"A LIGHTNING CINEMATIC RIVETING AND BREATHELESSLY EXCITING"
BOLT OF PURE C ENERGY.

EXCITING FROM BEGINNING TO END.”

Scott Mendelson | FORBES

for your consideration
best sound mixing
Lisa Pinero
Production Sound Mixer

Ian Tapp CAS
Niv Adiri CAS
Re-Recording Mixers

best sound editing
Glenn Freemantle
Sound Designer/Supervising Sound Editor

steve jobs
“BY FAR, THE BEST MOVIE THIS YEAR.”

“The movie was shot in sound bites and segments, but somehow all of the pieces fit seamlessly and with blunt impact.”
NEW YORK OBSERVER, Rex Reed

“The uniform excellence of the performances is a tribute to Tom McCarthy. His film is also a tribute to the enduring value of strong narrative storytelling, executed elegantly. This is the year's best movie so far.”
WALL STREET JOURNAL, Joe Morgenstern

BEST PICTURE
PRODUCED BY
Michael Sugar, p.g.a. & Steve Golin, p.g.a.
Nicole Rocklin, p.g.a. | Blye Pagon Faust, p.g.a.

BEST SOUND MIXING
Glen Gauthier

BEST SOUND EDITING
Paul Hsu

FOR YOUR CONSIDERATION IN ALL CATEGORIES
Guild members please visit www.OpenRoadFilms.com/awards for up to date screening information.
FEATURES

Career Achievement Award .................................... 25
Doc Kane to be honored

The Sound for Film Event ..................................... 26
The Art of Sound Design: Music, Effects and Dialog in an Immersive World

Immersive Tech .................................................. 44
Triple-threat mixers

Picnic Fun .......................................................... 49
The event was a blast

Progress of ATSC 3.0 and AES ............................. 50
Recommendations for loudness

DEPARTMENTS

The President’s Letter ........................................... 6

From the Editors ................................................ 8

Technically Speaking ......................................... 10
iZotope RX5 Advanced

Meet the Mixer .................................................. 15
An interview with Tom Marks CAS

Food for Thought ............................................... 18
Balancing sociability: The passion project

Been There Done That ...................................... 52

In Remembrance .............................................. 57

The Lighter Side ............................................... 58

Cover: The Sound for Film Event
You can’t mistake the progress happening. CAS is so proud of our Dialog on Dialog panel at the Sound for Film event.

Tips and techniques were revealed from production through the edit and on to the final mix, with an emphasis on how they all strive to keep the production track intact and work with post to form the basis of any sound design.

It has been a terrific quarter for the CAS. We kicked things off with a very successful event held at Sony Studios. Together with Mix magazine, the MPSE, and Sony Studios, we partnered for our second annual mix event called The Art of Sound Design: Music, Effects and Dialog in an Immersive World. The CAS sponsored and moderated an expert panel on dialog called “From Set to Screen,” while our peer organization, the MPSE, sponsored and moderated an expert panel on sound effects titled “How Far Can You Go?” You will find excellent coverage of this event in this issue with additional coverage on Mix magazine’s website—just search “sound for film” for their November 6 article.

“Truth, honesty, courage, risk, inventiveness.” These were the types of words that keynote speaker Mark Mangini, a three-time Academy Award-nominated sound designer/re-recording mixer, used to describe what lies at the heart of film sound design, whether straight ahead or mind-meld inventive. The art of sound is “the art of storytelling,” he explained.

More than 400 attendees were treated to a series of master classes on immersive sound by Dolby, DTS, DSPATIAL, AID, and Auro Technologies, to go with expert panels on music, dialog, effects, and mixing. And in the hallways and mixing stages at Sony, leading manufacturers and organizations in film sound showcased their technologies and talents.

A large number of the attendees were from our membership, clearly taking advantage of the 50% discount (meal included) given to CAS members.

Additionally, we held our annual CAS picnic at Elysian Park. This informal event aimed at bringing our members closer together, provided food, games, and prizes to more than 100 members and friends.

Next up, of course, is our annual awards program, coming in February, with Career Achievement Award recipient Doc Kane. Mark your calendars for February 20 and purchase your tickets early as this is always a sell-out event.

Hope to see you there!

Mark Ulano CAS
President of the Cinema Audio Society
“A SOBER, RIVETING, GRIMLY BEAUTIFUL FILM THAT PULLS YOU DEEPLY INTO ITS WORLD.”

SCOTT FOUNDAS, VARIETY

FOR YOUR CONSIDERATION

BLACK MASS

BEST SOUND EDITING
MARK MANGINI
BYRON WILSON

BEST SOUND MIXING
(SOUND MIXER)
TOM WILLIAMS
(RE-RECORDING MIXERS)
MARK MANGINI RON BARTLETT
CHRIS JENKINS

WWW.WARNERBROS2015.COM
Welcome to the fall Quarterly, CAS members. In this issue, we’re proud to announce this year’s Career Achievement Award recipient, ADR mixer Doc Kane! Passing along some updates and insights on how the ATSC and AES are addressing loudness levels for streaming and network file playback, Ed Greene (a past Career Achievement Award recipient himself), provides a follow-up to his article “Confessions of a Sound Junkie …” from the summer 2015 CAS Quarterly. David Bondelevitch and Karol Urban fill us in on “The Art of Sound Design: Music, Effects and Dialog in an Immersive World” event that was co-sponsored by Mix magazine, the CAS, and the MPSE and took place in September. Karol Urban continues the talk on immersive audio and discusses how the lines are blurring even more between specific sound editorial and mixing duties as the prominence of immersive audio increases in her article “Immersive Tech and Sonic Triple Threats.” April Tucker interviews mixer Tom Marks in this issue’s “Meet the Mixer” column while “Technically Speaking” column writer G. John Garrett takes the latest update of iZotope’s RX software for a test drive. Devendra Cleary shares his opinions and observations on the importance of being social on set in a follow-up to his “Food for Thought” column from the summer 2013 CAS Quarterly. And, while it took place during the warmer summer days, Karol also recaps this year’s annual CAS picnic. As always, you can read about the happenings of your fellow members in the “Been There Done That” and “The Lighter Side” sections. Finally, we remember esteemed re-recording mixer and industry pillar, Bob Minkler, who passed on in October.

The Quarterly is produced as a service to our members on a voluntary basis. We greatly appreciate, and want your feedback and suggestions—so send them in! Email us at CASQuarterly@CinemaAudioSociety.org. Remember, our sponsors are professionals like you who understand the business and the needs of our industry. We encourage your commitment to them.
"... THERE’S NO SCORE TO HELP STEER OUR EMOTIONAL RESPONSE.

INSTEAD, THE PURSUIT PLAYS OUT TO THE MUSIC
OF THE CITY ITSELF — A SPLITTERING CAR ENGINE HERE,
A SNATCH OF FIDDLE PRACTICE THERE.”

TELEGRAPH, Robbie Collin

FOR YOUR CONSIDERATION

OUTSTANDING ACHIEVEMENT IN SOUND MIXING — MOTION PICTURES

PRODUCTION SOUND MIXER DREW KUNIN

RE-RECORDING MIXERS ANDY NELSON | GARY RYDSTROM

BRIDGE OF SPIES

For our screening schedule visit us at DreamWorksPicturesAwards.com

©2015 DreamWorks II Distribution Co., LLC and Twentieth Century Fox Film Corporation
As promised, the folks at iZotope have been hard at work and RX5 Advanced is the latest addition to their arsenal of audio repair tools.

Here’s a brief overview.

The User Interface looks familiar, but there are a couple of changes and additions. The tool order is slightly different, and there are two new buttons, Instant Process and a drop-down menu button. The default process is “Attenuate.” Click on the Instant Process button to turn it on, select the process you want from the right-hand drop-down menu, select the area you want to process, and off it goes.

Along the right-hand side, there are some additions:

First, the Module Chain button. This allows the user to store and recall frequently used processes in a handy group of customizable presets. This alone makes RX5 Advanced worth the price of admission to me. Most of my post work involves dialogue cleanup or music mixing, and being able to quickly apply similar or identical processes to take after take is a huge convenience. You can insert, remove, edit, reorder, and bypass modules—then save the whole thing as a preset. As Frank Zappa said, “That’s right, you heard right.”

The next difference is a De-plosive module. I made a test recording, jeopardizing my Schoeps CMIT5 in the process, and the module works very well. Even with the most severe bottoming-out, I could take nearly all of the problem out in a couple of passes. Remember, I was really hammering it. Moderate plosives from lavalières and stand-mounted mics are a quick fix. This is going to change dialogue editing for sure. How you can take a longer lunch while convincing management you’re still slaving away at plosives is up to you.
“THE PERFORMANCES ARE MATCHED BY FIRST-RATE WORK FROM THE CREATIVE TEAM BEHIND THE CAMERA.”
WENDY IDE, THE TIMES

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE
BEST SOUND EDITING MATT SKELDING, Supervising Sound Editor
BEST SOUND MIXING MIKE PRESTWOOD SMITH, Re-Recording Mixer,
GILBERT LAKE, Re-Recording Mixer,
MARTIN BERESFORD AMPS, Production Sound Mixer

“IMPECCABLY MADE. BEAUTIFUL.”
CHRI S NASHAWATY, ENTERTAINMENT WEEKLY

“A CINEMATIC LANDMARK.”
PETER DEBRUGE, VARIETY

THE DANISH GIRL
WITH LOVE COMES THE COURAGE TO BE YOURSELF

For more on this film, go to www.FocusGuilds2015.com
Next: Corrective EQ. This is an improvement over the parametric EQ in RX4 and earlier versions. Now, there are six bands of parametric EQ plus high- and low-pass filters and shelving for every band. The interface is great looking, too.

