturer and vendor booths and displays, facility tours and more.

As we look forward, we will also engage our stewardship of our half-century of history by establishing access and context of that material in useful ways.

THE MISSION

These, along with other activities and services, are an important part of fulfilling our Mission Statement: “To provide the motion picture and television industry with a progressive society of master craftsmen specialized in the art of creative cinematic sound recording.”

For me, the keyword here is progressive, as we continue to form a collective bond toward the goal of creative excellence.

Please check the website regularly for updates on our many activities.

Spring is upon us, the season of growth.

Warmest regards,

Mark Ulano, CAS
President of the Cinema Audio Society

CAS SPRING 2015
NEW MEMBERS

Active
Amanda Beggs, CAS
Gustavo Borner, CAS
Bruce Botnick, CAS
Stéphane Bucher, CAS
Chris Chappel, CAS
Antoin Cox, CAS
Jeff Fuller, CAS
Peter Gleaves, CAS
Craig Hunter, CAS
David Kirschner, CAS
Larry Long, CAS
John Mooney, CAS
Jack Norflus, CAS
Matthew Sanchez, CAS
Nicholas Sjostrom, CAS
Thomas Varga, CAS

Associate
Vanessa Ament
Andrew Bahls
Kevin Cerchiai
Robert Josef Michalski
Diego Perez
Bruce Tanis
Allen Lee Williams, III
Mark Emory Woodham

Student
Henry McGehee
Brad Meyer
Matt Yocum

Retired
Daniel Latour, CAS
MAD MEN

OUTSTANDING SOUND EDITING
FOR A SERIES

CORMAC FUNGE Supervising Sound Editor
TODD NIESEN Dialogue Editor  EDMOND COBLENTZ Sound Editor
MARK COOKSON Sound Editor  JENNIFER BARAK Music Editor
LAURA MACIAS Foley Walker

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

PETER BENTLEY, CAS Production Sound Mixer
KEN TEANEY, CAS Re-Recording Mixer  ALEC ST. JOHN, CAS Re-Recording Mixer

LIONSGATE
Welcome to our “Meet the Winners” issue again. This quarter, explore the awards section for a recap of the evening, interviews with the winners, and information about this year’s Filmmaker Award recipient, Richard Linklater. In addition to those who work in our craft (the CAS Award winners) and those who help create the tools that make our jobs easier (the Technical Achievement Award winners), this year we meet members of the next generation who are recognized for their outstanding efforts by being nominees for the first CAS Student Recognition Award. Read April Tucker’s article to find out more about some of these next-generation sound professionals, the origin of the award, and the inaugural recipient of the award, Danny Maurer.

In addition to the “Meet the Winners” interviews, check out what our new CAS President, Mark Ulano, has to say in “The President’s Letter.” Also, acoustician Bruce Black contributes some hints on isolating leakage in your home studio. As always, you’ll find submissions from your fellow members in the “Been There Done That” section and be able to check out some pictures in their “The Lighter Side” submissions.

The CAS Quarterly is produced as a service to our members on a voluntary basis. If you are a member and would like to contribute an article—whether on the production or post-production side—please let us know. Additionally, we greatly appreciate, and want, your feedback and suggestions—so send them in! Email us at CASQuarterly@CinemaAudioSociety.org.

Finally, don’t forget that our sponsors are professionals like you who understand the business and needs of our industry. We encourage your commitment to them.

Matt Foglia, CAS
Karol Urban, CAS

2015 Board of Directors and Past Presidents
From left: Steve Venezia, Bob Bronow, Jeff Wexler, former President Richard Lightstone, Walter Murch, former President Melissa Hofmann, Secretary David Bondelevitch, Vice President Phil Palmer, outgoing President David Fluhr, Sherry Klein, Tomlinson Holman, Karol Urban, John Coffey, Ed Greene, former President Edward Moskowitz, Peter Devlin, Glen Trew, and Treasurer Peter Damski. Missing from photo: incoming President Mark Ulano, Lee Orloff, and Lisa Piñero. Photo: ©Ana Gibert
FOR YOUR CONSIDERATION

OUTSTANDING SOUND EDITING
FOR A SERIES

NICK FORSHAGER Supervising Sound Editor
KATHRYN MADSEN ADR Supervisor
JANE BOEGEL Dialogue Editor MARK COOKSON FX Editor
CORMAC FUNGE FX Editor JEFF CRANFORD Foley Editor
TIM CHILTON Foley Artist JERRY TRENT Foley Artist
JILL SANDERS Foley Artist DAVID TORRES Foley Mixer
JASON TREGOE NEWMAN Music Editor

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

PHILLIP W. PALMER, CAS Production Sound Mixer
LARRY BENJAMIN Re-Recording Mixer KEVIN VALENTINE Re-Recording Mixer
Each year, the CAS Awards serve as a unique opportunity among the sound for picture community—unifying practitioners of the related and yet distinct disciplines of sound mixing. Production mixers, re-recording mixers, ADR mixers, Foley mixers, and scoring mixers meet on this special night to share war stories, exchange information, visit past co-workers, and celebrate the year’s winners.

This past February 14 continued the tradition. The event took place in the Crystal Ballroom at the historic Millennium Biltmore Hotel. Festivities were hosted by Doug McIntyre of McIntyre in the Morning on KABC 790 Los Angeles.

Besides the awards given in the six standard categories of sound mixing and the Technical Achievement Awards, some very special highlights of the evening included the honoring of David Macmillan, CAS with the CAS Career Achievement Award. A three-time Academy Award® winner for The Right Stuff, Speed, and Apollo 13, Macmillan was feted by previous CAS Career Achievement honoree Scott Millan, CAS, along with Steve Bowerman, CAS and David Kirschner.

Additionally, the Oscar®-nominated director of Boyhood, Richard Linklater, received the CAS Filmmaker Award in a presentation that included remarks by Christopher Nolan, John Pritchett, CAS, and Tricia Linklater. Linklater joins an impressive list of previous CAS Filmmaker Award honorees including Quentin Tarantino, Gil Cates, Bill Condon, Paul Mazursky,
CAS
AWARD WINNERS FOR 2014

51st CAS AWARDS FOR OUTSTANDING ACHIEVEMENT IN SOUND MIXING

MOTION PICTURES – LIVE ACTION
BIRDMAN OR (THE UNEXPECTED VIRTUE OF IGNORANCE)
Production Mixer Thomas Varga
Re-recording Mixer Jon Taylor, CAS
Re-recording Mixer Frank A. Montaño
Scoring Mixer Gustavo Borner
ADR Mixer Jason Oliver
Foley Mixer John Sanacore, CAS

MOTION PICTURES – ANIMATED
BIG HERO 6
Original Dialogue Mixer Gabriel Guy, CAS
Re-recording Mixer David E. Fluhr, CAS
Re-recording Mixer Gabriel Guy, CAS
Scoring Mixer Alan Meyerson, CAS
Foley Mixer Mary Jo Lang, CAS

TELEVISION MOVIES AND MINI-SERIES
SHERLOCK “His Last Vow”
Production Mixer John Mooney
Re-recording Mixer Howard Bargroff
Scoring Mixer Nick Wollage
ADR Mixer Peter Gleaves
Foley Mixer William Everett

TELEVISION SERIES – ONE HOUR
GAME OF THRONES “The Children”
Production Mixer Ronan Hill, CAS
Production Mixer Richard Dyer, CAS
Re-recording Mixer Onnalee Blank, CAS
Re-recording Mixer Mathew Waters, CAS
Foley Mixer Brett Voss, CAS

TELEVISION SERIES – HALF-HOUR
MODERN FAMILY “Australia”
Production Mixer Stephen A. Tibbo, CAS
Re-recording Mixer Dean Okrand, CAS
Re-recording Mixer Brian Harman, CAS

TELEVISION NON-FICTION, VARIETY, MUSIC SERIES OR SPECIALS
FOO FIGHTERS: SONIC HIGHWAYS “Los Angeles”
Re-recording Mixer Eddie Kim
Re-recording Mixer Jeff Fuller

11th ANNUAL CAS TECHNICAL ACHIEVEMENT AWARDS
PRODUCTION
SOUND DEVICES
DANTE AND MADI AUDIO RECORDER MODEL 970
POST PRODUCTION
IZOTOPE
RX4 ADVANCED


Finally, Danny Maurer, a student at the University of Colorado-Denver, was awarded our inaugural CAS Student Recognition Award and presented with a check for $2,500. The Cinema Audio Society couldn’t be more proud than to honor a member of our future generation in this manner.

The 51st awards ceremony was a great success, marking another year of fraternity, creativity, and technical achievement. As the awards night wrapped and attendees enjoyed coffee and cake, we look back with satisfaction on another great event and forward with anticipation to the next.
Right: CAS Filmmaker Award honoree Richard Linklater (left) with fellow filmmaker Christopher Nolan. Photo: ©Ana Gibert

Former President David Fluhr, CAS (left) with newly appointed President Mark Ulano, CAS. Photo: ©Ana Gibert

CAS Career Achievement Award recipient David Macmillan, CAS. Photo: ©Ana Gibert
Congratulations to the winners of this year’s Outstanding Achievement in Sound Mixing for a Motion Picture—Birdman. The winning team is comprised of production mixer Thomas Varga, re-recording mixers Jon Taylor, CAS and Frank Montaño, scoring mixer Gustavo Borner, ADR mixer Jason Oliver, and Foley mixer John Sanacore, CAS.

IMDb categorizes the film as a dramatic comedy. Yes, but that would fall short of what it is really about. The film encompasses flaming egos, personal risk-taking affecting sanity, and pocketbook. Riggan, the main character will, at all costs, seek validation of his abilities as an actor, trying to erase his acting past as an iconic comic book character. Set in a Manhattan theater, the journey begins.

Aaron Glascock (supervising sound editor) eloquently tells us how he saw and heard the film. “The dynamic concert between the pace and perspective of the visuals, with the dialogue, score, and FX, to me blurs the delineation of the components. The effectiveness of the Birdman experience is the whole experience. The spectral cadence that happens as the dialogue feeds the viewer a rhythm of words, language values—add to that the changing visual environments, sound FX geography, and the drumming score. This is happening in so many layers; in the most intense moments, the viewer’s focus is being pulled apart at the seams. I believe that is why Alejandro was so specific about the sound design during its development. Gritty and raw is in the track, but ultimately, gritty and raw really is the effect within the viewer.”

Director Alejandro G. Iñárritu (Biutiful, Babel, 21 Grams, Amores Perros) sought to keep the soundtrack as “real” as possible in order to express this complex tale.

Production mixer Thomas Varga explains how the story appeared to him: “In my opinion, it was a story about a man having an identity crisis, trying to prove the importance of his existence to himself and the world. Alejandro (Alejandro G. Iñárritu, Birdman’s director) had a lot at stake making such an unconventional movie. I’m sure he felt a lot of pressure, almost like Keaton’s character, Riggan, in the film. In a sense, the movie could be considered autobiographical in that way.”

Varga describes Alejandro as “very focused, and pushes people to work to the best of their abilities. So the job was very intense … when everything came together creatively and technically, you could sense we were making something special.” Before principal photography, Varga was asked to record rehearsals for camera moves and timing in the dialogue scenes. Two weeks with stand-ins and a week with the principal actors. Varga’s work was just beginning. “What were our challenges? You name it. Blending booms and wires are what we as mixers have been doing since the early mono Nagra days. When we needed wires, the daily mix track always had a boom underneath the wires to make them sound less perspective forced. As you know, we used to not have the option of remixing in post with iso’s, so the mix track really is what separates the men from the boys.”

Describing his equipment, Varga states: “My main cart was a 788 and a Fostex 824 as a backup, and Lectro wires and mostly Schoeps MK-41 on swivels (GVC mounts), due to the very low ceiling height. Lavs were Sankens and B6s. Exterior mics were 416s and 816s. Cooper CS-106 with a seventh channel. I could’ve used a larger board on a few shots, but had to make it work with seven preamps. Less is more sometimes.”

Taylor comments on Varga’s mix: “We had very little ADR. Lots of camera moves take a lot of practice. It’s a complete choreography with the actors. Tom was living on the edge recording his production sound. Varga started shooting in Manhattan, establishing the theater where Keaton’s character (Riggan) would put on his play as director, producer, and actor. Riggan was fully committed to putting on the production. No options but to succeed or fail. Production continued to shoot in Manhattan while the huge three-story sets were being built in Queens. Later, photography would take place on stage. Camera movement (a lot of Steadicam), low ceilings, and extraneous noises would be brought up many times during our conversation. How Varga pulled it off is a testament to his mixing abilities and boom op’s level of expertise.”

Martín Hernández (supervising sound editor and sound designer on all of Alejandro’s films) began with sound supervisor Aaron Glascock, and later added sound designer Jeremy Peirson. Early on, they worked with re-recording mixers Skip Lievsay, CAS and Tom Ozanich. Glascock and Peirson worked closely with Alejandro near the end of their schedule.
Jon Taylor, who has worked on every one of Alejandro's features save one, became available, so the team transition began. Taylor was given a temp dub and he and Frank Montaño started to mix their magic.

At a pre-Oscar gathering hosted by Patrushkha Mierzwa and Mark Ulano (president of CAS and Local 695), I overheard CAS's publicist, Dorothea Sargent, talking to Tom Varga and Aaron Glascock. Dorothea commented: "When I closed my eyes and just listened (to Birdman), I could hear and feel the city (New York City)." Dorothea's experience validates the artistry and power of the soundtrack. Alejandro's genius starts with placing the viewer in an environment that is familiar: the hectic, vibrating city of New York.