The Leveler looks to have been revamped, with optimization for dialogue or music—with controls like “target level,” “breath control,” and “Ess reduction” (yes, a De-esser), included.

The Ambient Match module has some new presets, replacing the three noise profiles in RX4 with “Brown Noise,” “Airplane,” “Calm City,” “Heavy City,” “Backyard Forest,” and “Indoor.”

Batch Processing moves to the WINDOW menu, from the FILE menu in prior versions.

There’s a Signal Generator module in RX5, also. It will make sine, triangle, sawtooth, and square waves. You can set it up to slide from one frequency to another over a set time period, fade, and modulate by X% at any audible frequency rate. You can mix it with the current selection, replace the selection, or insert at any point in the waveform. There are also several flavors of white, pink, and brown noise generators, too.

I think it’s safe to say that the drive to make a better product is behind some of the improvements—and customer input has helped to shape that. Shh … I think someone is listening!
WE’VE GOT SOMETHING TO SAY

“THERE ARE MOMENTS when the music is so thrilling and fierce, it’s enough to give you goose bumps.”

— Chris Nashawaty, Entertainment Weekly

FOR YOUR CONSIDERATION

BEST SOUND MIXING
WILLIE BURTON
PRODUCTION SOUND MIXER
JON TAYLOR
FRANK A. MONTAÑO
RE-RECORDING MIXERS

BEST SOUND EDITING
MARK P. STOECKINGER
GREG HEDGEPATH
SUPERVISING SOUND EDITORS
FOR YOUR CONSIDERATION

THE REVENANT

BEST SOUND MIXING
Production Sound Mixers
CHRIS DUSTERDIEK
JOSE ANTONIO GARCIA
Re-Recording Mixers
JON TAYLOR
FRANK A. MONTANO
RANDY THOM

BEST SOUND EDITING
Supervising Sound Editing and Design
MARTIN HERNANDEZ
RANDY THOM
LON BENDER

20TH CENTURY FOX
Tom Marks CAS
Interviewed by April Tucker CAS

What’s your current position?
I’m a freelance re-recording mixer and work a lot at Warner Bros.

Where else have you worked?
At most of the post facilities around town and some of the music studios. I also consult and test for several software/hardware companies and studios.

Where did you grow up, and how did you get into audio?
I grew up in a small town in Illinois near St. Louis. There was always something with music going on in my family. Someone playing a record, listening to the radio, singing, or playing the guitar. When I was pretty young, I got a four-track and an audio mixer and recorded music with friends. We even started doing video, too.

When I was 15, I started working at a local TV station doing camera for the evening news. Over time, I got a lot of opportunities to mix sound, run master control, edit picture, and be the floor manager during the newscast. I also learned a lot about the engineering side of things.

Working in live productions was the best training I could ask for. You had to be prepared, organized, and have backup plans to go to immediately if there was an issue.

How does that compare to a film mix?
Live TV was probably the most intense stuff I’ve ever done. With post, if something needs adjusted, you just stop, rewind, and make the change on the next pass. When you’re live on air, if you mess up, there are a lot of people who see it!

Where’d you go next?
As much as I loved working in live TV news, I wanted to go to college and continue my education. I decided on ITT Tech in Evansville, Indiana, and studied electronic engineering. After graduating, I moved to Florida and ended up attending Full Sail on a friend’s recommendation. It was a great way for me to learn about digital audio, consoles, and Pro Tools. In my off time, I worked with some local bands in the studio and doing live gigs along with mixing live sound at a church. Once I graduated, I moved from Orlando to Los Angeles.

Did you know anyone?
No one but my two roommates who I had just met through the school.

How did you get started in post in LA?
Moving to a new market and wanting to get into areas of sound I hadn’t worked in, I was totally fine starting as an intern or runner. I ended up interning at a few post & music studios, and did live sound on the side where I met some people in post. Through them, I worked at a Foley facility and got a job at an audio post house where I mixed television, recorded voice-over, and got introduced to a talented woman who would become my wife, Jeannie.

What do you think was different about getting into the post industry when you did (early 2000s)?
The music industry had been in decline, and post was just starting to be affected. At the same time, there seemed to be more independent films being made, which offered a lot of opportunities. On the technology side, Pro Tools was growing quickly as a mixing and editing platform. So, as budgets and crews started shrinking, you had to learn all aspects of the business—and be good at them.

How was it an advantage to start out when you did?
I really got my chops up as far as being able to mix many different types of material at various budget levels and schedules. I also had to be able to make some editorial changes on the stage. I think by having those experiences, transitioning to today’s environment was much easier (with so many different formats and different ways content is shared).
What would you say is your focus?
My focus is mixing, which could be a film, TV show, trailer, video game, virtual reality, or music.

What kind of consulting work do you do?
It can be anything from a one-day site visit at the studio to putting a new room together. I help with mixing workflows, plug-ins, setting up systems, acoustics, and ergonomic issues. I feel that I offer a unique perspective given my experiences with sound and technology.

What do you do for software/hardware companies?
I have different involvements with each company. Sometimes it’s testing a product in alpha or beta stages. Other times, it’s getting involved at the very beginning where you’re helping in the design. A lot of the feedback I give is about making a product better for how mixers and editors will use it, while improving workflow and sound quality.

How do you balance testing when you’re mixing?
I’m really particular about working on a stable system when I’m on the client’s time. If a piece of software or a plug-in is ready for prime time, I’ll try it on a show. Otherwise, I’m testing on my own time in my mix room.

Would you say there are advantages to knowing the technology side?
Absolutely! There are so many variables in a Pro Tools setup today (type of computer, operating system & plug-in versions, interfaces, multiple systems linked via satellite, and video codecs). It’s not easy to get all of them working together. Even if you do, one thing can mess it all up.

Secondly, there’s so much going on inside a Pro Tools session (hundreds of tracks, thousands of clips with edits, complex automation & routing, VCAs, and reverbs). It’s easy to make a mistake and lose a lot of work.

I encourage people to ask questions and keep learning. The more you know about the tools you’re using, the better off you’ll be.

What are your top three favorite plug-ins?
MDW EQ, iZotope RX5, and Exponential Audio R2 Surround.

Your favorite piece of outboard gear?
Cedar DNS.

If you didn’t work in audio, what do you think you’d be doing?
Something near a beach.

What are your hobbies/interests outside of work?
Family, dogs, traveling, architecture.

What’s your favorite movie genre to watch or work on?
I love movies that take you on an adventure. •

Yoda and Wookie
“A REMARKABLY INVENTIVE COMBINATION OF SCHULZ’S ORIGINAL PEN AND INK WITH 3-D CGI, ‘THE PEANUTS MOVIE’ IS A DELIGHTFUL REIMAGINING OF SNOOPY’S WILD ADVENTURES AND CHARLIE BROWN’S ANGST AIMED AT INTRODUCING THE GANG TO A WHOLE NEW GENERATION.”

Jake Tapper, CNN
Balancing Sociability

PART 2 “THE PASSION PROJECT”

I wrote part 1, titled “Balancing Sociability” for the summer 2013 CAS Quarterly. It was so brief that I feel like I didn’t quite cover the topic as extensively as it deserves. (Editor’s note: visit www.CinemaAudioSociety.org to read through the Quarterly archives). That summer, I was influenced by the rants posted on various production sound-related Internet forums and inspired by positive social interactions that I was either involved in or privy to. I wanted to address what I believed were some misguided mentalities regarding how professional sound technicians and artists approach our artistic collaborators—both during and outside of a production. In rereading the article recently, I feel I didn’t adequately address what I feel to be an extremely strained balance that is increasingly difficult to strike by the vast majority of people in any professional field. Recently working with Tanya Peel, a veteran sound technician, and witnessing her journey in becoming a producer, an interesting internal discussion sparked my mind about the concept of “The Passion Project.” Therefore, I would like to broach the subject again with a focus on “The Passion Project” as a training exercise for sociable balance.

THE IMPORTANCE OF BALANCE:
SOCIAL BUTTERFLY VERSUS TECH TWEAKER

Being highly skilled in a technical position is expected. Being social, gracious, polite, and easy to get along with is extremely beneficial. Like many political ideologies, some tend to think it’s only one or the other. “Pick a side,” they say. The pervasive assumption is that if someone is sociable and charming, they must be making up for a lack of technical abilities. And if someone is able to recite user manuals by memory, then they must be a sociably inept hermit, right? But these aspects of personality and mindfulness do not have to be mutually exclusive. As I discussed in part 1, both aspects are necessary for a well-rounded crew member. However, which one actually makes you more competent for the job you’re doing in production sound?

This is something that I don’t always do, but, I am going to argue a hard-line position and say that the sociability camp wins every time. Now, you’re thinking, “I’ve seen production sound teams run by socially charming people who have no idea how to manipulate the technology, aren’t skilled craftspeople, but sure know how to carry on a hilarious conversation at craft service until, suddenly, they hear the 1st AD yell, ‘On a bell!’ They frantically run back to their hodgepodge sound cart to barely roll sound in time.” This is not the sound person that I’m advocating for. But this type of reaction illustrates just how delicate the balance can be. I’m expressing my opinion that, within this balance of two strengths, the sociability strength will win in the long haul.

PASSION PROJECTS:
DRAWING A SELECTIVE LINE

When you think about them conceptually, passion projects really are a wonderful thing. A small group of creative people get together to develop, produce, and share a story with the world that they believe in. When you chat about the reality of passion projects, often you’re left wondering whether they are a product of good or a device of evil. Indeed, they are subject to the scrutiny of this “universal balance” I speak of.