Production and post sound were able to realize Alejandro's vision by emphasizing emotions and movement with a fantastic production track (Varga), creating a manipulative, selfish alter ego in the voice-over track for Birdman (ADR Jason Oliver), and, in what I consider the best supporting actor in a non-speaking role, having a drum track (scored by Gustavo Borner and Antonio Sanchez, who also performed the tracks). Taylor makes it clear that: "Alejandro wanted movement. The drums would be a constant energy, movement no matter what. Alejandro loves it all (all phases of production). He spends a lot of time in the editing room. He’s part of every process. Every sound he has an emotional connection to. You give him as much as you can and he’s happy.”

Taylor describes how he and Frank "Frankie" Montaño worked on a Harrison MPC4 board, the latest digital board that Harrison offers. "It’s a massive board. Heads-up displays and 1,500 inputs. I do the dialogue/music mix and Frankie mixes the effects. I always do a dialogue stem, a group stem, a separate dialogue reverb stem, score stem, and a source stem. Frankie’s side of the console would have a hard effects stem, a background stem, Foley stem, a design stem and, in this particular project, we had an added stem for things that were flown in that weren’t in the predubs. We had around 24 days to finish." Taylor and Montaño do all their work at Universal on the Hitchcock Stage.

The drums were such an integral part of the film. I was surprised at the lengths that were taken to record the drum score. Gustavo Borner explains, “Antonio Sanchez was flown into our studio, Igloo Music, from New York. Alejandro and Martín thought the drum tracks that they recorded back parts of the alley to give it some natural ambiance. We spent two days recording—and had a lot of fun. I brought out an old Neve board that sounded a little gritty. We captured what Martín was looking for.”

John Sanacore had just a couple of days to do the Foley. Time was tight and Sanacore was asked to work on specific scenes. Sanacore states: “The most memorable part of the recording for me was all the footsteps. Since most of the movie takes place in one theater, it was a challenge to make every hallway, staircase, and room sound unique. In addition, shots would change speed mid-take, which would then make following sync difficult. I think the scene that was the most fun was when Riggan destroyed his dressing room.”

Jason Oliver did the VO and ADR, supervised by Hernández. Taylor describes working with the director. “Boy, does Alejandro push you in a positive way. I learned so much about my job from him.” I’ve been told that Alejandro spent quite a bit of time on VO. He knew what voice he wanted for his Birdman character and he took his time. Taylor sums it up: “Getting Birdman’s voice right was so important. Once we got it, it was really, really good. Alejandro certainly got it right.”

It is very apparent that Alejandro’s Birdman demanded an acute awareness of sound. There are clean dialogue tracks (Varga, Taylor), a drum score to match the flow, and movement of the camera (Sanchez, Borner, Taylor, Hernández), extensive rehearsals to work out timing, a specific voice-over choice for the Birdman character (Alejandro, Hernández, Oliver), well-placed FX, and room and scene enhancing Foley (Montaño, Sanacore). The sound mix was worthy of the CAS Award and nominations for the BAFTA Award and Oscar. Congratulations to all the CAS winners. You deserved it.
OUTSTANDING SOUND EDITING
FOR A SERIES

JERRY ROSS Supervising Sound Editor
LOU THOMAS Dialogue & ADR Supervisor
TIM FARRELL Sound Designer CLAYTON WEBER Sound FX/Foley Editor
JOSEPH TSAI Foley Editor MICHAEL BABER Music Editor
CATHERINE HARPER Foley Artist GREGG BARBANELL Foley Artist

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

MICHAEL P. CLARK, CAS Production Sound Mixer
DAN HILAND Re-Recording Mixer GARY D. ROGERS Re-Recording Mixer
In this year’s “Animated Feature” category, we find some familiar faces. After picking up the CAS Award for their work on the highest grossing animated film in history—last year’s *Frozen*—Mary Jo Lang, CAS, David Fluhr, CAS, and Gabe Guy, CAS share this year’s award for *Big Hero 6* with scoring mixer veteran (and multiple CAS Award nominee) Alan Meyerson, CAS. The film follows Hiro, a robotics prodigy, and his group of friends who become unlikely heroes—as along with the healthcare companion robot, Baymax—as they try to restrain a sinister plot.

[If you haven’t seen it, check it out with your niece, nephew, kids, or grandkids and take note of some of the more specific questions asked here.]

For last year’s spring edition of the *CAS Quarterly*, in addition to the “Meet the Winners” article that discussed more personal background info, David and Gabe provided some insight into the sound process for animation at Disney in a separate article written entitled “Sound at Disney Animation Studios” on page 36, by April Tucker, CAS. Check out the Spring 2014 *Quarterly*—available on the CAS website, if you don’t have a hard copy.

### ALAN MEYERSON, CAS: Scoring Mixer

Alan Meyerson started as a music engineer in the late ’70s, working on commercials and jingles before moving on to records for artists like Bob Dylan, Diana Ross, and Bryan Ferry. As the industry shifted to a more hip-hop focus in the late ’80s and early ’90s, Alan totally switched career paths, only to return to music—this time as a scoring mixer—after a chance meeting with Hans Zimmer in 1994. He has since worked on more than 200 major motion pictures.

The fact that you’ve been a CAS Award nominee each year since 2012—and receiving two nominations this year—speaks to the level of projects you work on. Congratulations on “scoring” an award this year! [laughs] It’s an honor to be nominated and was certainly a thrill to win this year.

Let’s talk about project preparation. Prior to the first record date, what is your interaction with the composer? Do you do the equivalent of a “spotting session” where you and the composer listen through the cues and discuss what is needed or what the musical intent of the scene is? Yes. On this project, for example, (composer) Henry Jackman invited me into his room a lot and we talked about sounds, arrangements, programming, and how to make it interesting. He likes to get my aesthetic as well as the aesthetic of other members of his team—relative to what they like—and include that. The same thing happens when we’re on the stage and, perhaps, there’s something that Henry’s not sure about—he’ll ask me my thoughts. That’s part of the creative process and part of being Team Jackman.

I’ve read some interviews where you mention that composers will, typically, come in with the sequenced/synth elements and you’ll record the orchestra based around those. Was that the case with this project? It was. You know, something Henry does really, really well is build that hybrid world where the orchestral elements and his programmed elements really work well together—as can be heard on *Big Hero 6*.

Can you run us through a “typical” first day of a scoring session? We actually take the first day and make that our “setup” day—since there’s so much to prepare. Especially for a movie like this where we’re recording everything together: strings, brass, winds, etc. This allows us to be ready to record at 10 a.m. the next day because, during the first pass, I have to be recording since you never know where the magic is—and you don’t want to miss it. Because of this, we don’t really have the luxury of “testing” each group individually—so you use your experience to make sure the levels are correct.

Are you printing mixes while recording or are you concentrating more on instrument levels? I’m always printing a surround mix for every pass and will adjust the mix as needed and as the day progresses.

Given the interactive nature of orchestral performance, I’ve always wondered—what cue mixes are you feeding the musicians and, is it difficult to find balances for such a large group of people? The cue mix is music dependent. If there’s prerecorded material that will live with the orchestral score, we’ll feed the musicians enough of it so that they’re in tune and in time. If there’s a solo instrument that they’ll be playing behind, then we’ll give

---

**MOTION PICTURES – ANIMATED**

**BIG HERO 6**

by Matt Foglia, CAS

In this year’s “Animated Feature” category, we find some familiar faces. After picking up the CAS Award for their work on the highest grossing animated film in history—last year’s *Frozen*—Mary Jo Lang, CAS, David Fluhr, CAS, and Gabe Guy, CAS share this year’s award for *Big Hero 6* with scoring mixer veteran (and multiple CAS Award nominee) Alan Meyerson, CAS. The film follows Hiro, a robotics prodigy, and his group of friends who become unlikely heroes—along with the healthcare companion robot, Baymax—as they try to restrain a sinister plot.

[If you haven’t seen it, check it out with your niece, nephew, kids, or grandkids and take note of some of the more specific questions asked here.]
them that or, if there’s a specific percussion rhythm that they’ll need to play along with, we’ll make sure that’s in their cues. Usually, though, we’re giving them a click and some type of pitch-based element. Also, the headphones the musicians use are single-sided and are designed to avoid leakage—not necessarily to provide stellar sound—so they don’t really want—or need—a full mix.

About how many days did you have to record the orchestral portion of the score for BH6?

I believe we had seven days with three sessions per day.

Do you send mixes from the session to the picture editor so the director can hear what the “real” score will sound like against the visual or is it, typically, too late in the process by then?

Usually, by the time we get to this point in the process, it’s late enough that we hand over the final mixes to the music editor and they go right to the final dub.

Are you usually given the luxury of taking the recordings to your studio for mixing?

Yes. I mix in my room at Remote Control Productions using the Euphonix System 5. I record on B&Ws and mix in 5.1 on ATC monitors. They both work well in the capacity that I use them.

When mixing in your studio, does the composer come by and listen to the mixes once you have them in a solid place or are you delivering mix & stems to the dub stage where tweaks can then be performed?

There are times when, due to scheduling and deadlines, I will deliver my mixes to the dub stage without the composer having listened to the mix in my room. With most however, and always with Henry, I’ll balance the score and then the composer will come in and we’ll adjust each cue to their specification.

What stems do you typically send to the dub stage?

Obviously, stems will change based on the score. But, generally, there will be a 5.0 orchestral stem and, since we typically record percussion separately, there will be a 5.1 orchestral percussion stem. I’ll also create a 5.1 low, non-orchestral percussion (programmed) stem and then solos, bass, synth sounds, keyboards, guitars, etc. I’ll often use quad for those other elements.

What’s the strangest instrument you’ve had to record?

I recorded a double E flat contrabass clarinet—which is 6½ feet tall!

What would you say is one of the more difficult sounds to have accurately translate with a microphone?

For orchestral instruments, the bassoon is interesting to record because the sound comes from everywhere—there’s not a real focus place. But, honestly, the voice. While getting a good voice recording can be straightforward, it can be difficult to get a great recording of the voice and will require time working with the singer. Recording choir is also challenging, especially when it gets a little bright and a little powerful. I find the room tends to give up a little in those situations, which can result in the recording sounding a little edgy.

The CAS has a number of members, including myself, who teach full or part time, as well as mix. How was it teaching and working with the students last year at your “Mix with the Masters” event in France? Are you looking forward to doing it again this June?

I have to say, it was an incredible event. I was there with 15 professionals ranging in age from 25 to 55. I feel that it was more a collaboration than a teacher/attendee scenario. It really did a lot for me to help clarify my concepts in terms of what I consider good recording and mixing techniques. It was a great experience and I am definitely looking forward to doing it again this year!

MARY JO LANG, CAS: Foley Mixer

As a Foley mixer, you have to track everything from noisy, transient-laden sounds to those that are inherently very low in source level. Given that some of these quiet sounds, such as cloth, are fully exposed during some scenes, what is your signal chain so that you can minimize the noise floor?

Some sounds are very low level and getting rid of the noise floor is important. I have Dolby noise reduction built into the chain that I use regularly and I occasionally use the Pro Tools plug-in to up the gain a bit—if there is no other way to get enough level. However, I don’t usually use plug-ins as I like to hear the final sound as I record it.

For scenes that have multiple sounds that have many layers—like the scene where Hiro goes into the lab at the University for the first time and folks are playing Ping-Pong, etc.—does that part of the Pro Tools session just become very dense? How do you manage tracks in those areas?

I have up to 40 tracks to record onto and can play back many more. For some shows, I split the footstep session and the prop session to be able to use as many channels as I can. I can import the footstep tracks into the prop session to play back for the client, if necessary. Some props need to be included with the footsteps such as movements in armor, leather, chains, etc., or walking through debris, snow, glass. The Foley artists listen to the footstep tracks on headphones to match what they have already laid down.

Generally, what subgroups do you break your Foley tracks into?

Normally, I record footsteps on the first tracks, putting the main characters on tracks one through whatever and keep those characters on those tracks throughout the film. This gives each reel a consistency and makes it easier for the dubbing mixer. The rest of the tracks are used for props with cloth movement normally being on the last track recorded.

How time-locked is the picture once you and your team receive it?

It used to be in the old film era that the picture was pretty much locked when we got it. These days, the picture can change daily, which can add to the schedule if the sound editors cannot make
the old stuff work. We have also been booked to do Foley when
the film goes to DVD, as they often include scenes that were
deleted from the film in the theater.

Since animation dialogue tracks don’t contain any production effects,
do you and your Foley artists participate in a spotting session?
We usually follow the supervising sound editor’s direction. They have spotted with the director and have a good idea of
what is necessary. If they are not sure, they will cue everything.

Do you record items in a typical order?
I normally record footsteps first. That gives us all a chance to
see what props will be needed and it is easier for me to have the footsteps recorded to monitor how the props will fit in.

It would seem that, with animation, you and the Foley artists would be
given a little more creative freedom in sound development relative to
non-animated projects since many of the sounds aren’t literal. Do you
find this to be the case?
Animation gives everyone a chance to be creative! It depends on
the mood of the film and the director’s vision if we go in for
more over-the-top sounds or a more realistic approach.
Sometimes we are asked for “cartoon” sounds—slide whistles,
jaw harps, xylophone notes. It just depends on the film.

I can imagine that there were a couple of different sounds auditioned
for Baymax’s movements.
Baymax consisted of 4–5 layers, which we worked on with the
supervising sound editor. The microbots were the same. I try
not to look at what the Foley artists use. I want the sound to
come to me with no preconceptions. We also have a day, when
doing animation, where the directors come by and give us their
input. That is a fun day. We try to get them out on the stage
to create a sound on their own. They really enjoy seeing their
film with the Foley.

Do you often have to go back and record pickups? If so, do you end up
recording into a new session or are you returned to one of your prior
sessions that may have gone on to sound editorial for further work by
that point?
We are often asked to go back into a film for pickups. I keep
the original sessions on my computer until the film is released
so we can all revisit what we had done earlier.

Any fun, non-work-related things on deck for this summer?
Not this summer, but in September, I am leaving for a trip to
Finland, Estonia, Latvia, Lithuania, Poland, and Germany. I am
talking to a film class in Finland set up by a Foley artist there.
I am also bringing a little recorder with me, just in case I come
across a great sound!

GABRIEL GUY, CAS: Original Dialogue Mixer
and Re-recording Mixer (Effects)
You and David provided a rundown of the animation process at Disney
in an article from the Spring 2014 CAS Quarterly. Being that you’re a
couple of projects in as a team, does it now operate like clockwork?
Try as we might to achieve perfection, the needs of each film keep
us on our toes for sure. Each film has a distinct personality in
terms of its creative crew of
directors, editor, composer, sound designer, etc., so, while it might
still be a Walt Disney Animation Studios film, they each have
their own challenges. Also,
we’re being asked to provide more sound material for interna-
tional versions of the film in a variety of formats beyond the
typical M&E, in an accelerated timeframe. The amount of local-
ization we achieve in both picture and sound has grown signifi-
cantly. For example, we had versions with different songs and
even different English dialogue for territories with subtitles.
In terms of schedule, people might not be aware that Big Hero 6
was actually released in Russia two weeks before North America,
including in Dolby Atmos, so managing the deliverables on this
film was our most challenging yet—with no doubt, it will only
get more complicated. Tracking the voice processing of the
Baymax character across the territories, starting even before
sound design began, was also a challenge.

Since you are involved from the get-go with the dialogue recording and
continue through to print mastering, are you “assigned” to follow a
project during the whole process?
I’m fortunate enough to work on all of our films from begin-
ning to end and beyond. Even though we generally release only
one film a year, due to the long creation period, there is a great
deal of overlap between projects at any given time. I do become
somewhat of the sound point person for our films after their
theatrical release as well because they continue to live on in the
theme parks, consumer products, and home theater.

When dialogue has to be recorded out-of-house, do you consult with
the other engineers and listen in during the sessions?
Yes, I also handle the scheduling of both our internal recording
studio as well as arranging with studios all over the world to
explain our needs and workflow, while achieving the greatest
continuity of sound quality between studios. Whenever possi-
bile, we not only listen-in from Burbank via ISDN, we also
record a video conference feed for use in animation as a refer-
cence.

With your work on Frozen, you mentioned that the effects were being
built and mixed in Pro Tools as they went along—kind of like a con-
tinuous predb. Was that the same process for Big Hero 6?
Yes, we kept the mix virtual again since it offers us the greatest
flexibility. Some of the visual effects for the climactic battle in
Big Hero 6 came to us very late, so we were constantly updating
and blurring the lines between prepubbing and finaling. I did my
initial predb pass at Skywalker Sound and then we finaled on
Stage A at Disney, so staying in the virtual mix realm made
The effects session was about 400 tracks, organized into 16 predubs on a Pro Tools HDX|3 with 192 outputs. Backgrounds and Foley were 120 tracks, organized into 12 predubs on a Pro Tools HDX|2 with 128 outputs. Both were patched into the Avid System 5 console, so I had access to both Pro Tools EuCon and S5 automation. For example, the main console layer would be my AFX as an S5 predub, and the swap layer would be AFX as a Pro Tools VCA master.

Something that stood out to me in this mix is that I could hear so many, typically, quiet effects. Things like a hand going into a pocket, the sound of Baymax’s little motors and squeaks, the cord of a shade being pulled, etc. How is it balancing those subtle effects against some of the larger, more dynamic effects and music?

One of the things I really try and do with our films, due to the lack of a production track bed, is to really fill out the environment and keep the characters alive and believable with small sounds. This means a lot of Foley coverage. We don’t do a full cloth pass, but make sure to cover specific moments or characters such as Baymax. Our editor, Tim Mertens, also kept me honest, making sure we heard all of the fun little moments he built in his temp track—which were important to the timing of the scenes.

Did mixing in Atmos allow you to have a little more fun with, for example, the microbot demonstration at the science fair (when they go overhead) or when Hiro is being chased by the bots in the villain’s factory?

Absolutely. I used Atmos extensively for big events as well as smaller effects and Foley. Almost all of my surround panning was done using Atmos objects. I also used it frequently to give a sense of scale and elevation. I was excited that this film had such a sense of scale and could really benefit from an immersive mix. I also used Atmos to place specific screen effects, sometimes just slightly off-center. It sounds more specific and the subsequent downmixing versions also benefit more than using a traditional panner. The microbots and Baymax definitely got the full Atmos treatment, which was also helpful in gluing all of their various sound elements together. During the microbot demonstration scene you mentioned, Hiro’s footsteps on the bots actually walk over the audience through the overhead speakers. You don’t often get a chance to put footsteps up there!

After the domestic mix is approved, what effects stems do you deliver to international?

For animation, we usually just make a single FX stem that contains all of the effects, backgrounds, and Foley. For Atmos, we deliver separate bed stems as well as all of the object tracks and their automation in addition to traditional M&Es.

What are you up to next, outside of the studio? Any fun plans for the summer?

A little travel to wine country and a food adventure to the Pacific Northwest. My wife and I are house hunting, so you’re more likely to see me with a toolbelt than an umbrella drink this summer. But we’ll definitely be fitting in a few trips to Dodger Stadium!

DAVID E. FLUHR, CAS: Re-recording Mixer  
.Dialogue & Music)

How do you find your dialogue anchor on a film like BH6 since there are the quieter, emotional scenes as well as the more dynamic action scenes?

The approach I’ve taken for animation, as well as live-action films, is to first get my dialogue track where I want it to be. I’ll make a pass, usually following the arc of a scene, or scenes that are coupled together, review, make adjustments. Then I’ll make a pass with music and work it around the words. If there’s vocals, I’ll work those first, making sure the transitions in and out of dialogue work seamlessly.

It all ultimately has to be about the story—and how the scenes feel. Since I always work “virtually” (no recorded predubs), I always have the units available and am never locked into any levels—or approach. Things can remain flexible to the end. So it’s all about making constant adjustments and tweaks. Then once the SFX are mixed in, there are further adjustments—but it’s a constant fine-tune. If I’ve got the dialogue where it should be, and you can’t hear the words, it’s time to LOWER something and carve around it rather than constantly raising the baseline level.

Baymax’s line deliveries were very happy and pleasant. Yet, you would have to alternate between these characteristics and, on a number of occasions, the kids yelling during an action scene. Was controlling the dynamics and believability of these scenes challenging?

In a word … YES! But that’s the job—facing the challenges and solving problems all day. There were several instances where Baymax was making his gentle vocal deliveries with a lot of activity going on. The good news was we were able to do a tremendous amount of preplanning with the sound designer (Shannon Mills) and the composer (Henry Jackman) so that everyone could get out of the way sonically for those moments. That was really the key—the collaboration and preplanning to help execute those moments. Also, the processing on Baymax...
was a constantly moving target. I didn’t want his voice to sound TOO robotic, but also needed to have its character remain recognizable. So his voice was tailored to each scene as needed. For example, during the more emotional areas, he was basically dry in order to help draw the audience in without distractions. Also, to convey that Baymax was really almost human—as a surrogate brother to Hiro—there were, essentially, no effects for these moments.

During the scene on the condemned island, when Hiro finds out the villain is Professor Callaghan and has Baymax try to destroy him, it goes solely to score for a time. Were there effects builds for the whole scene—with you auditioning various approaches and amounts of elements—or did the director walk in knowing that they wanted the scene to shift to just music?

We knew that scene represented so much as a turning point in the story. And Baymax needed to transform immediately into a monster. There was no other way to convey this clearly and dramatically then to raise the tension with sound. The scene WAS built with all the elements, but we knew from the early spottings that we would try creating something there. After a few experiments, we let the music lead the way as it builds—and the chords get more dense and intense up to the ultimate climax. It proved to be very effective. We slowly slid away the dialogue and FX so that it transitioned—rather than dropped off suddenly—allowing your ear to follow the thread to the ultimate moment. Baymax needed to be EVIL—a real threat at that moment. The exact OPPOSITE of his true self. In the end, it was experimenting with how loud we should be in order to give us a place to build to, but always being mindful of our audience.

The character Fred (voiced by actor T.J. Miller) wears a monster-type of costume on his head during certain scenes that affects his voice. Did you have to audition a number of sounds to see which would be accurate, yet clear enough to understand his dialogue?

Well, yes and no. We do temps early on for Disney Animation, so I had a chance back in June to rehearse some approaches and get ideas going. We knew he needed to sound “different,” but not gimmicky or too affected. It ended up being a simple roll-off in combination with a very tight “car interior” plug-in. This gave him an “interior” sound without damaging the intelligibility. It was fun taking it on and off his head—and adding other rooms to it as he was in other locations. And during the action scenes, it got modified for intelligibility as the action ramped up.

Another cool thing about this was that the processing for him and Baymax were all in the box—as were all the reverb and dialogue treatments—and were automated so that the foreign-language versioning would exactly duplicate the effects and verbs. No guesswork. That way, all the language territories around the world had the same sonic experience.

The score contains a good amount of heavy, punchy yet clear percussion hits. When these types of cues are present, such as during the car chase and during the end battle outside of Alistair Klei’s headquarters, do you and Gabe have to do a good amount of back-and-forth between the music and effects?

Yes. Any action scene whether live action or animation requires the care of the “dance” between dialogue, music, and effects. We try to map out who should lead at which points—so we have a plan of attack. I also work with the scoring mixer (Alan Meyerson) and music editor to make sure I have lots of stem separations on the score and songs. This way, we can go in and do some specific surgical detailing, without having to do an overall lowering or raising of music. Again, it’s all in the pre-planning and doing the best you can with the time you get. Those action scenes took a while to find the balance—and we were grateful to have a decent schedule to allow that.

Do you feel that mixing in Atmos helps make the blending of the DME a little clearer, given the additional speakers and placement options?

I am mixing the majority of films here now in Native Atmos. Yes, since we don’t all have to share the same sonic real estate, it offers sound opportunities to use the space without making things feel disembodied. I make “custom arrays” in Atmos so that it can maximize the use of immersive techniques for dialogue, music, and effects. One needs to be careful, obviously, about making things feel too disconnected, but all the R&D we have done here pays off by enabling us to get close relatively fast, without adding extra time to the mix schedule. It also helps to know how you are going to version out from Atmos, so that you can make the conventional 7.1, 5.1, etc., all work as expected.

Do you still mix in reels for animation or are you given a composite?

We mix in reels. Even though physical film is iffy in the future, it’s still a delivery requirement. Therefore, we join everything together for the executive screenings at the end, but also check all the joins as we go from reel-to-reel, so there are no surprises!

I saw a picture from when you were mixing Frozen showing a stuffed Olaf at your console. Did you have a life-sized Baymax in the corner during this mix?

Yes, but not a life-sized one since he was so big!

You’ve officially passed the CAS presidency torch to Mark Ulano. What are you going to do with all of the free time (ha, ha?)?

[laughs] Mixers HATE free time, don’t they? I still plan to be active with the CAS and other sound organizations. Since I’ve been on the CAS Board since the late ‘80s, there’s no reason to stop now. However, I am glad to pass the torch to my good friend Mark, and I’m confident the CAS is in good hands!
Motion Picture & Television Fund and UCLA — working together for better health

MPTF focuses solely on the unique needs of the entertainment community. Recently, the health centers became part of UCLA Health, and you can rest assured you’l still find them in the same convenient locations close to where you work and on the studio lot with the Health Wheels mobile clinic.

So whether you’ve always counted on MPTF healthcare or haven’t yet experienced it, there’s never been a better time to explore the healthcare options available to you — now with the expertise of UCLA Health.
TELEVISION MOVIES AND MINI-SERIES

SHERLOCK

“His Last Vow”

by David Bondelevitch, CAS

This year’s CAS Award winner in the Television Movies and Mini-Series category goes to the crime drama Sherlock “His Last Vow.” This episode was the mini-series’ final of three and garnered the CAS Awards for production mixer John Mooney, re-recording mixer Howard Bargroff, scoring mixer Nick Wollage, ADR mixer Peter Gleaves, and Foley mixer William Everett. I had the privilege of speaking with some of these talented mixers and hearing about their rise to success.

JOHN MOONEY: Production Mixer

Like many of us in audio, production mixer John Mooney became interested in sound at a young age. “It really started in the early ’70s when, for some strange reason, my dad bought himself a cassette deck. I seem to remember it came with a variety of leads, connectors, and headphone jacks, which meant I could get in and out of radios and the record player we had in the house. All in all, it was very interesting for a 7 year old!”

From there, he moved on to doing sound for his high school plays, “I must have spent more time looking after the school sound system than I was supposed to. When I turned 18, I was surprised to find that I might fail to get into a university. Fortunately, I spotted a newspaper advert for BBC technical operator trainees which, reading between the lines, basically said, ‘Going to fail your exams? Don’t worry, come and work for us!’ I was lucky enough to be accepted and, in 1985, started work as a trainee sound operator at BBC TV Centre in London. I worked there until 1997, when I left to become freelance.”

The transition to film sound was fortuitous early on. Mooney explains, “I was still boom operating at this time, and on one of my first freelance jobs, I met a young trainee called Stuart McCutcheon who seemed very keen. We hit it off quite well and continued working together—and are still a unit to this day. Our meeting was definitely one of my luckier breaks as, almost 20 years later, there’s a unique shorthand between us which speeds up our day to no end.”