I have observed that, when professionals are asked to get involved in a passion project, there are three primary schools of thought:

Camp 1: “Who do these producers think they are asking people to work for this amount of money?!! I need to educate them that this is unacceptable!”

Camp 2: “I’m just going to politely say ‘No.’”

Camp 3: “I want to help them. They have done some favors for me in the past.

Tanya Peel, sound utility and producer

by Devendra Cleary CAS

18  F A L L  2 0 1 5  C A S  Q U A R T E R L Y
I don’t care about the money and I feel like they will appreciate me donating my time to their passion project.”

This is a very contentious three-way divide where most of us could exist in any of the three camps—depending on who the passion project is for and how we were approached. So, where do you draw the line? Consistent with the theme of this article, it is a balance.

How do we happily achieve that balance and effectively communicate our feelings on the matter? My personal suggestion is to refrain from gloating about it, refrain from lording your generosity over anyone, but just know that, without you providing your labor and equipment, the project would be in a pretty tough spot. A passion project that loses its previously arranged and equally generous sound mixer will find themselves in a serious pickle as it suddenly becomes very apparent what unique and valuable services we provide as sound professionals.

Good producers know when they have a precious, skilled resource provider at their call and how to not abuse them. They don’t want to spend their Tuesday night piecing together a sound kit—even a very simple one. We know there is no Guitar Center solution to the tools and talent that we provide. But, that’s not to say that we should hold our precious knowledge and resources hostage. The inherent value in providing these precious resources to a worthy recipient is very apparent. If they are a professional producer, they understand what you provide for them—even if they don’t know the details of the web you weave. You are the guy or gal that provides a professional sound result quickly, with a smile on your face.

But why are passion projects relevant in a discussion about sociability? In my experience, any low-budget job can be both the result of, or the reason for, sociability. What I mean to say is that these projects can be considered training grounds where you improve and expand upon your skills of tactful conversation, social engagement, and positive demeanor, or they can be something you’re asked to be involved in because you naturally encompass these traits and therefore, have a reputation for being a positive and pleasant force on set, which can be quite the asset on a “passionate” set.

Consider this: You’re social and you’re skilled at your job in production sound. You work on well-paying projects and when you have downtime, you happily help a producer friend on their low-budget passion project during your hiatus without dismay of any sort. In fact, it was kind of fun. You helped make a charming short film or Web series on
a Saturday and Sunday and you’re proud of the work done. You also shared an intense camaraderie between filmmaker friends. Heck, they even fed you well!

Who on the crew might’ve considered doing the same? Perhaps their line producer? What if the way they discovered these positive things about you was during a passion project that they were also helping their friend with? Suddenly, this weekend short film has turned from helping a friend into an opportunity you hoped for.

Of course, this can also be a situation where a sound mixer can endlessly chase their tail. Taking every short film that is pitched to you to insinuate potential long-term opportunity still has potential to lead nowhere. Continuing the feeling of being under appreciated, run ragged, with no fiscal or professional gains, which all feeds into the first camp of “Unacceptable!” So then, where do you draw the line?

My solution to this conundrum: Only accept the situations where you anticipate being appreciated, not being abused and where you genuinely trust the producer. Know that they do not base their business model on the generosity of yourself and everyone else on the crew.

I suppose I have been inadvertently analyzing the passion project mantra for many years. While it can be very advantageous for up-and-coming technicians, it can also be a very bitter pill to swallow. Observe the balance and see where it can reveal itself—as earnest passion filmmaking or an abusive, self-absorbed mess. I don’t use the word “hack-a-thon” often, but it is a perfect description of the type of passion project to avoid. Trust your friends and know your self-worth.

NETWORKING

Occasionally, I get a text message from one of the greats in my craft, boom operator extraordinaire Tim Salmon, just to check in. We catch up, share a joke, and smile about how lucky we are to be doing what we do. Is he networking? He never asks for work or complains when it’s slow. He just wants to know how I’m doing. Does he do this with other people in our business? Sure. Do I think he’s actually just looking for work? No. I genuinely believe he’s interested in what I’m up to and cares about his colleagues who are also
FOR YOUR CONSIDERATION

JOY

BEST SOUND MIXING
PRODUCTION SOUND MIXER
JOSÉ ANTONIO GARCÍA
RE-RECORDING MIXERS
JOHN ROSS
MYRON NETTINGA

BEST SOUND EDITING
SUPERVISING SOUND EDITOR
JOHN ROSS
SOUND DESIGN BY
JASON KING

©2015 TWENTIETH CENTURY FOX
FOR YOUR CONSIDERATION IN ALL CATEGORIES

The New York Times

“MR. POHLAD MAKES WITNESSING THE CREATION OF A RECORD AS EXCITING AS HEARING A CLASSIC SONG FOR THE FIRST TIME. Takes us deeper inside a musical mind than we might have thought possible.”

Rolling Stone

“MUSICALLY, THE FILM IS A MIRACLE, RIGHT AND RIVETING IN EVERY THRILLING DETAIL.”

OUTSTANDING SOUND MIXING MOTION PICTURE - LIVE ACTION
Production Sound Mixer
EDWARD TISE
Re-recording Mixers
CHRIS JENKINS | EUGENE GEARTY

BEST SOUND EDITING
Supervising Sound Editor/Music Editor
NICHOLAS RENBECK

love & mercy

www.roadsideawards.com
© 2015 MALIBU ROAD, LLC. ALL RIGHTS RESERVED. © 2015 ROADSIDE ATTRACTIONS, LLC. ALL RIGHTS RESERVED.
his friends. Do we all end up hiring or recommending Tim soon after because he was fresh in our minds? Absolutely. He’s an amazing talent and a joy to be around, so it’s easy to do both of these things.

Networking among production sound people has become even easier since I wrote part 1 of this column. It seems like there is always a social event right around the corner. If you’re out of town for one, chances are, another will reveal itself shortly. Even if production sound people don’t always share the same positions on technique, gear, or personality, there should be at least an open communication with the exchange of ideas between us. I like when we can freely chat about our acquisition techniques, gear choices, and happily communicate and learn from each other.

Chris Howland CAS has really taken on the task of encouraging social consciousness within our production sound community. He organizes social events, is active in our labor union, and is always a positive voice in our ever-changing times. I call him the “Ambassador to New Soundies.” Why is what he does so important? Because he reinforces inclusiveness in our craft. Still, even inclusiveness requires balance of scrutiny. Agamemnon Andrianos CAS mentioned that as he mentors, he doesn’t accept everyone who desires to become a protégé. He takes on the individuals who posses “the fire” in their eyes. An inclusive attitude with prestigious expectations.

Networking is also important to think about and analyze and it also isn’t going away and is nothing new to the gig. Part 1 stressed that if you’re networking, you may be doing it wrong. A finer point to this statement is: If you’re intentionally doing it, you may be barking up the wrong tree. It’s important to understand that genuine connections are more likely between people who aren’t being deliberate in gaining something from their exchanges. It’s a challenge and a journey to find that balance.
FOR YOUR CONSIDERATION

“THIS THING’S NOT JUST GOOD. IT’S TEAR-THE-ROOF-OFF GOOD.”

Stephen Rebello, PLAYBOY

“THE MOVIE CONNECTS ON A VISCERAL LEVEL.”

Ty Burr, The Boston Globe

BEST SOUND EDITING
Supervising Sound Editors
Scott Hecker
Mark Mangini
David White

BEST SOUND MIXING
Production Sound Mixer
Ben Osmo
Re-Recording Mixers
Chris Jenkins
Gregg Rudloff

WARNER BROS.
MAD MAX: FURY ROAD
FYC SOUND
CINEMA AUDIO SOCIETY
11/23/15
MMFR_CAS_1123_V2
8.375" x 10.875"
8.625" x 11.125"
7.875" x 10.375"
N/A
11.13.15
DS
CAS President Mark Ulano announced that the organization will honor multiple CAS and Oscar® nominee ADR mixer Doc Kane, with the Cinema Audio Society’s highest accolade, the CAS Career Achievement Award. It will be presented at the 52nd CAS Awards on February 20, 2016, in the Crystal Ballroom of the historic Millennium-Biltmore Hotel in Los Angeles.

“It is a pleasure and a privilege to announce that the CAS Board of Directors has chosen Doc Kane as this year’s Cinema Audio Society Career Achievement honoree,” said Ulano. “Doc is one of the greats, with hundreds of projects to his credit. He is an icon in the world of ADR mixing and motion picture sound—a great artist and person. We are delighted to recognize him for his contributions to the craft and for the scope of his career.”

Doc Kane has been a sound mixer at the Walt Disney Studios for more than 28 years. He has been responsible for the original dialogue recordings of many Disney-animated motion pictures including *Beauty and the Beast*, *Aladdin*, *The Lion King*, *Wreck-It Ralph*, and *Frozen*. Doc has also been responsible for the original dialogue recordings of all Pixar Animation Studios feature films from *Toy Story* to next summer’s release of *Finding Dory*.

Along with the original dialogue recordings for animation, Doc is also an ADR mixer for feature films and television shows. He has credits on more than 350 motion pictures. He has been nominated four times for an Academy Award® for his work on *Ratatouille*, *The Incredibles*, *Aladdin*, and *Beauty and the Beast*. He received a Golden Reel Award for *The Iron Giant* and has been nominated for six CAS Awards.

As the 34th recipient of the Cinema Audio Society’s highest honor, Kane joins an illustrious group of past honorees that includes Don Rogers, Walter Murch, Les Fresholtz, Tomlinson Holman, Richard Portman, Jim Webb, Charles Wilborn, Gary Rydstrom, Willie Burton, Mike Minkler, Ed Greene, Dennis Sands, Randy Thom, Jeffrey S. Wexler, Scott Millan, Chris Newman, Andy Nelson, and David Macmillan.