Mooney further explained the importance of set demeanor. “If I had to put an emphasis on just one aspect of the sound recording package being correct on location, it’s the relationship between the mixer and the rest of the sound crew. Not just from a sound point of view, but when you consider the 60+ hours a week you spend at work, it’s important that you’re all getting on and having as good a time as possible. Hey, we only get one life!”

Like many mixers, John provides a dailies mix on track one, with booms and lavs isolated on other tracks. “I’ve got quite a selection of mics, but I seem to remember on that particular episode we used Sennheiser MKH816s outside and MKH416s inside with a mix of Sanken COS-11s, and DPA mics, depending upon what we felt worked best with each actor’s voice.”

The constraints of wiring actors can always be a challenge, but Mooney explains, “The Costume Department is headed up by a lady called Sarah Arthur. I’ve been fortunate enough to work on shows with Sarah on and off for around 15 years now, and everyone in her department goes out of their way to help see that any radio mics are as successful as possible. Clever pockets are sewn into costumes for radio transmitters, and routes made through clothing for cables, etc. “All the actors on Sherlock are used to being radio mic’d all the time and are quite comfortable with it. (Actors) Benedict (Cumberbatch) and Martin (Freeman) are also two of the brightest people I’ve met and go out of their way to make things work on set for all departments—including sound—from cutting lines short to avoid overlaps where necessary, to being deliberately careful with noisy props.”

Mooney explains that he uses the Sound Devices 788, as it is his personal favorite recorder. Most of the shooting was on location in and around Wales and London. “We shot the 90-minute show over 24 days, which is quite a generous schedule. Out of those 24 days, I think around 19 were on location and five in the studio where the interior Baker Street is.”

The post being done at Bang Post Production is another lucky break because Jon Joyce, Doug Sinclair, and Paul McFadden do an amazing job from a sound editing point of view—which makes the dialogue recordings sound even better, and was reflected this year with their Sound Editing Emmy win! “These, in turn, end up with the very nice re-recording mixer Howard Bargroff who adds the final layer of gloss to the dialogue—as well as mixing in Will Everett’s Foley (which he also records at Bang) and everything else to the finished soundtrack! I’ve made a point of mentioning the post-production guys here as one thing we all do is communicate quite a lot throughout the whole process.”

Mooney’s love of the work shines through in all of his comments. “It’s a nice situation, as it really feels like production sound and post sound are all part of a close-knit team on
Sherlock and not disjointed—as can be the case on some shows. All in all, Sherlock, generally has a ‘returning’ crew and is a lovely show to work on.”

**PETER GLEAVES: ADR Mixer**

ADR mixer Peter Gleaves got into sound as a runner for a company that mixed television commercials. He progressed to be a sound camera operator and running the transfer bay. After a few years, he joined another company running the sound department, where he worked on documentaries and corporate videos. Eventually, he joined Goldcrest Post as the senior ADR mixer.

He explains, “Whilst there, I came into contact with Doug Sinclair and Paul McFadden of Bang Post, based in Cardiff. I recorded a lot of their London-based ADR and, so, was asked to record for Sherlock, as most of the actors were available in London.”

Gleaves records ADR on Pro Tools. “I nearly always record two tracks; a boom mic on the left channel and a lav or radio mic on the right. This gives the dubbing mixer the choice of matching in the ADR depending what the original tracks were like. I use the Schoeps CMIT or a Sennheiser MKH50 as boom mics and either a DPA 4071 or Sanken COS 11 as radio mics. For preamps, I use a Focusrite 428 or the Neve preamps in the DFC Gemini desk.”

ADR is often a necessity due to shooting conditions. Gleaves explains how he tries to salvage production. “Sometimes the original can be saved by using odd words or part of words from ADR. I had one actor who really didn’t want to ADR a line, as he loved his original performance. He did the first three words of the sentence, and I was able to edit it back into the original line. The smile on his face as he appreciated what had been achieved to save his original performance was most pleasing!

“This episode had some challenges for ADR, as there were scenes that had some new dialogue which had to match into the ADR depending what the original tracks were like. I use the Schoeps CMIT or a Sennheiser MKH50 as boom mics and either a DPA 4071 or Sanken COS 11 as radio mics. For preamps, I use a Focusrite 428 or the Neve preamps in the DFC Gemini desk.”

Bargroff got involved in the Sherlock series as he was lucky enough to mix the unaired pilot. Sherlock was mixed in Pro Tools, using a 32 fader Icon desk. Bargroff explains, “Everything is in the box, all treatments, EQ, bus compression, etc. For any film work, I try to use the AMS DFC, unless it looks like the job is going to undergo a lot of editing after the premixes have started. This is where mixing on the same platform as the editing is taking place is really useful.”

Bargroff has high praise for ADR mixer Peter Gleaves. “All the actors on Sherlock are amazing at ADR and, even now, I can’t really spot where we’ve used it. That’s most of my job done for me in the recording—performance, pitch, and projection. If these are correct, I only have to do a bit of EQ and match the reverbs, then take all the credit!”

Bargroff explains the challenges of this particular episode. “This was a monster episode to mix. It features a 20-minute near-death “mind palace” sequence. The challenge on the mixing of Sherlock is just the complexity of making sure the sound is supporting the narrative whilst never really getting in the way. And, as it can sometimes enter such a surreal world (the “mind palace” sections), there are no hard and fast rules to what works, so finding your way through the drive of the sound is quite a long process of trial and error. It’s also a comedy drama, so you want to drive the story while never getting in the way of the comedy.”

Like production mixer John Mooney, Bargroff enthusiastically credits his crew for their success: “It’s all beautifully sound edited by Bang Post—plus has a lovely score by Michael Price and David Arnold—so my job is made a lot easier given this rich palette of source material. The shows are so beautifully written, directed, acted, and edited that, although hard work it is, it’s always a tremendous pleasure to work on.”

The CAS would like to congratulate all of the mixers on Sherlock “His Last Vow” for a job well done.
MEET THE WINNERS

Ronan Hill at his cart

The sound team on Game of Thrones appears to be experiencing déjà vu. This time last year, while the post team was working through the epic Season 4, Season 3’s “The Rains of Castamere” took home a CAS Award. This year, as they make headway on Season 5, the crew walked away with yet another CAS Award for Excellence in Sound Mixing for a one-hour TV drama for the Season 4 finale “The Children.” It is certain they have a crack team and an award-winning formula for making great sound.

RONAN HILL, CAS and RICHARD DYER, CAS: Production Mixers

Production consists of two units: Dragon and Wolf. Ronan Hill is the production mixer of the Dragon Unit and leads a team consisting of boom operator Simon Kerr, second assistant Jonny Waite, and sound trainee Daniel McCabe. Production mixer Richard Dyer leads the Wolf Unit, comprised of first assistant Bradley Kendrick and second assistant Kelly Stewart.

According to both mixers, the key to their success is a close bond and consistent unspoken understanding of what needs to be done amongst their team. Richard Dyer of the Wolf Unit explains: “There are no occasions when I need to ask them to address a particular issue. We are all on cans throughout the day and they are usually in there making adjustments before I even get to say anything.”

Ronan Hill of Dragon echoes the same sentiment: “On a show like Game of Thrones, you are only as good as your team and I have been very fortunate through the seasons to receive from mine the level of commitment and dedication needed to work at this level.”

But technology cannot be understated. While the first episode was shot on film, all consecutive shoots have been to the Arri Alexa, necessitating an immediate change in workflow at the start of the series. But, the need for flexibility and adopting innovative new workflows and technologies didn’t end with episode one.

Ronan currently uses a workflow that allows him to ensure that what he hears gets to the dub stage. Splitting sound and camera rushes twice daily to help distribute the lead for syncing dailies, he ensures sync through a Sound Devices 788T SSD and Lockit boxes carried by picture. He insists further that: “No sound is recorded on the camera, which assures me the sound heard in the edit suite and on the dailies is of the same quality I monitor on the recorder and is not compromised by dropouts or artifacts possible when transmitting it to the camera. It also eliminates the possibility of camera sound being used in the production.”

Richard Dyer reports that, while his workflow stayed the same during the first three seasons, times are changing. And after the redesign on Season 3, he is revisiting and revamping again to increase productivity and efficiency. He announces: “Part of the build will include detachable or additional receiver rack[s] for radio mics with PSU, additional aerials & combiner, sending RF and monitoring via fibre optic back to the cart. This will improve reception around the many large, hostile and, each year, new locations which we encounter.”

Both reported that weather, costuming, and the large scale of the production are continual challenges that require great care in the field. Ronan reports that Iceland “threw a few challenges” specifically. In fact, some of the lovely landscapes we enjoy on the show left his team mixing from a portable rig. But Ronan found a solution. “The only way to work on these occasions was out of a bag. My portable rig, which includes a dedicated Sound

Foley mixer Brett Voss, CAS, re-recording mixer Onnalee Blank, CAS, and production mixer Ronan Hill, CAS. Photo: ©Ana Gibert

TELEVISION SERIES – ONE HOUR

GAME OF THRONES

“The Children”

by Karol Urban, CAS

The sound team on Game of Thrones appears to be experiencing déjà vu. This time last year, while the post team was working through the epic Season 4, Season 3’s “The Rains of Castamere” took home a CAS Award. This year, as they make headway on Season 5, the crew walked away with yet another CAS Award for Excellence in Sound Mixing for a one-hour TV drama for the Season 4 finale “The Children.” It is certain they have a crack team and an award-winning formula for making great sound.
The mic pre specifically is an example of his problem-solving talents. The limiters of the 788T can be severe when recording the epic clashing of swords. So, two Sennheiser MKH 60 mics were boom mounted. He explains: “With the MixPre, I was able to take the heat out of any peaks, so swords clashing retained a more natural sound.”

It appears these crews must stay on their toes for any surprises. Richard explains that a typical day may only reap 3 GB or 4 GB of data (3–5 speaking parts, two booms, plant mics, and a production mix). But, this can vary on high stunt days from as little as 500 MB to as much as 13 GB–14 GB for large cast dialogue scenes. Additionally, Richard reveals: “We [Sound] generally don’t get to see many of the locations until very close to the shoot date—sometimes not at all! Educated and experienced guesswork is sometimes the order of the morning!”

Finally, preparation and communication are cited by both team leads as being their best advice. Producer Greg Spence is cited as a particular facilitator, ensuring good sound through communication with other departments. Richard finds that one must “embrace the challenge” and “carry as many spares as possible.” Richard has even attended ADR sessions in London to gain perspective of other departments. Ronan reiterates this message, adding: “Ensure you consult with other head of departments. Ronan reiterates this message, adding: “Ensure you consult with other head of departments, such as Special FX, Costume, and Electrical to evaluate the potential impact on production sound and find solutions prior to the start of principal photography.”

BRETT VOSS, CAS: Foley Mixer

Foley is a character in Game of Thrones. You simply cannot feel the intense nature of these stories without the seductive draw of the props, cloth, and feet. The Foley team consists of Foley mixer Brett Voss and artists Jeff Wilhoit and Dylan Wilhoit. Brett and Jeff explain the mad dash(ing) this lovely beast of programming requires.

For 48–58 minutes of material, these two gentlemen create, at times, 14 tracks of footsteps and 24 tracks of props, which then are delivered to editorial to be organized and timed for the dub stage.

Tim Kimmel, supervising sound editor, delivers cues. Brett explains that an experienced individual cueing is paramount to efficiency. It is a delicate balance of specificity and strategy as time is of the essence and overcueing can easily become the tendency on a project of this scope. Brett explains with satisfaction: “He’s [Tim] really gotten it down to a science. He knows what we are going to do, what is going to help, and what we should be spending our time on. So, we are not necessarily spending time doing body falls. We are spending time on [things] that are actually going to play and that he doesn’t have a million of in his library.”

He records in a feature-style using a U87 and another large diaphragm mic, favoring a dry signal recording with thoughtful mic placement. First, he starts on cloth, making notes and familiarizing himself with the show, and then follows with feet. Finally, he moves on to props—saving anything muddy or dirty for the end, as it can affect air quality for the artist.

He also unveiled a bucket of armor. It was interesting to see what we are actually hearing during the action. He explains that Peter Brown showed up on Season 2 with presents that he and Jeff accepted with childlike enthusiasm. Brett retells: “The supervisor was like ‘I bought you guys some armor. Here ya go.’

It is a very specific sound. You can kind of fake it. We brought in this guitar pickguard and it’s been used in something but, you would [have to] use it on something specific.”

He expresses that a key to their success as a team is getting the “playable details.” You can’t cover everything. But, he describes looking for the special moments. He, Dylan, and Jeff will oftentimes pick up something that is uncued because they feel it might add something to the story. Brett exclaims: “When we are all together, we pick up these cool little things. We think that just might be this cool little thing that could just put us over the edge. And that stuff plays. It is the little things. Anyone can do the broad strokes. It’s finding those moments.”

Brett cites his artist, Jeff, as responsible for teaching him much about where the line of over coverage and stellar detail exists. Brett says: “Jeff has been a Foley artist since 1980. He knows what is going to play. In my time with him, over eight years, I have learned what is going to play. So we try not to waste time on things that are not going to play.”

Jeff adds that the show is not just logistically complicated, but being in peak physical condition is a must. Jeff continues: “It is a physically exhausting show. I leave here and I go to the gym and I soak, lay in the pool, steam, soak some more … It is a lot of texture. You think [about it], there is ice, snow, mud, clay, marble, grass and then all of the leather chain metal and plate metal. Pouring and drinking wine—we should do those at the end of the day and really do wine!” [laughs]

Jeff, who started in music, goes on to explain that Foley adds a subtle emotional layer akin to music. He explains: “I had no
intention that I would be a Foley artist. I was not even pursuing sound. I came from music. I realized that sound told this different story that I wasn’t quite aware of because it is such an undertone. And when I discovered Foley, I discovered it was another form of composition.”