Some of the many films Doc has contributed his talents on:

*Fight Club* (1999)  
*The Shawshank Redemption* (1994)  
*Gone Girl* (2014)
The Sound for Film Event
The Art of Sound Design:
Music, Effects and Dialog in an Immersive World

by David Bondelevitch CAS MPSE and Karol Urban CAS MPSE

Introduction

by Karol Urban

The second Sound for Film event by the host sponsor, Sony, at Sony Studios in Culver City, took place on September 26, 2015. With a full day of featured seminars, a Master Class Series on new technologies, a keynote address, and a myriad of networking opportunities, the event was a huge success. The Motion Picture Sound Editors (MPSE) and Cinema Audio Society (CAS) co-sponsored event was an exemplary knowledge-sharing exchange that embodied the core values of our organizations. Here’s a rundown of the day’s events.

The Keynote Speech

by David Bondelevitch

Sound designer Mark Mangini opened the day to a packed house on the Cary Grant Dubbing Stage at Sony Studios on Saturday, September 26. Mark is a sound designer whose talents have been rewarded with three Oscar nominations for *The Fifth Element*, *Aladdin*, and *Star Trek IV: The Voyage Home*. This is the second year that *Mix* magazine and Sony have hosted a conference on immersive sound. Mangini took the time to thank Tom Kenny of *Mix* magazine and Tom McCarthy of Sony for their “deep, abiding love of sound.”

Mangini decreed that the day would be spent celebrating the art of sound, and that there would be “no discussion of plug-ins” during his keynote, referring to sound designers as “artists,” and recognizing that “what we all do” is creative and that we should stress art over technique. Mangini admitted that, while part of our job is to create “sonic verisimilitude” and to “immerse” the audience, there are two ways to do that: Physically—the reality of the sounds the audience hears—and Emotionally—that which engages the audience into the story and characters.
Mangini used a popular metaphor to explain this theory. If you go on a date, you see the reality of the moment, but as you become interested in your potential partner, reality slowly disappears and “you are immersed; emotion takes over. We invest in a film because of the emotional content of the story.”

Echoing sentiments stated by Randy Thom CAS in his 2014 keynote address, Mangini says that sound can work on an emotional platform if you know where to place it.

**GROUNDHOG DAY**

Throughout the lecture, Mangini used simple slides with short phrases on them. “GROUNDHOG DAY” is the title given to his repeated and frustrating experiences with test screenings and his inability to give story and narrative-driven feedback to directors. He did not feel he was making valuable contributions to the film when his comments were reduced to the technical aspects of sound, such as “we need to ADR the beach scene.”

**BE IN THE CONVERSATION**

Instead, he recommends learning how to emotionally analyze a film’s strengths and weaknesses. “Understand the language of film. Sound design is storytelling,” he said, as BE IN THE CONVERSATION filled the screen.

**HOW VS. WHY**

You cannot do the “how” if you do not know the “why.” Stories need to be broken down into dramatic arcs. A slide showed a slightly modified favorite *Far Side* cartoon, with a man speaking to his dog. “What we Say to *Directors*: Sample rates, kilohertz, divergence, polar patterns,” versus “What they Hear: I make your story scary … blah blah blah blah blah …”

Mangini further recounted his frustration at the lack of respect and appreciation filmmakers have for sound, noting by way of example, his distaste for being known as “The Sound Guy,” yet the director of photography is not “The Image Guy.”

Mangini related a story from his experience on the 2009 film *Star Trek*, directed by J.J. Abrams. Mangini was challenged to create a new sound design for a sequence in which Spock engages in a mind meld with Kirk to explain how he came into the alternate timeline. Abrams was not happy with the existing sound, and to Mangini, it was clear that the sounds were not the problem, the design of the sequence was. “It played like a trailer in the middle of the movie.

“,“Let the narrative guide the sound choices.” Mangini suggested, among other things, dropping the musical score, along with dropping about half of the voice-over, which was very expository. This left room for narrative aspects of the sound design to make a statement. The director was so happy with the result that Mangini and his collaborator, Mark Binder, were given a special credit: “Mind Meld Soundscapes By.”

**RISK TAKING and MITIGATED SPEECH**

These are the next two slides, and they are clearly related. Citing author Malcolm Gladwell’s work in *Outliers*, Mangini talked of the dangers of mitigated speech. In order for an artist to create, he or she must be free to experiment without fear of failure. Yet many artists are not comfortable speaking freely and candidly with their filmmakers. Mangini referred to this as “the Hollywood pandemic: fear of saying what you really think.” Two slides with quotes emphasize this paradox; Pauline Kael’s quote, “Hollywood is the only place where you can die of encouragement,” followed by a quote from Francis Ford Coppola, “Cinema without risk is like having no sex and expecting a baby.”
BEST SOUND MIXING
STUART WILSON
Sound Recordist
SCOTT MILLAN
Re-recording Mixer
GREGG RUDLOFF
Re-recording Mixer

BEST SOUND EDITING
PER HALLBERG
Supervising Sound Editor
KAREN BAKER LANDERS
Supervising Sound Editor
PETER STAUBLI
Sound Designer
ANN SCIBELLI
Sound Designer
CHRISTOPHER ASSELLS
Sound Designer

BEST ORIGINAL SCORE
THOMAS NEWMAN

BEST ORIGINAL SONG
“WRITING’S ON THE WALL”
Music & Lyrics by
SAM SMITH & JIMMY NAPES

FOR YOUR CONSIDERATION

SPECTRE

007

SonyPicturesAwards.com
This led to a discussion about his experience on the film *Mad Max: Fury Road*. Although the film had tested fairly well, director George Miller was not completely satisfied with the mix of the film, and requested that the studio allow them to remix the entire film. This was no small request; it meant 12 more weeks of post audio, a significant increase in the post-production budget to accomplish it, and perhaps most damaging of all, a delayed release date. Mangini hired Scott Hecker to co-supervise this phase of the project, and Chris Aud as sound designer to help achieve his vision of a more elaborate soundtrack.

Some of the changes were made after collaborating with the composer. Mangini regularly met with Tom Holkenborg (aka Junkie XL) to discuss the soundtrack of the film. “Too often, there is a lack of cooperation between the disciplines.” For his next film with Holkenborg, *Black Mass*, Mangini explained that Holkenborg gave him 37 gigs of samples that he intended to use as part of the score so that Mangini could make use of the same elements in sound design. Mangini called this process “Collaborative Sound Design.”

“It has often been said that ‘Sound is 50 percent of the picture’ (attributed to George Lucas). Upon previewing the film with nothing changed except for the re-imagined mix of *Mad Max: Fury Road*, the test scores went up eight points,” Mangini shared with the audience.

In an interview, George Miller shared his enthusiasm, stating, “*Mad Max* is a film where we see with our ears … I had no idea the enormous extent to which sound could help me tell the story … I have never experienced such a potent effect by the well-orchestrated use of sound.”

Mangini closed his keynote with a giant reminder to TELL STORIES!

---

**Immersive Sound Master Class Series and Sponsor Demos**

by Karol Urban

**DSPATIAL**

A Barcelona company presented the first immersive physical modeling mixer. Compatible with all the new immersive and non-immersive sound formats, the technology allows you to re-create realistic environments and move sources around space interpolating the effects of distance, motion, and environmental reflections as they relate to the listener.

**AUDIO INTERVISUAL DESIGN**

Hosted by Audio Intervisual Design, one of the leading system design and integration teams in the industry, concentrated on small room design for mix, design, and screening. Showcasing a few solutions compatible with the various immersive and standard formats.

**DTS**

Demonstrated a complete workflow using its royalty-free immersive audio solution that took the artist from creation to export of MDA immersive object-based mixes and files. They also unveiled their new custom-configured JLCooper AXOS panner, which allows seamless operation of the MDA Creator plug-in.
DOLBY
Showcased their Atmos technology and highlighted the company’s next generation of plans that take the immersive format to the broadcast world. They are currently leading the immersive sound theatrical movement domestically and have developed broadcast delivery workflows and home Atmos listening systems.

AURO TECHNOLOGIES AND BARCO
Finally, Auro Technologies and Barco presented their new AuroMax rendering engine. Barco is invested in the currently under development SMPTE single, open standard for immersive sound. AuroMax offers backward compatibility to legacy Auro Technologies and utilizes a standardized open bitstream format.

Additionally on stages throughout Sony stages, sponsors showed demos of their most recent technological advances to engrossed crowds. Avid proudly opened up the Anthony Quinn Theatre showcasing the largest S6 console in the world. Dolby displayed Atmos on Stage 7. DTS showed off its open MDA format including their DTS MDA Creator plug-in for Pro Tools HD 11 and 12 in the Burt Lancaster Theatre. In ADR 1, Meyer Sound displayed a near-field self-powered reference monitor specifically created for sound design called “Amie.” On Stage 17, JBL presented the 7 Series and M2 reference monitors that they are promoting as ideal for smaller Atmos mixing stages. And finally on Stage 6, Yamaha/Steinberg and Harrison announced a strategic partnership aimed at developing a whole new set of tools for post-production sound.

The Sound for Film Panels

Panel 1: Music: Composing, Editing and Mixing Beyond 5.1
Presented by Formosa Group
by David Rondelevitch

The first panel of the day began with renowned scoring mixer Dennis Sands CAS hosting a panel of experts who discussed the use of music in film and television. Among the participants were music editors Bill Abbott MPSE, Will Kaplan MPSE, Steven Saltzman MPSE, music mixer Joseph Magee CAS, and re-recording mixer Andy Koyama CAS.

Discussing the issues with immersive sound, there was agreement that the LFE channel was the hardest to deal with, as the levels vary so much from theatre to theatre. Moderator Dennis Sands is an early adopter of Atmos, upgrading his studio to the format last year, which created the only Atmos music scoring stage in Southern California. He delivers 7.1 stems with objects separate. Andy Koyama agreed that Atmos was his favorite format, as it has few limitations in panning discrete objects.

Joseph Magee added, “Make sure music is not taking up too much room. By taking elements out into the audience, that solves the problem.” Dennis Sands adds, “Keep it close to the screen, the speakers have the big cabinets and can impact the audience more.”

A common question about film music is how many split tracks should be delivered to the dub stage. The general consensus was that the more split tracks, the better for the mix. Magee pointed out that he often delivers music splits that are 220 tracks wide. As long as the stage is prepared for that number of tracks, contemporary technology allows for much wider tracks than previous generations ever delivered to the stage. A large part of this is that composers are moving toward recording the sections of the orchestra separately, giving complete control over every cue in a mix.

Asked what worked best about film music, Will Kaplan pointed out that the technology is not the issue. “We have melody,” he stated, reminding everyone what music is all about. He pointed out that he has been at screenings where the entire film was clearly four frames out of sync, but the music still did its job. He added another time-tested maxim for music mixing: “Soft when they talk, loud when they kiss.” Touching on the ideas presented in the keynote session earlier in the day, he reminded us that it is all about getting the right emotional response from the audience.

Responding to a question regarding the “Music versus Sound Effects” debate, Steven Saltzman added that he works with the sound designer closely whenever possible in order to avoid dub stage conflict. According to Bill Abbott, Danny Elfman works well with sound designers. Saltzman added, “When sound design has tonality to it—that’s where you get conflict, and the biggest conflicts happen on the dub stage.”

Music editors are a necessity on the stage as the voice of the music. Composers rarely go to the dub, and in many cases, the composers do not even go to final playback. Andy Koyama explained that composers show up to the dub stage “maybe 25 percent of the time” for final playback. This puts the editor under the gun. Bill Abbott explains, “I’ve got to be the guy to tell the truth,” adding, “decisions get put off to the dub stage too frequently.”

Part of the problem is the condensed post-production schedule that many shows are forced to work under. “There’s no time in transfer anymore,” Magee explains. This means that there is no time to stop and think about what you are doing. When you had to wait for a mag transfer of a music cue, decisions had to be made carefully before requesting the transfer. Now, decisions happen immediately simply because they can, and sometimes things are not thought completely through as a result.

Regarding the difficulties of the dub stage, Magee explains,
YOUTH

FOR YOUR CONSIDERATION

BEST SOUND MIXING  EMANUELE CECERE  SOUND MIXER
ALESSANDRO CHECCACCI  RE-RECORDING MIXER
BEST SOUND EDITING  SILVIA MORAES  SUPERVISING SOUND EDITOR

"'YOUTH' IS A SENSUOUS DRAMA THAT SOARS AS HIGH AS PAOLO SORRENTINO'S DANCE OF IMAGES AND SOUNDS. ITS EMOTIONAL, SUMPTUOUS RUSH IS MEANT TO OVERWHELM YOU, LIFT YOU UP, SHAKE YOU OUT OF THE EVERYDAY. IT SUCCEEDS WILDLY ON THAT FRONT."

Tim Grierson, Paste
“Be aware of the politics on the stage, listen to what everyone says, and try every suggestion that is possible.” He is positive about the way things are changing, stating, “The dub stage is turning into a collective, which I think is a cool change” in terms of accepting ideas from all of the crew members present.

Panel 2: A Dialog on Dialog: From Set to Screen
Presented by CAS

by Karol Urban

While all the panels were populated by a plethora of featured experts who are also members of our great society, the “A Dialog on Dialog: From Set to Screen” was specifically presented by the CAS. The panelists included Lee Orloff CAS, Teri Dorman, Marla McGuire, Steve Tibbo CAS, and Gary Bourgeois CAS. The panel was moderated by Jeff Wexler CAS.

While the discussion opened up by touching on the new tools available today, the conversation swiftly moved away from gear and technology and into what we can do as an artist to best engage the listener and augment and protect the actor’s performance. Both Teri and Marla warn against over processing. Lee and Teri recalled that, when working on the Pirates of the Caribbean, the sound of fog machines was present through all of the audio as it was used as a motion-simulating device for the visuals. While more noise reduction was possible, strategic sound design and moderate noise reduction was employed as any further reduction began to erode the actors’ performance. Marla warns that these tools can “suck the life out of the performance” when used non-judiciously.

There was also a clear, unified stand on how excellence can only be achieved through collaboration and technical consideration—starting on the set and following through to the dub stage. Lee and Steve expressed how they have requested additional boom ops or asked for equipment to be located slightly differently on set—thus saving precious dialog. Lee commented, “People say we’re doing [something on set] for the sound. But we’re not. We are doing it for the movie, for the audience. There’s so much we can do to be collaborative on set. We need to get away from ‘fix it in post.’”

Additionally, Gary expressed concern over a lack of openness from some editors who are unknowingly becoming married to a temp track—which could be greatly elaborated on and expanded. He states, “We can really knock your socks off … all I ask is that you just keep an open mind.”

There was also a clear consensus that we all have a responsibility as artists and craftspeople to speak up and express constructively how we can help elevate a project. Gary summarized, “Your value will be appreciated more if you diplomatically have an opinion.”
FOR YOUR CONSIDERATION
IN ALL CATEGORIES INCLUDING

THE HATEFUL EIGHT
THE 8TH FILM BY
QUENTIN TARANTINO

BEST SOUND EDITING
WYLIE STATMAN

BEST SOUND MIXING
MICHAEL MINKLER, CHRIS MINKLER, MARK ULANO
FOR YOUR CONSIDERATION

BEST SOUND MIXING
Production Sound Mixer
MAC RUTH
Re-recording Mixers
PAUL MASSEY
MARK TAYLOR

BEST SOUND EDITING
Supervising Sound Editor/Sound Designer
OLIVER TARNEY

"The science on screen seems as persuasive as it is enthralling. What’s so stirring about the film is that it is truly about being human."

Joe Morgenstern | WALL STREET JOURNAL
Panel 3: Sound Effects: How Far Can You Go?  
Presented by MPSE

by Karol Urban

This panel was comprised of Mandell Winter MPSE, Richard King, Will Files, Gregory Hedgepath MPSE, and Scott Gershin MPSE. It was moderated by our very own, David Bondelevitch CAS MPSE.

The panelists began by elaborating on their creative processes and experiences for specific films where they felt the design of FX really changed the nature of the scene. Greg points out the value of experimentation and happy serendipitous mistakes and cites his work on *Jessabelle* as being a result of just such a happy accident.

They all expressed the value of being involved early on with the director in the creative process. Scott even stated that he likes to be present in the composition-spotting session. He says that he keeps his mouth closed—but uses the opportunity to further observe how the director communicates, what they are hoping for, and what ideas are being received well. Scott summarized, “They want to explore with you.” Mandell explained that the earlier you are able to include the director in the creative process, “they gain ownership [of the sound].” Scott also expressed that the earlier he can involve the mixer on the project, the better. “It will help to preserve the concept [of the sound design].”

The biggest hurdle for sound designers and FX mixers is budget and time. Scott expressed that sometimes he finds he is spending more time making ver-
Panel 4: The Mix: Immersive Sound, Film and Television
Presented by DTS

by David Bondelevitch

Tom Kenny, editor of Mix magazine, moderated the final panel of the day on mixing. The Cinema Audio Society was well represented, with all six panelists being members: Onnalee Blank CAS, Mike Minkler CAS, Jeremy Pierson CAS, Matt Waters CAS, Greg Watkins CAS, and Martyn Zub CAS.

The question, “What is sound design in relation to the final mix?” prompted some interesting comments from the panel. Jeremy Pierson (The Hunger Games) stated that sound design is an opportunity to “provide a unique look at sound” for the characters in the film. Greg Watkins (Dances with Wolves, Crimson Tide) added that it is also there to “keep the audience focused.” Mike Minkler (Dreamgirls, Chicago, Black Hawk Down) summed it up: “It’s all about storytelling. Somebody has to be the guardian of storytelling in the mix.”

Minkler wryly added that client services are important too. Referring to craft services, “When everyone is happy, things are much better.”

“Are there more tracks now?” was generally answered with a “yes.” Mike Minkler pointed out that the film he did before Star Wars had only 12 tracks. Reel 1 of Star Wars had a total of 350 entering the pre-dubs. Jeremy Pierson added that Hunger Games: Mockingjay had over 700 tracks, plus 40 VCA masters. However, several mixers pointed out that we may be backing off on track count. Greg Watkins explained, “Decisions are getting made before it gets to the stage,” because the editing rooms that some sound designers use are approaching the quality of a dub stage. However, Watkins also pointed out that there is less time on the dub stage due to shrinking budgets, which requires that more decisions be made before bringing tracks to the stage.

A question about delivery levels on television prompted frustration from the mixers. Not only are mixers being asked to deliver a mix to an exact LKFS number (with as little as a 1 dB window for margin of error), but in some cases, the LKFS number is measured per act (instead of the entire show), which makes it extremely difficult for mixers to make use of dynamic range in their mixes. Yet, at the same time, mixers need to be concerned that a sizable demographic is watching the shows on tablets with earbuds, rather than in a traditional television-viewing environment, while others are installing immersive sound in their home theaters.