Brett gives an example from Game of Thrones of how the condition of Foley can reinforce an emotion within an environment: “In the palace, it has to be pristine. So we have to go through and make everything nice and clean for the floor, and the props have to sound perfectly clean. Everything has a distinct sound. So, then we are outside and now it’s dirty and gritty and gross and we pay a lot of attention to that.”

ONNALEE BLANK, CAS and MATHEW WATERS, CAS: Re-recording Mixers

2014 was a year of great change in the post world of scripted television and features and, like many other professionals, the post crew moved facilities, but the re-recording mixers, Matt Waters and Onnalee Blank, kept the same award-winning team—ensuring that the workflow was not disturbed or greatly modified. Matt explains: “Wherever we moved, we were lucky enough to keep the team … sound supervisor and editorial. So that kept the workflow the same. We do that with whatever we do, whether it be Girls or Black Sails. They are crazy shows all in their own regards. We need to make sure they come with us.”

Mixing on ICON D-Control control surfaces at Audiohead, Matt and Onnalee have perfected a very specific dance. Each mixer spends one day individually predubbing. Typically, FX will begin before dialogue to help provide a bed for dialogue. Then the duo will balance their elements while receiving final music. Finally, there is a full surround playback for show runners, post supervisors, and executives to attend and to give mix notes. The final step culminates with a final 2.0 playback and record pass. Matt shows his gratitude to the producers saying: “You know, sometimes you are on shows where, you just have to do it and get it out. For this one, we are able to experiment a bit and it is fun. And I think it shows.”

Even though Onnalee and Matt show great loyalty to the crew (a definite good thing) and adhere to a very successful and specific workflow, they do not stop experimenting and seeking new tools. Onnalee explains: “We are always getting new toys and new stuff. But our workflow is always our workflow. Matt and I work a certain way.”

Matt reiterates: “Onna’s right about that. Every year we try and find new gadgets to kind of up our game. We don’t want to always use the same [thing]. ‘Oh, let’s just go to the Pyramid Hall … Boom’ … We try to change it up, change the reverb, and try it. Make sure it sounds good, but bring a different flavor to each season. We are trying to constantly develop and ask, ‘How good can we make it?’”

In the effects chair, Matt finds he is often centered on spaces and reverbs. But his discoveries still find themselves on both sides of the console. Onnalee recalls: “Sometimes I will say, ‘Hey, what are you using on your Foley? Let me put that on the dialogue’ and vice versa. We try to both use chambers or both use lots of similar stuff.”

Matt is sure to point out that she has her special tools, as well. He endearingly describes her as a “real cool ninja geek gearhead.” Recently, she has been utilizing Zynaptiq’s Unveil to help bring off-mic recordings more on-mic presence. Matt is currently really happy exploring the Lexicon reverbs on both the 480 and the plug-ins.

Additionally, both mixers describe the importance or taking risks or, as Onnalee referred to it, “playing.” Matt elaborates: “There are so many smart people in broadcast now and they all want it to be hyper-real. They want it to be as real as possible but still cool. And that is, I think, super fun.”

On a show like Game of Thrones, there are plenty of places to innovate in front of you from your provided materials or from Hill on set in Iceland working out of a bag.
MEET THE WINNERS

elements that would otherwise be seen as realistic. Onnalee points out: “We try to think of organic materials in sounds that we can use and just tweak to make sound a little bit differently.”

While convention can be useful in cueing the viewer, modifying convention or searching the story for what may be a more custom evocative method of conveying emotion can be very effective and elegant. Matt explains: “We have been on stages and it’s been ‘Can we put a drone here? Can we put a rumble here?’ It’s like … ‘Okay, that’s been done.’ That’s been used a hundred times. But, let’s say you don’t have that as a tool, now what are you going to do? And that’s a challenge and that’s fun.”

Onnalee is also quick to jump in: “And sometimes we are like, ‘Well, that didn’t work!’” [laughs]

While Game of Thrones has a huge sound, there is also a crisp, detailed openness to much of the soundtrack. When inquiring as to how these balances and choices are made, Matt and Onnalee advise the following. Matt explains: “So many people, when they start out, just go for big and awe-some and, really, the megastars in sound, I think—which took me a while to learn—[will say] ‘No, it’s about story.’ If it’s about dialogue in this scene, great. If it’s about the action in this scene, great. It can be about the music, whatever.”

Onnalee advises: “Be really detail-orientated. Really just try and make it better. Sometimes these scenes, when we watch them, we think we really have to spice this up. We have to make the Foley a character or that treat in the background really sing. We really try to be detail-oriented. That is the main thing.”

SUMMARY

Game of Thrones is a story of an incredible visual menagerie of battles, loves, and vast kingdoms. Its soundtrack completes this experience by surrounding and enveloping the audience in the story.

All crews divulge that this is all only made possible through the great support they receive from their network and producers who believe in sound. The team expresses that they get great support from David [Benioff], Daniel [Weiss], and Carolyn [Strauss], who are described by their re-recording mixers as “super smart and talented.” And all teams from production through post specifically mention producer Greg Spence, who can be sighted having fun on the dub stage “playing” or acting as a liaison between Post Sound and Production Sound, as well as the other departments, such as Costuming and Editorial.

Foley gives us a visual of the real sound of warriors on Game of Thrones.

TELEVISION SERIES – HALF-HOUR

MODERN FAMILY

“Australia”

by David Bondelevitch, CAS

The crew of the ABC series Modern Family has won their third consecutive CAS Award for their outstanding work on this mock documentary. Production mixer Stephen A. Tibbo, CAS and re-recording mixer Dean Okrand, CAS were joined by re-recording mixer Brian Harman, CAS for this year’s award.

Stephen Tibbo was introduced to audio work in college, where he took film and TV production. One person asked him to boom, and from there he wound up doing more audio work at Cal State Northridge. Within a few years, he had invested $30,000 in equipment, such as production stalwarts, the Sennheiser 416 and 816.

Re-recording mixer Dean Okrand got into audio while in high school. He volunteered at KPFK, where he edited news and had an all-night disc jockey show before going to college at Berkeley. In college, he worked at KPFA and became a certified board operator with an FCC license. While there, he went on to do live-music remotes, which began his transition into production sound. Like many mixers, he also has a background in music, studying clarinet and saxophone. Effects re-recording mixer Brian Harman is a third-generation sound person! His grandfather, Eddie Harman, was a sound recordist, and his father, Robert L. Harman, was a re-recording mixer.

The episode submitted for the CAS Award was the episode shot in Australia, where the family takes a vacation together. It
might sound like fun getting a “vacation” from the usual soundstages and locations in Los Angeles, but the scheduling for this episode was the same as any other episode, with travel to and from Australia jammed into a weekly episodic schedule. The crew arrived in Australia on a Monday. The equipment went through customs while Stephen went immediately to scout locations. A late decision was made to shoot at one of the locations that same day—and they were barely able to get their equipment set up before rolling, with no prep time at all. For various logistical reasons, the equipment package shipped was not the usual setup, so they had to dive in right away on a new setup.

During one day of the shoot, Stephen’s cart was not held in place correctly and fell over but, amazingly, nothing was broken. “The cart was built like a brick house,” says Stephen.

New locations always provide challenges for production mixers. A significant amount of material was shot on beaches, with the talent in bathing suits. (In the most memorable scene, one of the boys loses his bathing suit while swimming in the ocean.) Stephen explained that, whenever possible, he uses lavaliere on every character, although the re-recording mixers generally use the boom whenever possible. In these beach scenes, there was nowhere to put a lavaliere, so it was mic’d predominantly with an 816. The sound of the ocean was so intrusive that the actors had to time their lines to be in between the waves crashing. “There was about one second between the waves, so we had to work very efficiently to get usable dialogue.”

Post mixer Dean points out that “the biggest challenge was the material shot at the beach. Steve Tibbo does a great job, so we try to use the boom as much as possible.”

Like many contemporary shows, the schedule is so tight that ADR frequently has to happen while the actors are shooting on soundstages or on locations. Stephen is very careful to get wild lines whenever possible to avoid having to do traditional ADR. “We did five or six wild takes of every line on the beach,” Stephen explained. “Occasionally, we are playing a video and using a traditional loop, but most of the time we do them wild.”

The show is shot in the mock-documentary style. From day one, the producers did not want it to look or sound like a typical scripted show. There is hardly ever any music in the show, and aside from the brief main title, no musical underscore at all. The producers also avoid ADR, which means the production track has to be delivered perfectly to the stage every time. Post mixer Dean Okrand states, “We probably average only one or two lines of ADR per episode, and they are often lines that were added or rewritten, rather than being shot for technical reasons.”

Stephen Tibbo uses a crew with two boom operators (plus utility sound) as part of his strategy to make sure every line is covered. Srdjan Popovic, Dan Lipe, and Peter Hanson are his usual crew. For this episode, they added Mark Van Kool. He also records isolated tracks from lavaliere with the intention that they be used as backup. Although the show may seem semi-improvisatory, he points out that the actors stick to the script for the most part, with only Ty Burrell and Julie Bowen occasionally adding unexpected lines or reactions.

Normally, Stephen records on a Deva 5 and backs up to a 788T, but for this shoot he used a Zaxcom Nomad. For scenes with the entire family, there are typically two booms and 12 lavaliere. Most of the booming is done with Schoeps CMIT5s, with a Sennheiser 8060 occasionally used for louder locations. The radio mikes are typically Countryman B6s or Sanken COS-11s for scenes where characters are screaming.

To add to the difficulties of the shoot, Australia was still making the transition from analog to digital, making it much more difficult to find usable frequencies. (Comtek could not be used at all!) Thankfully, they were able to work with some locals who assisted with finding reliable channels. Perhaps the most difficult location from that standpoint was shooting on top of the Sydney Harbour Bridge. Due to the constrictions of the location, they did not use a full cart. Stephen explained, “We just used an over-the-shoulder Nomad and six wireless mikes.”

The scenes that were supposed to be the Outback were actually shot very close to an airport. “We had to use a flight tracker app to figure out when we could get a good take.” The fact that Stephen has also worked in post production helps him to understand what may present problems later on. “Like most shows,
From Short to Long, Extreme Rejection to Wide Stereo, M-S to Point-and-Shoot Surround, Sanken has the right shotgun for you.

www.facebook.com/pages/plus24net/

TRXL A2 100 MHZ WIDE-BAND DIGITAL RECORDING WIRELESS TRANSMITTER

INTERNAL BACKUP RECORDING
- capture quality back-up audio in the most hostile RF environment
- NEVERCLIP™ gives you an incredible dynamic range without clipping your audio

QRX200 200 MHZ WIDE-BAND RECEIVER WITH ENHANCED RANGE AND AUTOMATIC TRACKING FRONT END FILTER

- ENCRYPTED AUDIO keeps transmitted audio private
- Ø1101
- DIGITAL MODULATION 100% digital modulation for superior quality

zaxcom.com | 973-835-5000
this show is about dialogue, so I have to deliver usable tracks all of the time.”

The show typically gets a one-day, 12-hour final mix. Dean did the first seasons by himself, but starting in the third season, Brian Harman joined him as a regular mixer. One post challenge for this episode was coming up with backgrounds for all the new locations in the episode that were authentic to the Australian locations.

Dean mixes at Smart Post Sound’s Stage 3 on Hollywood Way, which has an Icon. He explains, “I have learned to enjoy mixing in the box. Sonically, it is up to snuff, and it makes things simple.” Although the editors do not use any noise reduction, Dean does use a Cedar on the stage.

“Typically, we have about eight tracks of dialogue, and hardly any group ADR, one or two tracks, maybe eight at the most. ADR is minimal. Music is minimal. BGs are usually about 16–24 tracks. FX are as needed and there are usually eight tracks for Foley.” Penny Harold-Coughlin was the supervising sound editor and edited FX on that episode, with Lisa O’Donohue editing dialogue.

Effects re-recording mixer Brian Harman normally gets 24 FX tracks, 20 background tracks, eight Foley, and six walla tracks. For plug-ins, he uses a seven-band EQ, L2 limiter, and ReVibe reverb.

“Simple is better. The less processing, the better,” Dean explains. He uses EQ3 and Waves Q10 for EQ.

Apparently, it works. As they were shooting the Australian episode, Stephen explains, “When we were in Sydney, Lemac and the Australian Screen Sound Guild sponsored a lunch to talk shop on how we do sound for Modern Family. This happened on Sunday afternoon Sydney time. Back in LA, it was the night of (last year’s) CAS Awards. When we were finished with lunch, I started getting texts saying we had won the CAS Award. It was really nice to be around other sound people in Australia when we won!”
AVID EVERYWHERE. THERE FOR YOU AT EVERY STAGE OF YOUR JOURNEY.

Learn more at avid.com
I began watching Foo Fighters: Sonic Highways and, within the first five minutes, I thought: “Wow, someone made a documentary just for me.” This is especially true when I tuned in to the Los Angeles episode, which has won the Outstanding Achievement in Sound Mixing for Television Non-Fiction, Variety, Music Series or Specials category at this year’s Cinema Audio Society Awards. This series, and specifically this episode, resonated with me, not only because of my fascination with Los Angeles, but also because of my fascination with the music it examined. I love listening to people who are obsessively excited about music tell their stories about music. The episodes close with a new Foo Fighters song and accompanying music video—where it becomes very apparent (spoiler alert) that the song was deeply inspired by their travels, history, and current experience—which was examined throughout the documentary. This gives each episode a very appropriate bookend.

I’d like to introduce you to the winners: Jeff Fuller and Eddie Kim. They served as the re-recording mixers for this series and they both work at Therapy Studios. The three of us met for breakfast at the Urth Caffé and talked shop for over an hour. The following weekend, I chatted up Fred Stuben who served as the production sound mixer for this project.

With eight amazing episodes to choose from, I was curious what put the Los Angeles episode over the top as the CAS Award selection. Eddie Kim remembers: “We chose that one because it had the most sound design and clean dialogue, and it was a little snippet explaining what the whole show was about. So, it was really the piece that we thought would go over the best.” Jeff Fuller shared his sentiments about how lucky he feels to be working on this project: “This show is just like a dream for me because it’s about musicians making music in various recording studios around the nation. There was never one minute of any of the late nights that I wasn’t 100 percent interested in it.” It was so fascinating talking to these guys about some of their post-production mix techniques, especially for some of the live on-camera music recording sessions, and how they related to the techniques implemented during the production process. Like a passionate craftsman, Jeff Fuller explained the unique way he massaged the mix for some of these musical pieces: “I get goose bumps talking about this because I had so much fun. I literally would … I had all the lavs. And I had a board mix and that was it! And so that was part of my wonderful crossword puzzle of putting the show together. It was being able to see how I can make that work. Seeing how … Okay, now we’re going over to the drummer. And I would open up his lav.” Eddie Kim remembered: “Well, a lot of that stuff also was on-camera mics.”

Production mixer Fred Stuben provided the raw words of this crossword puzzle. He explained his acquisition and his rig: “Yeah, I just tried to get a mic wherever there were people talking on camera. I had little Sennheiser mics on the [Cannon] C300s. We had two roaming C300s during the sessions with Lockit boxes.” He continued: “I used a Soundcraft board, a [Sound Devices] 788, linked with a [Sound Devices] 744T. The 788 was basically all wireless, I had eight available wireless, which were always running. And then, for the 744T, I took a stereo bus and the other two [tracks] I used for plant mics. I had a shotgun mic in the control room and a Sanken CUB-01 on the desk. Basically, for anybody that walked in the room, I attempted to
throw a wire on them. And if I had additional transmitters lying around, I would go plant them somewhere. I would just try to have mics everywhere anybody was.” Not the easiest of production sound gigs from my perspective! Fred admitted: “I was just doing it all by myself for the most part. Especially for the first three cities. I was going out and doing interviews and then rushing back and plugging all my gear back in to capture the recording sessions.”

As a Foo Fighters fan, I was excited to get some firsthand accounts and cool stories about Dave Grohl. He’s not a first-time director and he’s someone who wears many hats. But what was he like from the mixer’s perspective? Eddie Kim told me: “Overall, Dave Grohl is a very ‘kickback’ kind of dude. Very funny and very like ‘bro style.’ He just instantly makes you feel comfortable when you’re around him. He doesn’t have any sort of attitude, and he just loves people and you can tell this in the way he interacts with you.” Jeff shared with me a story: “I’m a guitarist as well as Foo Fighters fan. And I think it was the last day he was in, he came in and he was carrying his two main guitars. For guitar aficionados, these are very expensive, very unique, beautiful guitars called Trini Lopez made by Gibson. And no case, nothing. He literally parked his car in front, walked in carrying these two guitars. The executive producer, Jim Rota, and I are like: ‘Dude, don’t you own a guitar case?’ ‘Oh no, no, no I’m doing a photo shoot in a little bit and I want to have them just in case.’ Just sitting there, getting to play these instruments, just put me in guitar heaven. But that’s the way he was. There was no, you know … attitude.”

I was very curious to know if Dave Grohl’s musical talent, ability, and taste made him different than other directors to work with in any way especially from a re-recording mixer’s perspective. Jeff explained: “I used the Sound City documen-

tary, which he also produced and directed, as kind of a template for what I was mixing. The thing was that was a theatre mix and, you know, your dynamic range is much wider than what HBO gives you on the spec sheet. I got all my ducks in a row as to how I wanted to approach the mix. And we even sent HBO little tests of what the dynamic range was going to be. You know, since it is a music documentary, they want music loud. I wanted the music loud because that’s what it’s about. And I think we pulled it off.” Eddie adds: “Well, I know in the end, all the meters had to stay true in their legal limits. But to pump that music, the other things kind of had to give, and so that was the dilemma.”

When I sat down with production mixer Fred Stuben, I was surprised with the news that he once met Dave Grohl in his previous career! “Well, we crossed paths years ago in the early nineties. My band [Saucer] opened for Nirvana back in Bellingham, Washington. I never met him [again] until we started Sound City. He’s a great guy. Very funny, very intelligent. Quick-witted and just really fun to be around. David definitely seems like a great guy with a great big heart. I was reminded of something I had seen on the show: Dave was featured wearing an IATSE Local 695 T-shirt. This being the union local for video engineers and production sound caused me to do a double-take!” Fred filled me in: “It was the New Orleans episode. He came in in the morning and it was cold, and I had my IATSE [695] shirt in my cable case, and I go ‘Here, throw this on.’ And I didn’t
know that anybody was going to … He was just warming up, he sat down with an acoustic guitar and they started filming with him wearing it.” To be honest, there was just something about that image of him wearing the shirt that was really inspiring. I have no idea why. It was as simple as: here’s this badass, cool guy wearing our union’s shirt.

The re-recording mixers were not short of any humble respect for their fearless leader. Jeff remembers: “He respected what we were doing and that was totally reflective. By the end of the series, the Sonic Highways album had come out, he was bouncing from city to city doing tours and stuff, and he was able to surrender a little of the control. When he first came in, it was like … Okay, Dave is coming in to review the mix. And then by the last episode, he’s watching it on his laptop. That obviously shows trust, and Dave must have known these guys had his back.” Jeff continued: “That felt really good because then I caught that vibe from him for the second episode, and I’m sure Eddie did, too, and it gave us the liberties to go: Okay, we want to kind of try to push this. Whereas, when you work under some people, it’s like you’re afraid to push a fader.”

At risk of overusing the word “gritty,” I gravitated toward that description while asking the guys about the stylization of the episode in regard to Los Angeles as the backdrop. The settings of the interviews, neighborhood tours, and hidden-away recording studios are more ‘rough’ and less ‘fancy.’ Jeff Fuller interjected: “I expected that Rodney Bingenheimer DID live in a mansion in Beverly Hills. Not in a little apartment off Gower or wherever that was. But you never know. I love that aspect of it because it brings it into reality. What you’re seeing is people that are doing their craft, practicing their art with no exceptions, you know? They’re willing to be broke, they’re willing to not have that house in the hills to be able to still practice their art. I think that’s even brought up in a couple of the episodes—it’s so true. Whether it’s music or whether it’s audio: It’s our passion.”

Fred Stuben had a variety of remarks for this as well: “I think we have similar views on Los Angeles. It’s a very sprawled-out city, but also has these amazing pockets. He did mention that LA has all these amazing studios. The Rolling Stones recorded here, everybody that was anybody recorded in LA. I think he captured it pretty well. He brings up that you do need to get out of LA every once in a while!”

A very good point. I do believe that a big part of living in Los Angeles is getting out enough to then fully appreciate it. Much of this episode features scenes shot out in the hidden recording studio known as Rancho De La Luna. “Yeah, and seeing what the rest of California has to offer. Because LA itself does have a lot to offer, but so does the rest of the state. We did a little bit of both, like interviewing Jimmy Iovine at his mansion—and Pat Smear! Going back to Pat Smear’s neighborhood … that’s gritty. And I think that was a big part of the LA episode—Pat Smear and his history with LA. He believes in (like he said in the episode): that it’s his favorite city on the planet and he grew up here. And he’s an amazing individual.”

And speaking of amazing individuals, I wanted to go into a little back story of our winners’ career history. First, Eddie Kim briefly explained to me how passion for music can very often bridge so naturally into a career in audio. “Oh, I used to be a DJ. Still doing the DJ thing. But when I was in San Francisco at film school, I did the DJ thing and was going to school. I decided to focus more and more on audio, and that’s how I got into the studio working on projects for all of my friends at school.”
Jeff Fuller recounted some of his history from Portland, Oregon. “I first got into mixing in 1996. I started at a place called Rex Recording Video Post. They were one of the oldest post-production facilities in the Northwest. Interestingly enough, I went up there, I got hired thinking I was going to start music and they were in the middle of transitioning over to doing advertising. I’ve always been an engineer. I grew up with a Tascam 3340 in my basement. I knew how to take things apart and fix them. Just by trial and error. So, when I started there at Rex, I basically had no life up in Portland. I, basically, lived in the studio. There were nights I’d sleep there, but for the most part, my apartment was the closest and I was the guy everyone called when they needed something changed, and it was like I got thrown to the wolves. And I think because of my obsession for my art and my craft, I loved it. And it took off from there.”

Fred Stuben, coincidentally, is also from the Northwest. He was born in Portland and then moved up to Seattle when he was a teenager. As far as his audio career jump-start, it happened as follows: “I had a friend that moved to Los Angeles and had become a producer. I was looking for a career change and was living in Seattle at the time. So my friend goes, ‘Well, since you are a musician, you should come down and sit in with a sound mixer.’ She introduced me to [Maurice Sydnor]. I came down, introduced myself to him and went out on a couple of jobs and he liked me. I moved down here and just started interning with him. He taught me hands-on how to mix, boom, and playback. He really got me started. I’m always thankful for that.”

Hearing how people’s careers grow as they develop into the accomplished professionals they are, I’m reminded that this rings true for the facilities and companies around us. Therapy Studios has grown so much over the years and continues to do so. Jeff Fuller explained: “Therapy Studios is a full production house. We shoot, we edit, we do color, we do visual FX. When we did the series, we upgraded all the studios. Eddie’s and my rooms are mirrored [with Avid] C24s and we’re running Pro Tools 11, [with] Genelec [8040B] monitors.” Eddie Kim adds: “I’ve known these dudes forever, but I didn’t start at the company until a couple years ago. However, I’ve been working with them, actually hanging out with them, for a long time.” With admiration, Jeff continues: “One thing I would like to say about Therapy is that the owners are very artistically driven. We’re not in a corporate environment. We’re in a very creative environment.”

In conclusion, I would like to share pieces of advice that these three guys had come up with off-the-cuff. Fred Stuben would suggest to people who may be starting out in other departments on set, such as production assistants, who may be interested in the craft to: “Start talking to the sound department if that’s the department you’re interested in. Start hanging around the sound department and say, ‘Hey, I’m really interested in getting into this game, can I, when I’m not working, help you out in any way?’ Therapy Studios has many students who intern with them.” Eddie Kim explains: “One piece of advice that I give is to never stop learning. If you have nothing to do, try to learn something. I also always say, ‘be quick.’ Try to do your craft really fast, but also with taste. You have to be fast because, generally, audio to producers should sound clean but be done quickly. So learn your programs inside and out.”

In closing, I really want to thank Jeff Fuller, Eddie Kim, and Fred Stuben for taking their free time to meet with me in person. Weekend breakfast/audio talk in the heart of beautiful Los Angeles would never feel like a task if you ask me. Fred Stuben ends our interview on a sentimental note: “I really had a blast on Sonic Highways. I really hope there is some additional seasons in the future. It’s really a dream project of mine because I’ve, basically, interviewed almost every one of my idols over the last three years between Sound City and Sonic Highways.”

Foo Fighters
I had the opportunity to talk with the 2015 CAS Technical Achievement Award winners recently and it’s no surprise that making useful tools that people want is a winning strategy.

POST PRODUCTION:
iZOTOPE RX4 ADVANCED

iZotope is located about three miles from me in Cambridge, MA, so I had the opportunity to tour the new-ish digs in Kendall Square and have lunch with product manager Matt Hines to talk about the current state of the art in restoration tools. Matt’s in charge of all the post-production products at iZotope. RX4 (which I reviewed in the Winter 2015 Quarterly) is the most powerful audio repair toolbox we’ve ever seen, and everybody has their own uses for it, from denoising, click removal, ambience matching, de-verb ing, spectral manipulation, and so on. In fact, a lot of people learn the two or three life-saving tricks that they need and are not aware of how much more it will do! According to Matt, it’s not likely that any one user knows all the things RX4 will do. When RX3 was introduced in September of 2013, Matt said post-production usage “blew up.” It was an instant hit. But they didn’t stop at that.

How did they get there? They started by asking people like you and I what kinds of problems we have on set, in the studio, or in the post suite. They have bimonthly company-wide meetings to brainstorm, talk about progress on projects, and integrate customer feedback and ideas. Then, they set out to build solutions. So far so good, don’t you think? Now they’re building their own mastering room, mix room, and performance space for a more controlled evaluation environment going forward. And since a lot of iZotope employees are musicians, I expect some great-sounding late-night recording sessions, too.

From top: iZotope RX product manager Matt Hines holding his award at the iZotope headquarters; Sound Devices President Jon Tatooles and development specialist Paul Isaacs. Photo: ©Ana Gibert

PRODUCTION:
SOUND DEVICES—DANTE AND MADI AUDIO RECORDER MODEL 970

Meanwhile at Sound Devices, President Jon Tatooles and development specialist Paul Isaacs have been listening to more than their great gear since before they started making their great gear. I had the opportunity to learn how they got to the award-winning 970.

Jon said, “Production sound is our core, and what we saw with the 270 was this video recorder being used in contexts where there was a lot of multitrack audio.” The uses changed in ways that may not have been anticipated, because the demands changed. Jon continued, “The emergence of competition reality as a category is very track intensive. This was a response to that. While the 970 isn’t for every
cart, there are dramas where they are in need of very high track counts and they are using complementary tools that have interfaces (using) Dante and MADI and, in those cases, the 970 is really a super fit.” Paul added, “I would say the majority of our clients are running with some Dante-based console. Even Behringer has jumped in.” Beyond reality, they’re starting to see a growing need in sports and live event trucks where multiple units are grouped as one through PIXNET.