A number of questions were aimed at Blank and Waters, who mix the extremely popular show Game of Thrones. Blank described her opportunity to work on the show includes time for ADR pre-dubs, which is a rarity in episodic television. The show frequently has 300 principal lines of ADR and 600 lines of group ADR in an episode. They also have an extended schedule for the season. The supervising sound editor starts in November, the mix starts in January, and the first episode does not air until April.

A final question asked the mixers to talk about some of their favorite work. Martyn Zub discussed the upcoming
PIXAR’S 15TH FEATURE IS ANOTHER LANDMARK, an unmissable film triumph that raises the bar on what animation can do and proves that live action doesn’t have dibs on cinematic art.

— Peter Travers, ROLLING STONE
Pride and Prejudice and Zombies. Mike Minkler enjoyed the sound design on Point Break (2015). Onnalee Blank discussed the famous “Walk of Shame” that the character of Cersei was forced to do on Game of Thrones. Sound design was given the chance to be front and center for an extended scene.

The panel signaled the end of a full day of workshops with some of the best industry professionals in the world. After the panel, the group went outside on a perfect Southern California day for cocktails, which was followed by a screening of Mad Max: Fury Road, presented by Dolby in Atmos in the William Holden Theatre, bookending Mark Mangini’s comments from his keynote in the morning.

**Conclusion**

by Karol Urban

The well-attended event included many CAS members and marks the second collaboration between the CAS and Mix magazine. The CAS looks forward to similar future events and collaborations to benefit the sound community. Keep your eyes open and keep checking your inbox and CAS Quarterly for future event announcements. We hope you will all able to join us.
FOR YOUR CONSIDERATION

OUTLANDER
FOR YOUR CONSIDERATION

POWER
Years ago when I first visited LA to attend an industry event, I encountered a workflow and culture very different from that in the smaller market of Washington, DC. In DC, multiple hats are worn by all members of the sound team depending on the project and the production schedule. No one is an editor only or a mixer only. When I arrived here, I was advised that LA is a town of specialists and being a specialist greatly increased your chances of working on a higher budgeted production. While this is still often true, it appears recently that there are more sound editor/re-recording mixers and supervisor/editor/re-recording mixers than previous generations would have ever considered possible in the Hollywood market.

And with the advent of new immersive sound formats such as Dolby Atmos and Barco Auro, many major facilities and studios are installing immersive sound editing suites where editorial, design, and pre-dub iterations all occur at the hands of multiple-hat-wearing seasoned pros, blurring the delineation of duties.

Recently, I questioned Craig Henighan and Michael Babcock, two incredibly successful, blockbuster-level sound supervisor/sound editor/re-recording mixers who are at the forefront of this shift in the industry, dealing with the impact immersive sound technology is having on their design and workflow to the dub stage.

Having just finished work on the highly anticipated feature *Fantastic 4* at the Fox lot, Craig Henighan is a triple threat. He is currently working from a Dolby Atmos-outfitted editorial and pre-dub suite where he cuts, pre-dubs, and preps tracks for the film’s final dub dates where he’ll continue to shepherd the project on as the FX re-recording mixer.

Michael Babcock is just ramping up for his next adventure supervising, designing, and mixing a WB Animation feature called *Storks*, a follow-up to *The Lego Movie*. He serves as a go-to sound man, performing all three roles with the added ability of creating in both Barco Auro and Dolby Atmos.

Both Michael and Craig start early to develop close relationships with the filmmaker in order to act as the ears of the director as they supervise the soundtrack from picture editorial all the way through to the dub stage—where they transform their perspective from supervisor to re-recording mixer. Both design incredibly complicated, large-budget, fx-heavy films, and both are known for their own unique brand of sound design and mix.

Michael, who started editing on TV shows, explains his motivation to take on such a larger portion of duties stemmed from his ambition to have the “ultimate job in the world.” “I actually started supervising features for two reasons: I could control the budget and workflow and I could come up with a scenario that got me into the mix chair.”

Sighting his experience of starting in a smaller market, Craig explains that, in Vancouver, you simply did multiple jobs and that experience has shaped his outlook. “Personally, I don’t ever look at people like ‘that person is a mixer’ and ‘that person is an editor,’” says Craig. “It is just sound. When I get a phone call, especially from a client that I have done shows for over and over, it’s just ‘call Craig, the
sound guy.’ There is no sort of [role."]"

The transition of duties back-and-forth seems natural to both of these individuals. Perhaps this is because the goal of a sound editor and a sound mixer is quite similar: to attain the vision of the director. While the supervising sound editor may spend more time up front with the client, their tools and focus are traditionally limited by their role. According to Henighan, “The biggest thing is that during the temps or the sound [edit] work, they work really hard with the director to get [the soundtrack] the way that they want it. And, yes, it is ‘a temp,’ but I am really not a big fan of that word. I actually refer to a lot of our earlier mixes as just a version. Just like you’re making a record. This is the version where we only had a few days to do it, but temps can be exciting because you don’t micro focus on things. You can just let it go. Sometimes, some really great sound ideas kinda get born out of those sorta deals.”

But, just because these two gentlemen can both design and mix does not mean they feel either role requires any less expertise, skill, or creativity. Henighan explains: “When we did action movies 10–15 years ago, you could get a better sound out of a traditional mixing console. But now, we can give you so much more in-the-box. I take a lot of those mixing skills I learned on a traditional console and apply [them] to in-the-box. Taking that aesthetic and that ability and applying [it] in-the-box is a really important thing. A lot of people think if you have Pro Tools and you have a few things, that you are a mixer. That is actually not the case at all … It is a different process and [1] try really hard to kind of take off the editorial hat and put on the mixer hat when I am mixing. I am the first one to dump all the sounds if it is going to work better. Maybe it becomes a music thing or a dialogue thing.”

Babcock also explains that, while the knowledge of editing can help you in the mix chair and vice versa when cutting for a mix, he must “definitely switch mindsets.” “Your job as mixer is to see more of the big picture. What sound thing, if any, should help tell the story at that particular frame in time. Conversely though, as an editor, I like to think like a mixer—how can I organize the ‘food groups,’ efficiently? How can this particular effect play through music? SHOULD there be an effect here?”

In fact, it was immediately apparent from the information gathered from both these artists that the mixing and designing portions of their jobs often overlap and both duties begin almost immediately upon sitting down with the filmmaker. Babcock, who designs for immersive mixes while temping in more traditional formats explains: “The back-and-forth with filmmakers have been more about the design itself than the spatiality. In the early stages, I’ve been presenting material in 7.1, 5.1, or even stereo mix-downs that go into the Avid. However, I do like to present ideas as ‘mixed,’ as possible. I see the mix as an extension of a design idea.” Henighan, who is natively designing in Atmos, says, “‘The trick is having a room that you can actually mix in. So, even though the room is kind of a sound

This is Michael Babcock’s workspace—allowing him to design and pre-mix with incredible results.
ate the initial sound design. Both Babcock and Henighan reiterated that the sound that tells the story is still the chief inspiration. Babcock explains, “During the initial inventing process, or what I call the ‘scary proverbial blank sheet of paper,’ it’s slightly changed how I design elements. I always have, in the back of my mind, the possibility of more real estate both spatially and with having full-range surrounds, going farther dynamically and sonically. I can say for certain that immersive technology is inspiring creativity!”

While Henighan also describes a different awareness, he also doesn’t imagine where he will put things in merely a literal way. “You are just thinking differently. Initially, you are just thinking about the sounds. I don’t think about if I am going to put this out in the ceiling. I actually just try to get the right sounds in there that are correct and as that is happening, the evolution of where those sounds go is kind of a natural kind of path.”

Both Barco Auro and Dolby Atmos arrive at an immersive sound field via different theories, implementation, and theater installation. Knowing this, Babcock leverages each design room, it’s a mini-theater, so to speak. So, we are really able to kinda zone in on how loud stuff is and how it plays, what the perspective is as far as reverbs ... All this groundwork you are able to do, so when you get to the dub stage, you are not scrambling around just to organize things.” Babcock continues, “Workflow and technology changes have been pushing those jobs closer for a while if people have the desire.”

Naturally, mixing using these two immersive technologies does require a particular knowledge and mastery of the technology. But, having a clear picture of how these tools work and what they can do from the mix chair has neither drastically changed the way they imagine nor created a particular knowledge and mastery of the technology. But, having a clear picture of how these tools work and what they can do from the mix chair has neither drastically changed the way they imagine nor created...
Office hours to fit the hectic life of the entertainment industry

UCLA and MPTF working together means you can see UCLA doctors at the times that work best for you. We understand that the entertainment industry doesn’t just work 9 to 5, Monday through Friday – and neither do we.

Our extended hours, seven-day schedules and our Health Wheels mobile office make it easy to keep your health in check and keep working. That’s care the entertainment industry can count on. And care that begins with U.

We’re here when U need us
format’s features of the technology into his editorial work in order to affect the audience. “Barco can shine when you have elements, whether it be sound fx, background, or music, recorded natively with their 11.1 mic array. Sounds can be location-real and organic. However, you need, perhaps, a specific kind of scene or even movie to show that off.” In Atmos, he observes a large advantage in having the full-range surrounds and starting with a 9.1 bed. “For any kind of movie, it can make this concept of ‘immersion,’ more obvious to the listener […] for better or worse. It’s really up to the mixer and perhaps filmmaker. When I design with Atmos in mind, I think in 9.1 and objects. Thinking about ‘background’ sounds in particular, I’ll cut wider, with more detail. Also, [I] will attempt more complex reverbs and delays—utilizing the real estate.”