“The 970 is a small 64-track recorder with analog, AES, MADI, and Dante I/O, capable of recording up to four drives simultaneously and connecting to the rest of the production in “Network” mode via SAMBA. Everything is protected against data loss and power loss, thanks to the Sound Devices-developed “PowerSafe” and “FileSafe” technologies. Making the 970 not only powerful, but robust in the field.

When it comes to development, Paul says, “It all starts with customer feedback and we’re very fortunate that we have a great customer base who really want to share ideas very openly—and they’re all very passionate. There’s one thing for sure here at Sound Devices, we’re not short of ideas!”

Congratulations to Sound Devices and iZotope for your 2015 Cinema Audio Society Awards! There’s a future in making things your customers help design, and all the CAS Technical Achievement Award winners in recent years share this philosophy in making our world a better place to record and mix.”
Voilà
Meet the SSM micro transmitter.

Take a closer look:
www.lectrosonics.com

Made in the USA by a Bunch of Fanatics®

The 688 field production mixer is an unrivaled audio powerhouse, incorporating multi-channel mixer, auto-mixer, and recorder. With the optional SL-6 integrated powering and wireless system, the 688 offers cable-free powering, audio interconnection and antenna distribution for standard slot-in wireless receivers. When used with SuperSlot-compatible receivers, the 688 gains fully integrated receiver control and monitoring directly from the mixer.

688 12-Input Mixer with 16-Track Recorder & MixAssist™

- MixAssist Auto-Mixing Capability
- Sample Rates Up to 192 kHz
- Flexible Digital Routing
- QuickBoot™ and PowerSafe
- Ambient® Timecode & Metadata
- Input/Output Delay Functionality

688 with SL-6: For a virtually cable free bag, attach the SL-6, an optional power distribution and six channel wireless receiver system. Available Summer 2015. (Receivers not included.)

Find out more by visiting
www.sounddevices.com
Danny Maurer, the winner of the inaugural CAS Student Recognition Award, was caught off guard when his name was announced at the ceremony. "I almost didn’t get out of my seat because I didn’t know what to do," he said.

Danny, a 2014 graduate of the University of Colorado-Denver, didn’t think he would win. He has a music-centric degree and lives in a city not known for film. He was impressed by the other candidates, their degrees, and their credits. "They’re all really cool people—I got a chance to meet them the day before," Danny said.

What Danny did have, though, was an interest (and talent) in sound for film, and a drive and ambition to create opportunities for himself. Danny was pursuing a bachelor’s degree full time, had a job with Apple, and was still taking on film projects to learn the craft.

Danny grew up in Chatfield, CO, where his early interest in music lead him to sound. "I started playing drums when I was younger, and that’s what got me into music. I did music in high school, and I really enjoyed doing sound for theater. I was sure that I wanted to do sound for touring bands or theater. I had never even really heard of sound for film as a career. But I knew that I wanted to do sound," Danny said.

He learned about sound for film during a class at UC-Denver. "One day, the teacher put on a behind-the-scenes video of Star Wars. I just sat there with my jaw to the floor watching these sound designers and mixers put the film together. I was just blown away! What really got me into sound was that class," he said. Danny’s interest bloomed after taking audio post-production classes with UC-Denver professor David J. Bondelevitch (MPSE, CAS). "David really helped me push my career, and he also backed me up for the CAS Award," Danny said. "His classes offered a broad spectrum of different things you can do in sound for film. That’s where I was like, now I know for a fact part of the ‘giving back’ to the community I speak of often."

Thanks to the hard work of the committee (led by Sherry Klein, CAS), the Student Recognition Award turned from a long-term goal to an awards program that already has had an impact on the lives and careers of the participants.

"Every single one of these finalists was amazing. Everything they submitted to us—they really put their all in it," said Klein. The committee’s focus was on finding candidates who were nurturing their interest in production or post-production sound, regardless of their circumstances. Eligibility for the CAS Student Recognition Award was open to any student enrolled (and in good standing) in a bachelor’s or master’s degree program at an accredited college or university. Students could be pursuing any major, but needed to demonstrate an interest and some experience in production and/or post-production sound for film and television.

The finalists were invited to attend the Awards Dinner as guests.
Michael Cullen
(Chapman University, Dodge College of Film and Media Arts, Orange, CA)
Michael’s graduating in May with a degree in film production (sound design emphasis) and a minor in music (vocal performance). He’s considering Los Angeles or opportunities abroad, and is interested in learning more about dialogue editing, music editing, and re-recording mixing.

Heather Fink
(New York University, Graduate Program)
Heather is based in New York, working regularly as a Local 52 boom operator and utility sound technician. She will be shooting a feature comedy called Inside You in June for her graduate thesis.

John Harton
(Savannah College of Art & Design, Savannah, GA)
John is moving to Los Angeles with his wife (just married March 2015) after graduating in May. He is seeking opportunities in production sound.

Danny Maurer
(University of Colorado-Denver)
Winner
Danny graduated in 2014 and is seeking an internship or apprentice position in Los Angeles. He’d like to learn more about production sound, but is also interested in post-production sound.

Alyssa Schwartzberg
(Brooklyn College)
After graduation in May, Alyssa is looking to freelance in production sound mixing.
that during my senior year, I took the reins for my own control.”

Danny knew that the school had a film program, but it didn’t have a lot of classes in sound. “What I did was approach the faculty and say, ‘I’m an audio student, and I want to be the liaison between your program and the music program, because I know that there are kids who don’t know that there’s a world that exists outside of music.’” Through that relationship, he worked on a nine-episode Web series and a number of student films (many of which have gone on to local film festivals).

The $2,500 prize award from the CAS is allowing him to try something different: production sound. “With the money, I’m getting some wireless mics and more production equipment because, up until now, I was pretty sure I was going to focus on post-production mixing. I definitely have taken more of a liking to production mixing. I really want to do both for a while,” he said. Because of the award, Danny received an invitation to Telluride, CO, to visit sound mixer Mark Ulano, CAS, during the filming of Quentin Tarantino’s new film, The Hateful Eight. Danny is currently planning a move from Denver to Los Angeles (where he did an internship at Larson Studios back in 2013). Ideally, he’d like to find a starting position in production sound, but is open-minded to any opportunities that may come up. Danny said this about the future. “I know for a fact that I just want to pursue this career. I’ll do whatever is available and just go from there. I find it all interesting.”

Danny can be reached through his website at dannymaurer.com.

The five finalists met in Los Angeles the day before the ceremony for a tour of Sony Pictures and to attend a screening of the MPSE Student Film nominees. “At Sony, we had the opportunity to tour most of the post-production facilities including the ADR stage, the Foley stage, and the Barbra Streisand scoring stage. It was very encouraging to see the practices and techniques that I am using at the film school being used in a professional setting,” nominee Michael Cullen said.

At the awards, CAS members were generous in introducing themselves to nominees and helping them connect with others. “I got to meet a lot of my production sound heroes and spend a significant amount of time with them. Kevin Cerchiai personally took me around for 40 minutes just introducing me to people,” said nominee John Harton.

The relationship didn’t just end at the awards. John Harton asked Danny Maurer to help mix his senior film project. Also, John and Heather have stayed in touch about possibly working together. Participating in the Student Recognition Award has Danny already thinking about how he can give back to CAS. “I’m really thankful that I participated, but I also want to make sure that I return on it to the CAS as much as I can, such as if they have goals in the future with what they want to do with student involvement,” he said.

“That whole weekend was pretty surreal for me,” John said. “It was absolutely wonderful—I can’t thank the CAS enough. I’m just really excited to get out to California and start working with you guys.”

If you know a student who would be perfect for the next CAS Student Recognition Award, watch the CAS website for information on how to apply.
Richard Linklater Receives CAS Filmmaker Award
ON FEBRUARY 14, 2015, AT THE 51ST ANNUAL CAS AWARDS, THE CINEMA AUDIO SOCIETY HONORED RICHARD LINKLATER WITH THE PRESTIGIOUS FILMMAKER AWARD.

“We are delighted to be honoring Richard Linklater this year. For nearly three decades, he has made his mark on cinema. From Slacker and Dazed and Confused to the Before series to this year’s groundbreaking film Boyhood, he has entertained and surprised us with his vision as a storyteller and filmmaker,” said former CAS President David Fluhr.

Linklater not only believes and wields the power of sound throughout his films, but he embodies the soul of a storyteller by inspiring others and embraces so many styles and methods in his work.

From experimenting with graphic treatment in A Scanner Darkly and Waking Life to creating a period comedy in Me and Orson Welles to a comedy about music inspiring children in School of Rock to a trilogy exploring the mystery of love, Before Sunrise, Before Sunset, and Before Midnight and much more, Linklater appears to be able to mystify us with a tale about almost any voice. Linklater is in production on various projects but currently has 19 major films to his credit. His most current release, Boyhood, was filmed over a 12-year period with the same cast and crew and has been critically acclaimed as “One of the most extraordinary films of the 21st century.” The film has received six Academy Award® nominations, five BAFTA Award nods, and an Oscar in addition to 125 wins including Golden Globe wins for Best Picture, Best Director, and Best Actress in a Supporting Role for Patricia Arquette. More than 150 critics across the country have picked Boyhood as the Best Film of the Year.

Additionally, he remains a citizen to his community by educating through his work as the Creative Director of the Austin Film Society (AFS), which he founded in 1985 when he was a young film student at Austin Community College. Today, AFS is one of the nation’s top film organizations, showing more than 200 films a year. They sponsor educational programs and have given out more than $1.5 million in grants to Texas filmmakers since 1996.

Linklater is the 10th CAS Filmmaker honoree and joins this prestigious list of directors: Quentin Tarantino, Gil Cates, Bill Condon, Paul Mazursky, Henry Selick, Taylor Hackford, Rob Marshall, Jonathan Demme, and Edward Zwick.

His award was presented by his sister, assistant sound editor Tricia Linklater, fellow director Christopher Nolan, and production mixer John Pritchett, CAS.

Congratulations to Richard Linklater, our 10th honored Filmmaker Award recipient. •
Sound can intrude into other rooms, disturbing others in the house, and perhaps even leak out and assault the neighbors. But help is one the way! There are things you can do before turning things ‘way down’ or resorting to headphones.

You likely know that one way that sound leaks out is through airborne transmission. So true, but there’s another, perhaps more devious way that it can get into spaces where it’s not wanted—structure-borne transmission. But first …

**It Flies Through the Air with the Greatest of Ease**

The thing about airborne sound is that it can find and escape through every little opening in the room. The solution is simple in theory—just seal up your room. But accomplishing this can be complex in execution.

Any doors to your room need to be sealed. Good weatherstripping around the top and sides, and a threshold with integral weatherstripping, or an automatic drop seal on the bottom, will do the trick. Just make sure everything is scaling properly. You also want to patch any obvious cracks and holes in the walls, floor, and ceiling. But there can be stealthy leaks as well.

Take for instance, light switches and outlets. Remove the cover plates and you’ll likely find gaps all around the box that holds the switch or outlet. Sound knows where these openings are,
and has no qualms about using them to find its liberation.

There are a number of ways to deal with this. The easiest is to install energy conservation gaskets under the plates. You can also fill the gaps with acoustical caulk. The important word here is *acoustical*. Normal caulks can dry up and shrink, which reopening the gap. But acoustical caulk (like OSI SC-175 made by Henkel) remains flexible and doesn’t dry out. Meaning the gaps remain sealed for a very long time.

You can also use expanding foam from a home improvement center, but since a wall is a constrained space, the expansion can actually push your wall apart. Save this one as a last resort and proceed gingerly.

There’s another sneaky one. If you remove the baseboard, or the trim around your door or windows, you’ll likely see a gap there too. The best solution is to caulk it using the same SC-175. If the gap is too wide to support the caulk, you can get a backer rod to fill it first. This is a round, flexible rope of polyethylene foam available from most home improvement centers in a number of different diameters. Just stuff it in the gap and caulk over it.

Use a small pry bar to gently pull the trim away from the wall, using a block of wood on the wall to pry against in order to avoid damaging it. And go slow so you don’t crack or break the trim. If you’re careful, the nails will stay in the trim and you can just gently tap it back when you’re done. Again, tap against a wood block on the trim to avoid damaging it.

All these materials are also available from Amazon.

**A Solid Transmission**

Sound also travels through the physical structure of your building. This is more efficient than air! So if your speakers (especially subwoofers) have solid contact with the room structure by sitting on the floor—or even sitting on a stand or table or shelf—there is a path for the cabinet’s vibrations to travel.
Once this energy gets in the structure, it will travel until it finds an unrestrained panel, like floor underlayment or the drywall between the studs in a wall in another room. The panel then vibrates, regenerating the sound. Voilà! Sound where you don’t want it!

There’s an easy, inexpensive, and quick solution. This is to resiliently isolate the source that generates the offending sound in the first place—your speakers. You can do this with Sorbothane™ hemispheres. (Sorbothane is the best vibration damping material available). But proceed carefully.

Sorbothane, like all resilient isolators, needs to be compressed to where it is around 1/3 to 1/2 its original thickness. You can’t put your speakers on a slab of it (or any resilient isolator for that matter), as the material won’t be properly compressed. By matching the weight of your speaker to the size and hardness of the hemispheres, you can get the isolation you need. If you get the weight of your speaker and visit www.IsolateIt.com/hemispheres/sorbothane.html.

Foam weatherstripping and several types of expanding foam are available from most home centers, as well as pre-cut gasket sets.
you’ll find the type that will work best with your speaker. Each product page lists the recommended weight range for each available hardness (“durometer”). These are also available through Amazon, but the Isolate It website has much better product descriptions to help you select the correct weight range.

You’ll need four hemispheres—one for each speaker corner. Note that they come in different durometers, and their weight rating is per hemisphere. Divide your speaker weight by four and that’s the weight rating per hemisphere that you need.

They’re sold in sets of four or eight, depending on which version you get. In the end, it works out to $10 to $20 per speaker. You’ll get speaker isolation that works much better and costs far less than commercial isolation stands or blocks.

Important note. In earthquake-prone California, you should seriously consider seismic restraint for all your speakers.

Epilogue

By investing a few dollars and some elbow grease, you can go a long way toward solving your sound leakage problems and preserve (or regain) your domestic tranquillity.

Bruce Black is an international acoustical consultant and designer based in the Greater Los Angeles area. He is a member of AMPAS, AES, IATSE Local 700, and SMPTE; he is also an Affiliate of AIA/LA, and a National Allied Individual with the Architectural Institute of America. You can visit his website at www.MediaRoomsTech.com and contact him at info@MediaRoomsTech.com
Eric Batut CAS is mixing Roadies, a pilot for Bad Robot and directed by Cameron Crowe. Boom operator is Simon Bright and sound assistant is Tim Crich.

Phillip W. Palmer CAS has wrapped the series Glee, after seven years and six seasons. We had the final curtain call late February with great emotion and fanfare. I’d like to thank my crew that has been with me over the past six seasons: Devendra Cleary CAS, Mitchell Gebhardt, Patrick Martens, Chloe Patenaude, Scott Solan, and Jeff Zimmerman. A big thank-you and great appreciation to all the 2nd unit crews that joined us for the many double-up days throughout the series run. I’ll be going back to Albuquerque for Season 2 of Better Call Saul, beginning late summer.

Paul James Zahnley CAS mixed in early 2015, America Is Still the Place for director Patrick Gilles which stars Mike Colter and Dylan Baker. Paul is currently mixing Lucky Chow for PBS and Aerial America for The Smithsonian Channel in addition to Daisy and Max for Al Jazeera America.

Jay Patterson CAS, along with Doug Shamburger and Tom Pinney, are happily working on our second season of Extant, with Halle Berry!

Fred Ginsburg CAS was once again busy during NAB conducting workshops and explaining the craft of production sound on behalf of Audio Technica USA. He has also been working with iZotope to introduce their RX4 Advanced noise reduction software into the curriculums at Chapman University and Cal State University Northridge, where Dr. Ginsburg is an adjunct professor and teaches their production sound courses. Fellow CAS members who instruct at colleges may contact Fred to find out about special academic licenses for faculty and students being provided by iZotope.

Christian T. Cooke CAS is working on Texas Rising, directed by Roland Joffé and produced by Leslie Greif for History Channel and mixing at Deluxe Toronto.

Alex Riordan CAS and his crew of boom operator Eric Anthony and 2nd boom/utility Michael McGrath have been very fortunate to stay busy working on great projects. First up was season 1 of Sense8 with the Wachowskis for Netflix, followed by a short stint doing the Chicago portion of Shameless Season 5 for Showtime, then right into Season 1 of Empire for 20th Century Fox. With little rest for the weary, they are currently working on the pilot Love Is a Four-Letter Word, directed by George Tillman Jr., also for Fox.

Shooting continues on the second season of the NBC/Universal series Chicago P.D., with Scott D. Smith CAS handling mixing duties. He is assisted by the able crew of boom operator Jeff Williams and utility tech Michael Capuli. With conditions ranging from July heat to winter blizzards, we keep churning it out!

Shaun Cunningham CAS and April Tucker CAS recently completed the mix on Adam Bhala Lough’s documentary Hot Sugar’s Cold World at Anarchy Post (Burbank, CA). The film premiered at SXSW on March 16. The two are currently working on Lough’s latest documentary, The Motivation 2, about skateboarder Chris Cole.

Scott Harber CAS has been finishing up Season 7 of Castle at Raleigh Studios with John Agalosoff Jr. and Erik Altstadt. Along with this, there have been days of pickups on Jay Roach’s film Trumbo, with Bryan Cranston.

After finishing Season 1 of The Last Ship (TNT/Michael Bay) with the unsinkable John Sheridan and the indomitable Knox White, Steve Nelson CAS, Tom Hartig, and John jumped over to the Warner Ranch to do a little haunted house movie called Crawlspace. Steve then, traveled to Albuquerque and points beyond to take over on Blood Father, an actioner starring Mel Gibson, Diego Luna, and Erin Moriarty, with boom operator Brent Becker. Currently, Steve is starting the final episode of Season 2 of The Last Ship, again with Knox and John. Thanks to Glenn Berkovitz, Richard Lightstone, and all who helped with the extra work here. Next up, The Lonely Island movie at Universal. It looks like a lot of fun! Steve is also once again serving on the Executive Board of Local 695. Finally, this spring, Ariel Claire Nelson, my daughter, will graduate from Harvard Law, come back to California, take the Bar, and begin her clerkship for a federal judge in Santa Ana, not missing Boston winters one little bit. Well done, Ariel!
It’s been an incredible winter and spring for **Gavin Fernandes** CAS. He finished the second season of *Helix* for Sony/Syfy, mixed *The Dovekeepers* for CBS and the Quebec feature *The Journal of Aurelie Laflamme* for Vision 4. Looking forward to spending some R&R time in Nevada (NAB) and California in April before starting *Demolition*, with director Jean-Marc Vallée.

**Joseph Geisinger** CAS is finishing Season 10 of the one-hour crime drama series *Criminal Minds*, with Todd Bassman and Bill Shotland.

After a solid finish to 2014 with Season 2 of *Marvel’s Agents of S.H.I.E.L.D.*, **Kenn Fuller** CAS, Valeria Ghiran, and Ron Hairston Jr. on booms moved on to TNT’s *Agent X* at 20th Century Fox studios. Big thanks to executive producer Sharon Stone for insisting the show shoot in Los Angeles after the pilot was done in Vancouver. Thanks also to Mike Krikorian, Tom Payne, and Jay Golden for holding down the fort at AOS.

**Steven Grothe** CAS, along with Adam Blantz on boom and Greg Gardner as utility, just finished up Season 2 of *Brooklyn Nine-Nine*. I am then jumping onto a Fox pilot tentatively titled *The Brainy Bunch*, with Greg Gardner and Scott Solenz on boom. Right after that, I will be starting the first season of Judd Apatow’s new comedy *Love*, with Adam Blantz back on boom. The completion of that will take me right back into Season 3 of *Brooklyn Nine-Nine*.

Sony Pictures’ post facility continues to be very busy with feature and television productions. We are excited about the new talent who have joined our family: Re-recording mixer Kevin O’Connell, supervising sound editor Victor Ennis, sound designer and re-recording mixer Tony Lamberti, the Foley team of Gary Hecker, Rick Owens, and Nerses Gezalyan, and supervising sound editor Alexandra Fehrman. We are starting the year with the install of two S6 consoles into the Anthony Quinn Theatre and an upgrade to Foley Stage A while transitioning the facility into Pro Tools 12 at the end of April. In addition, we plan on installing Stage 11 with
the Atmos format for television projects. We hope this is a great year for everybody in the sound community.

**Tamas Csaba** CAS along with his boom operator Mate Gabor and the local Moroccan crew, Abderazak Amouzoune and Yassine Dihane, are working on *Tyrant* Season 2.

**Brett Grant-Grierson** CAS had the privilege to be on board of *Sons of Anarchy*’s final ride as the series came to an end. Along for that ride were boom operator Chris Diamond and utility Tanya Peel. It was a bittersweet finale … four seasons of challenging locations, soft-spoken dialogue, loud bikes, noisy cuts, and skimpy tight wardrobe—what’s next! Just so happens that *Justified* decided to have their final showdown which brought another fun series to an end. Thanks to all the colleagues and crew, Josh Bower and Tanya Peel. Brett now has started pilot season with *The Adversaries*, an ABC show that hopefully will stay in town.

**Philip Perkins** CAS mixed the series *That’s Good Science* (LinuxTV). He also mixed live multi-cam music video recordings for the band Best Coast and for The Great Wall Youth Orchestra. A feature doc Philip mixed, *Theory of Obscurity*, just opened to great acclaim @SXSW. He is currently mixing *Changing Seasons* for CAAM and PBS.

**Patrick Hanson** CAS is finishing up Season 6 of *The Vampire Diaries* in Atlanta along with Trevor Stott on boom and Benjamin Farthing doing utility.

**Dennis Sands** CAS finished up Season 1 of *UnReal* in November, a very challenging show that should turn a few heads. Currently, he is working on a spooky feature thriller called *The Boy*, being filmed on Vancouver Island. After two years in the wilderness, it’s great to be back in the saddle on the coast.

It’s been an exciting year (this year) for **Georgia Hilton** CAS. Lionsgate released my first internal feature film *Subconscious*. The project was filmed on a real WW II submarine, a battleship, and a destroyer. Besides being the writer/director, I also did the post-production editorial and visual effects, as well as assisting Charles Maynes (*U-571*, *Twister*) in the final re-recording at Monkeyland Post. Ken Wilkenson and Peter Morrison handled all the production audio for...
Subconscious. Moving on, we’ve been funded for our next feature, *Attack on Ashville*, a present-day thriller with Sherman tanks and an M1A1. In the meantime, we edited and delivered a number of corporate projects, and Internet projects as well as completing post on yet another feature film *Asockalypse*. Additionally, we’ve started post production on 150 Internet episodes for the Moving Picture Institute.

**Frank Morrone** CAS and Eric Apps are mixing *The Strain* for Guillermo del Torro at Technicolor.

**Larry Benjamin** CAS and Kevin Valentine are mixing Season 6 of *The Good Wife* at both Smart Post Sound and Post Haste Sound and Season 10 of *Bones* at Smart Post Sound and Lotus Post. They wrapped *Better Call Saul*, which mixed at Smart Post. Larry just completed mixing the IMAX film *Living in the Age of Airplanes* which opened April 10.

**Richard Lightstone** CAS returns to Season 2 of Disney XD’s *Kirby Buckets*, along with boom operators Jeff Norton and Sara Evans, finishing at the end of October.

**Stacy Hill** CAS says thank you and goodbye with heavy heart to *Key and Peele* for four wonderfully funny seasons. And thanks to Tim Hays CAS for covering the second half of the finale season. Currently, Stacy is having fun on the third season of VH-1’s narrative series *Hit the Floor*. Big thanks to Buck Robinson CAS for doing a wonderful mix on the second season that helped bring a third. At season wrap, Stacy heads over to USA Network for second seasons of *Playing House*, followed by, with fingers crossed, the second season of ABC’s *Fresh Off the Boat*. The wife and daughter have been happy since everything has been here in Los Angeles.

**Steve Weiss** CAS is wrapping a hilarious first season of *Angie Tribeca* for Turner. After that, the team of Steve, Vince Shelley on boom, and Dennis Carlin handling utility chores returns for Season 4 of *Major Crimes*.

**Allen Williams** CAS (Associate) has been booming for sound mixer Aron Siegel CAS on MTV’s *Finding Carter* Season 2 since January. Every 4–8 weeks, he spends a weekend teaching sound classes to members of IATSE Local 479 in Atlanta, GA. Following in the footsteps and with the guidance of Whit Norris CAS, he’s helped take classroom instruction and mentoring to a new level in Georgia. The education department of IATSE Local 479 was formed in spring 2014 and has been devoted to offering nonstop classes to Local 479 members since.

**Karol Urban** CAS is finishing the last few mixes for Season 11 of *Grey’s Anatomy* and enjoying dialogue editorial for both *Scandal* and *How to Get Away with Murder*. Additionally, she is mixing three film shorts, *Prick, Not Right Now*, and *Yvonne*. And is currently starting on predubs for a feature dark suspense thriller *Director’s Cut*. She also completed a nonprofit piece to raise money to educate children about abuse and abduction for the National Center for Missing and Exploited Children.

**Devendra Cleary** CAS is currently mixing Season 2 of *Murder in the First* for TNT, with Billy King booming and Veronica Kahn doing utility. We’re on Stage 8 and 22 at Fox Studios as well as some San Francisco location shoots. Thanks to Brett Grant-Grierson CAS, Brian Robinson, and Scott Kinzey for their help on the double-ups we’ve had so far. Here’s to a happy and busy spring!
Jeff Williams manning the Fisher boom on the set of Chicago P.D.

Christian T. Cooke, CAS, Leslie Greif, and Brad Zoern, CAS working on Texas Rising, directed by Roland Joffé and produced by Leslie Greif for the History Channel.

Andy Wiskes, CAS volunteering by doing pole work restoring an 800-foot, four-wire receiving antenna at the Maritime Radio Historical Society in Marin County at the Point Reyes National Seashore. KPH is the oldest operating radio station on the West Coast. No one has attempted this kind of work in more than 40 years. There are no manuals. Fun working on a pole, you ought to try it sometime.

Mark Ulano, CAS staying cool at 11,000 feet.

Tamas Csaba, CAS sends his regards along with his boom operator Mate Gabor and the local Moroccan crew, Abderazak Amouzoune and Yassine Dichane, from Season 2 of Tyrant.

Gerald Beg, CAS with George Lopez on the pilot for Are You George Lopez?

Mixer Aron Siegel, CAS, boom op Allen Williams, CAS Associate, and utility Chris Mills process trailer work on MTV’s Finding Carter.
When your reputation and work flow depend upon it

cedarusa@cedaraudio.com
www.cedaraudio.com