Also, indicative of any new technology, there is a bit of housekeeping that is needed when bringing things onto a stage equipped with immersive technology. For Henighan, who is designing natively in Atmos, he needs to have the returns from the local renderer reassigned to the physical outputs of the RMU located on the dub stage. But, as Erin Rettig, audio engineer for 20th Century Fox, points out, a lot of mixers use the object channels to put things into the ceiling in a way that was not previously possible. Babcock, on the other hand, manages the translation of his pre-dubs to the stage through careful session organization and session setup. He explains, “Making virtual pre-dubs that can easily be flexible to make mix and object decisions without having to deal with a gigantic science project on the expensive final mix stage down-the-road [is essential]. The biggest technical hoop I have to think about is the processing chain (i.e., EQ, compressors, bus limiters, reverb, and sub sends) if I want to be able to be flexible down-the-line whether mixing natively in Atmos or not.”

So how does this affect the traditional editor who may begin their work for a film that will be natively mixed in an immersive format? Will they need to change their prep, thinking, and organization? Babcock feels the new tools will appear differently to each party. He elaborates, “For a mixer, Atmos mostly has been a new creative toy that is fairly intuitive to how mixers have been using their interfaces for years. Once you’ve learned how to mix in Atmos using their tools, it’s really just about creativity, discovery, and taste. For an editor, though, in addition to the creative aspect of making sounds, you need to learn to think more like a mixer in regards to workflow, organization, processing, and just plainly have a vision as to what direction the end result can be. You have to be able to speak a mixer’s language.”

Henighan does express that being a traditional mixer in an age of shrinking budgets, rising expectations, and condensed schedules is difficult. “I feel for the sfx mixers sometimes. Especially if I am doing a show or going to hand it off to them, there are two things that are happening: I have to explain everything to them and try to get them up to speed and I want them to be creative and have their own take and bring their own sort of thing. That can be difficult, [because] how do you judge what they are doing? Do you let them go off and pre-mix something and play it back and go ‘that is pretty good and this is pretty good, but that is completely different than what it was?’” Babcock reduces it to a simple notion, “Joint vision, collaboration, and respect are very important.”

Finally, the most important concern I have when conceptualizing editorial that comes pre-dubbed from the same individual it will be mixed by was if this removed creative decisions from the dub stage. Babcock seems encouraged by this amount of prep before “mix” and feels the opposite is true. “The possibility of more detail and fidelity is usually inspirational,” he comments. Henighan underscores, “In the end, when you are working with directors and picture editors early on [who are] making decisions, as long as they are good decisions, when you get to the final, it is more about refining the sounds and not about scrambling and getting new concepts together.”

Craig Henighan worked here when designing the sound design of Fantastic Four.
On July 15, 2015, the Cinema Audio Society held its 4th Annual CAS Picnic for members, families, and friends at Elysian Park in Los Angeles. With more than 100 people in attendance, the event was a blast.

Food was again provided by Big Time Catering—featuring hot dogs, burgers, and traditional BBQ fare. Bob Bronow CAS, the event’s host, Fred Tator CAS, and Dorothea Sargent provided set up, games for the kids, and moderation of the day’s events. Production took the win in the annual production versus post production tug-of-war. A piñata, sack race, and water balloon fight took place and laughter was shared by all. Raffle prizes were won including CAS-embossed items, gift cards, and two Los Angeles Angels baseball tickets, kindly donated by Ed Moskowitz CAS. The day ended with cupcakes and smiles.

Keep your eyes open for announcements for the 5th Annual CAS Picnic taking place next year. We look forward to seeing you there.
Progress of ATSC 3.0 and AES

Recommendations for Loudness of Audio Streaming and Network File Playback

by Edward J. Greene CAS

Part 2: The Follow-Up

This is meant as a follow-up to my previous article in the summer 2015 CAS Quarterly. That article attempted to give some history, past and present, to the problems in delivering audio as produced and mixed, properly to the viewer. The recommendations of ATSC 1.0, and later the Calm Act, successfully identified and helped address many viewer complaints. Also, the ATSC 1.0 recommendations are only for broadcast and not streaming for the Web. So the AES only recently assembled a distinguished study group on audio streaming loudness for the Web.

By the time this Quarterly is published, there is likely to be further progress in both ATSC 3.0 and the AES streaming guidelines. To summarize, ATSC 3.0 will continue to be a work in progress and is meant as recommendations only for broadcasters while the AES loudness and streaming guidelines are only intended for network file playback on the Web.

ATSC 3.0

To follow their progress, I suggest searching on the Web “ATSC 3.0.” You will be directed to many sites including ATSC.org, where you can subscribe to their newsletter. From what I read, there is a plan to identify their goals by the end of 2015 with published recommendations sometime in 2016. If broadcast audio is of interest to you, I strongly suggest looking at all the sites shown where there are many proposed ideas for treating (messing with) audio on these sites. Hopefully, cooler heads will prevail. As usual, the market will ultimately determine their success.

AES Recommendations for Loudness of Audio Streaming and Network File Playback

In a relatively short time frame, the AES study group has come up with version 1.0. Their editor, Bob Katz, has done a brilliant job of creating the document from the committees’ writers to be adopted in New York by the AES Convention at the end of October. He has given permission to “liberally” include excerpts from that document. By the time the winter 2016 CAS Quarterly is published, the entire document should be available from AES.org. Here are their primary goals.
Primary Goals

• Improve audience experience.
• Provide reasonable consistency across different online streams from different sources.
• Provide reasonable consistency within a specific online stream for its different programs.
• Provide a consistent real-time production target for stream loudness.
• Obtain a loudness that is well suited for mobile listening.
• Avoid loudness jumps when external material (such as advertisements) is inserted into stream content.
• Prevent excessive peak limiting or other processing from degrading perceived audio quality.
• Avoid a loudness war among streamers.

Unfortunately, in reading further through the AES document, the above applies only to “radio-like mono and stereo streams.” Clearly, the AES has not begun to address the need for loudness and streaming of movies and television “often with 5.1 surround sound and highly dynamic content.” While the AES document is well done, after attending a presentation by several key members of ATSC 3.0, I now understand why the AES is reluctant to attempt their own guidelines for Web television audio. The AES would rather wait for ATSC 3.0 to complete their work.

The goal of ATSC 3.0 is to address the concerns raised since 1.0, with accommodation to new technology, including immersive surround. As the expected release of 3.0 is not until 2016, we are left with the systems presently in place. It appears implementation of ATSC 3.0 will require major changes in audio systems from production to transmission to home receivers. ATSC 3.0 is very ambitious. It will be interesting to see how much of the ATSC 3.0 guidelines survive the practicalities of the audio market.

© 2015 Edward J. Greene

EDIT. MIX. DELIVER.

RX POST PRODUCTION SUITE

Get more work done, faster, and deliver ahead of schedule with our comprehensive suite of post production solutions. Includes RX 5 Advanced Audio Editor, RX Final Mix, RX Loudness Control, Insight, and special partner products and videos.

Now available at www.izotope.com/rxsuite
After completing the 30-minute cop drama *Blessed* and finishing some feature temp mixes for AFM, Karol Urban CAS MPSE is busy dubbing Season 12 of *Grey’s Anatomy* for ABC, as well as Season 2 of *Kingdom* for DIRECTV.

Brendan Beebe CAS is finishing up *American Horror Story: Hotel*. It’s the most talented cast I’ve ever worked with and Dennis Fuller is incredible running the set. Thank you to all the double-up mixers and boom ops that have come through here.

At Smart Post Sound in Burbank, Sherry Klein CAS and Lisle Engle CAS are just wrapping up *Minority Report* for Fox. They recently completed *Agent X*, premiering in November on TBS. Lisle and Sherry are also at Roundabout in Burbank starting *Flaked* for Netflix.

Alex Riordan CAS, his crew of boom operator Eric Anthony and sound utility/second boom Michael McGrath, have had a very busy year. They finished up Season 1 of *Empire*. Then did the pilot *Love Is a Four-Letter Word*. Currently, they’re in the middle of Season 2 of *Empire*. Also with them this season is Pro Tools playback operator/sound utility/third boom operator Chris Parker. Yes, that’s right. They got a full-time fourth this season which has allowed us to have three booms at times!

Woody Woodhall CAS has been busy supervising sound editing and re-recording mixing this spring and summer. He is currently posting the 11th season of *Mystery Diners* for Food Network and has just completed the first season of *A Wicked Offer* for The CW. He has also delivered Season 2 of *Museum Men* for the History Channel and is currently mixing a one-hour special for the Disney Channel called *Clash of the Cartwheels*. He did two TV movies this summer: *Help, What’s Killing Me?* for LMN and *The Homeless Detective* for character actor Larry Hankin. On the feature film front, he has just delivered the final audio for the film *Dinner with the Alchemist* and is currently mixing the supernatural thriller for Big Block Entertainment Group called *Tell Me How I Die*. Finally, a hilarious short film project that he sound designed and mixed this summer, *Movies in Space*, has won Best Short at Fantastic Fest in Austin this month.

It’s Tom Backus CAS from Knoxville, TN, reporting in … I have been finishing up sound design for the independent movie *Wildflower* for Sony/Provident. Actually, it started last year in Rochester, NY, where I had the production sound mixer duties on location for six weeks filming the movie. Then started post production sound design this year in July. I also spent a day on location at Dollywood, with Miss Dolly Parton, shooting scenes with her for the movie *Dolly Parton’s Coat of Many Colors*. Also, have been post audio mixing the third season of the TV show *Murder Comes to Town* for the Discovery ID Network.

Matt Foglia CAS filled in some weekends mixing a special on the NY Giants’ Odell Beckham, Jr. for NFL Network. Then he got a dose of reality mixing on an episode of MTV’s *True Life*, and saw the sobering effects of substance abuse while mixing a documentary on the subject for Discovery.

Devendra Cleary CAS here! I’m currently mixing Season 2 of *Secrets and Lies* for ABC and feeling extremely blessed to have Josh Bower on boom and Tanya Peel doing utility. This is one of several shows that has relocated to Los Angeles this year after the state passed AB1839. Also, I recently caught the travel bug; so once we wrap, I’m going to be spinning a globe with my eyes closed to see what destination my finger points to. Here’s to a busy and healthy year for all!

Paul Vik Marshall CAS has had seven operations in the last ten months that could have brought him down but for a call from the Television Academy telling him that he was nominated for HBO’s *The Jinx*: A great surprise and an honor. He would like to thank Tim Hays, co-nominee, for bringing him on the project. Although he didn’t win, congrats to the Sonic Highways crew, the evening at the Emmys was fantastic. Tim and his date, Jasmine, along with Paul’s beautiful girlfriend wearing a traditional Thai dress, Chantisa Kananub (utility/Y7A), made the night even more enjoyable. It was great seeing Bill McPherson, William Monroe, and Steve Tibbo at the event. Many thanks to Tibbo, Bob Bronow, Steve Morantz, and Ben Patrick for taking the time and telling me what to expect. Good times.

Gary D. Rogers CAS and Dan Hiland CAS are mixing the sixth season of AMC’s *The Walking Dead*, the second season of HBO’s *The Leftovers*, and the fourth season of The CW’s *Arrow*, all on Dub Stage 1 at Warner Bros. Burbank Studio.

Todd Grace CAS and Ed Carr CAS have been busy on Warner Bros. Dubbing Stage 2. After a summer
For a production sound mixer, never has transitioning between over-the-shoulder and cart-based setups been so quick and easy. The new CL-12 linear fader controller, paired with both the 688 mixer/recorder, and SL-6 powering and wireless system, is the perfect union. Ingenious and beautiful - in both form and function - this trio forms an audio powerhouse.

Learn more at www.sounddevices.com

Take Control.

CL-12 NOW SHIPPING!
of *Devious Maids* for Lifetime and *Casual* for Hulu, they went right into the fall season, mixing *Damien* for A&E, Season 3 of *Sleepy Hollow* for Fox, and *Limitless* for CBS. Later this fall, they will be mixing Season 6 of *Shameless* for Showtime, and *Graves* for Lionsgate television and EPIX.

**Steve Weiss** CAS is mixing Season 4 of TNT series *Major Crimes* at Raleigh Studios Hollywood. Vince Schelly is on boom and Dennis Carlin is on utility.

After finishing up back-to-back documentaries *Finders Keepers* and the Tower Records’ *All Things Must Pass*, **Mark Rozett** CAS mixed the upcoming indie feature *In Neon Lights*. He’s now at the China Film Group in Beijing doing the re-recording mix on *The Ghouls* for fall release.

**Philip Perkins** CAS spent the summer on location for the PBS docs *Confronting Mortality* (Helen Whitney), *The Terry Riley Project*, and *Women in Science*, Bill Couturie’s *Whales* (HBO) as well as live-music video shoots for the Regina Carter Quartet and ALIVE! He was otherwise in the studio mixing *Trouble with Trees* and *Surviving Skokie* (both PBS).

**Fred Ginsburg** CAS recently completed writing 13 scripts about production sound techniques for a series of video podcasts that will be shot this fall for the Audio Technica website. Although Fred will not be serving as the on-air talent, he will act as a producer and technical consultant on the set. Dr. Fred is currently teaching two university courses at CSUN: one on production sound and the other dealing with post sound and Pro Tools.
**Gavin Fernandes** CAS was in Los Angeles at Audiohead/Formosa group to finish *Demolition*, then mixed *The Saver* in Montreal. September was a whirlwind of festivals at TIFF and the Atlantic. After detoxing, he is now onto a few months of feature docs *Le Pays Qui Dit Non* & *I Am the Blues* and a MOW. Leading up to Christmas, he will be spending it on a new adventure mixing 80 minutes of secretive gaming cinematics where they wanted a “film approach.”

**Michael Keller** CAS and Chris Jenkins are finishing up Zack Snyder’s *Batman v Superman: Dawn of Justice* at Warner Bros. Stage 10.

So far in 2015, **Robert Anderson** CAS has been fortunate to work on Season 1 of *Jane the Virgin*, with Alex Names as my right-hand man and brain. During my hiatus, I was gifted with eight episodes of *Masters of Sex*, with boomers Ron Wright, Billy “the King,” and Alex Names [thanks to Sean Rush]. Currently, Alex and Robert are back on *Jane the Virgin* with boom man extraordinaire and the best voice on set, Doug Shamburger. Can you say “staying local and blessed.”

**Jon Ailetcher** CAS, along with boom operators Chris Sposa and Danny Greenwald, are back for Season 2 of *Black-ish*. 

---

**SOUND**

**BURBANK • NEW YORK • LONDON**

Award-winning creative talent dedicated to the craft of sound for motion pictures, television and emerging media.

*A Sound Culture*

www.wbsound.com

©2015 Warner Bros. Entertainment
The UHF spectrum that we use today is increasingly packed with high powered RF energy from television broadcasts. A wideband tuning range may seem like a good idea until you consider the total amount of RF energy that the broadcast signals generate. The wider the tuning range, the more RF energy enters the receiver. This excessive noise floor contributes to overload, desensing and intermodulation in the receiver.

You may wonder why they are called “invisible”. The simple answer to that is that they are designed to be easily hidden in most kinds of clothes and still perform to perfection.

Bubblebee Industries’ invisible LAV Covers allow you to mount any miniature lavalier mic safely and securely in an invisible spot either on clothing or directly on the skin of the wearer, with minimal effect to the sound. The invisible LAV Covers include 3x10 hypoallergenic tape and 3x3 fabric in a neat box with clear instructions printed on the inner lip of the packaging.

Meet the new Venue 2 receiver and check out the white paper on wideband tuning.

iQ is a dual-mode, tracking front-end filter that automatically switches from a normal tracking filter bandwidth to a narrower bandwidth (higher Q) filter with additional loss when the desired transmitter signal is above a certain level. The narrow mode adds further rejection of nearby unwanted signals and noise without compromising reception of the desired signal.

"Shields up!" It’s how to make a wireless work in the middle of a spectrum packed with high powered broadcasts.
Esteemed Academy Award-winning re-recording mixer Robert Alan "Bob" Minkler passed away of respiratory failure on October 11, 2015, at home in Waldport, Oregon, with his wife Patty at his side.

Bob won his Oscar in 1978 for Best Sound on the iconic film *Star Wars*.

In a Hollywood career that spanned 20 years, he worked on such films as *The Black Stallion, Easy Rider, Bull Durham, Mask, Urban Cowboy, Rocky II, Hair,* and *TRON,* for which he was Oscar nominated along with his brother Lee Minkler and his nephew, three-time Oscar winner, Michael Minkler.

Born August 31, 1937, in Glendale, California, to audio pioneer Lee Darrell Minkler and Lorraine Jones Minkler, Bob spent many years in music as a musician and vocalist, even touring with Nat King Cole. He found his way back to Hollywood and began his film career working alongside his brothers Donald Minkler and Lee.

Bob moved to Hawaii to raise his three sons Marcus, Daniel, and Christian—all of whom have gone on to have successful careers in commercial boating enterprises and as restaurateurs.

He is also survived by his grandchildren Michael, Mia, Jacob, Matthew, Kyle, and Brooke.

Private services will be held in Hawaii.

“The sound community is saddened by this loss. Bob was a terrific mixer and part of an extended family of sound professionals.”

—CAS President Mark Ulano

He will be missed by all who knew him.
Fred Ginsburg CAS was recently interviewed about production sound for a colleague’s textbook and documentary video. It is fun to be the one BEING BOOMED for a change!

Paul Vik Marshall CAS and Chantisa Kananub enjoying the 67th Emmys. Kaylee Litao Marshall, daughter of Paul Vik Marshall CAS and Aletha B. Rodgers CAS, made the cheerleading squad at Keys Elementary School in Keys, Oklahoma. She’s a Cougar!!

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Alex Riordan CAS submitted pictures of his two top bananas, Eric Anthony and Michael McGrath. From a couple years ago, but it seemed time appropriate. Happy belated Halloween!

Glenn Berkovitz CAS wonders if it’s time to roll the ol’ sound cart down that dusty mile … "They swore they’d come back for me!"

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.

Photo of Fred Ginsburg CAS as a sound mixer circa 1891, working off a steam-powered sound cart and recording on the latest electro/clock gear audio memorizer. True, there is no historical documentation of early sound mixers, but we all know that mixers have never gotten much attention in the history books. Especially back then, when Jules Verne was the Lucas of his time.
“THE SOUND MIX IS INSPIRED.”
-Ty Burr, THE BOSTON GLOBE

“AN ABSORBING, ENVELOPING WORLD THAT THE VERY FABRIC OF THE SOUND AND IMAGES GENERATES SUFFICIENT DREAD.”
-Tim Grierson, SCREEN INTERNATIONAL

FOR YOUR CONSIDERATION
BEST SOUND MIXING
GLEN GAUTHIER
PRODUCTION SOUND MIXER
LORA HIRSCHBERG
MICHAEL SEMANICK
JOE DZUBAN
RE-RECORDING MIXERS

BEST SOUND EDITING
DENNIS LEONARD
RANDY THOM
SUPERVISING SOUND EDITORS

CRIMSON PEAK
When your reputation and work flow depend upon it

CEDAR
The world’s leading specialists for noise suppression, audio restoration and speech enhancement

cedarusa@cedaraudio.com
www.cedaraudio.com