John Pritchett CAS
Career Achievement Award Honoree

CAS Award Nominees
Last Days in the Desert
The Role of a Recordist

WINTER 2017
BEST PICTURE OF THE YEAR

Produced by
SHAWN LEVY, p.g.a. | DAN LEVINE, p.g.a. | AARON RYDER, p.g.a. | DAVID LINDE, p.g.a.

9 BAFTA NOMINATIONS
INCLUDING
BEST PICTURE | BEST SOUND

“BIG, GRAND AND WONDROUS.
THE CINEMATOGRAPHY, SOUND DESIGN AND SCORE MELT INTO A SEAMLESS, ORGANIC WHOLE.”

TIME | STEPHANIE ZACHAREK

FOR YOUR CONSIDERATION IN ALL CATEGORIES

BEST DIRECTOR
DENIS VILLENEUVE

BEST ADAPTED SCREENPLAY
Screenplay by ERIC HEISSERER
Based on the Story “Story of Your Life”
Written by TED CHIANG

BEST ACTRESS
AMY ADAMS

BEST SUPPORTING ACTOR
JEREMY RENNER
FOREST WHITAKER

BEST CINEMATOGRAPHY
BRADFORD YOUNG, ASC

BEST PRODUCTION DESIGN
Production Designer
PATRICE VERMETTE
Key Decorator PAUL HOTTE

BEST FILM EDITING
JOE WALKER, ACE

BEST COSTUME DESIGN
RENÉE APRIL

BEST ORIGINAL SCORE
JÖHANN JÖHANNSSON

BEST SOUND MIXING
Sound Mixer CLAUDE LA HAYE
Supervising Re-recording Mixer 
BERNARD GARIÉPY STROBL

BEST SOUND EDITING
Supervising Sound Editor
SYLVAIN BELLEMARE

BEST MAKEUP
and HAIRSTYLING
Head of Makeup Department
COLLEEN QUINTON
Makeup Artist for Ms. Adams
& Mr. Renner
MORAG ROSS

BEST VISUAL EFFECTS
Visual Effects Supervisor
LOUIS MORIN

ARRIVAL

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FEATURES
53rd CAS Award Nominees .................................. 16
Tech Achievement Nominations ............................ 22
Production and post production
CAS Career Achievement Recipient ...................... 24
An interview with John Pritchett CAS
Last Days in the Desert ....................................... 32
Keeping it simple
The Value of Mentorship: Birthplace ...................... 40
SA-2 Tech Review ............................................ 44
What a valuable tool
The Role of the Recordist ................................... 46
Backbone of the mix

DEPARTMENTS
The President’s Letter ........................................ 4
From the Editors ............................................. 6
Technically Speaking ........................................ 8
The RF Explorer
Book Review .................................................. 12
The Coming of Sound
You Just Can’t Make This Stuff Up ....................... 49
Tales from the trenches
In Remembrance ............................................. 50
Been There Done That ..................................... 51
CAS members check in
The Lighter Side .............................................. 54

Cover: John Pritchett CAS
We once again come upon the February 11th birthday of Thomas Edison. Each year, I wonder at his virtual absence from our culture, despite his primary impact on shaping the world we experience and former status as one of the most famous persons in the world.

1,093 patents issued in his name...

He is a surprisingly controversial figure in this second decade of the 21st century. I’ve come across high emotion at the notion of valuing Edison for seminal contributions to the modern world.

I have looked into what has created this disconnect.

It seems the AC/DC controversy over power grid distribution of the early 1890’s centered around Nikola Tesla and the very mistaken attribution of Topsy the elephant’s 1903 public execution to Edison as part of the “Current Wars,” is at the center of this. Wired magazine and “Business Insider” propagated this unfortunate ironic bit of false information, and the rest is internet/social media history...

The AC/DC conflict ended 10 years before the euthanized elephant event, which has been used to broadly discredit “The Wizard of Menlo Park” and his lifetime achievements with applied technology. There is that annoying lightbulb thing … but I digress.

Rutgers University’s Edison Papers project (Edison.Rutgers.Edu/Topsy.htm) has an academically detailed and legitimately complete refutation of this damaging and uninformed Topsy myth. Edison was NOT involved in the incident beyond the common use of his name for GE-owned utility companies, in this case, Con Edison supplying the power and the newsreel footage shot by his company’s newsreel division. In fact, most ironically, the SPCA was the signoff on adding electrocution as their belief it was the most “humane” way for the legally ordered demise of the unfortunate Topsy.

The real “warts and all” Edison biography to tap into this is Robert Conot’s A Streak of Luck. Edison, like Frank Lloyd Wright, D.W. Griffith, and other difficult and brilliant people of vision, remains vulnerable to posthumous reputational assault. It was a sign of the times … I guess.

We need to revisit Edison’s absence from the historical canon of entertainment history. He actually personally invented sound recording and playback and was instrumental in bringing motion pictures into the commercial world; something virtually all of us in the CAS have some involvement with as a lifetime career consideration. Let’s stop for a moment on this pioneer’s birthday and take a beat to appreciate the enormity of this history.

“‘I’ll never give up for I may have a streak of luck before I die.”
—Thomas A. Edison, July 26, 1869
He had W.K.L. Dickson brainstorming the invention of movies for 13 years. Edison also provided a haven for Eugene Lauste, at Dickson’s side. Lauste later successfully invented optical film recording for motion pictures, some samples still extant from the 1910-12 era!

So, a tip of the hat and heartfelt “thank you” to a man whose contributions were instrumental in creating the careers we enjoy. Edison sent a “thanks” to the Academy of Motion Picture Arts and Sciences in the first month of their formation, May 1927. He wrote, “It was with a great deal of pleasure that I received your telegram announcing the compliment that was paid to me at the organization on May 11, 1927. I wish you would kindly convey to the Academy my appreciation of the high honor they have done me by the tribute which you state was their first official act.”

Happy birthday, Mr. Edison, wherever you are.

Mark Ulano CAS
President

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We here at the Quarterly hope you have enjoyed the holidays. As we move into 2017, we invite you to get to know your 2017 CAS Career Achievement Award honoree, production mixer John Pritchett CAS, a little better through an interview with Matt Foglia CAS. Peter Devlin CAS shares his experiences working very remotely on the film Last Days in the Desert. CAS President Mark Ulano reminds us of the history of our craft by discussing Edison in his “President’s Letter” and a book review of Douglas Gomery’s The Coming of Sound. Devendra Cleary CAS continues his “Mentoring” series by discussing mentoring those who grew up in the same place you did. Karol Urban CAS MPSE provides her take on the McDSP plugin version of the SA-2 de-esser, owned by famed re-recording mixer Mike Minkler CAS, while G. John Garrett CAS reviews the RF Explorer spectrum analyzer in his “Technically Speaking” column. Recordist Brittany Ellis contributes an article discussing the responsibilities of a recordist in the digital age.

As we inch closer to our 53rd Annual CAS Awards ceremony on February 18, be sure to check out your CAS Award nominees, Tech nominees, Student nominees, and our most recent category, Outstanding Product nominees, listed in these pages. Don’t forget to see what your fellow members are up to in the “Been There Done That” section and comment to them at the CAS Awards ceremony about their “Lighter Side” submissions.

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

Here’s wishing you and yours a busy and healthy 2017!

Matt Foglia CAS
Karol Urban CAS MPSE

RETRACTION NOTE:
On page 26 of our CAS Quarterly 2016 fall edition, there was a small layout issue with the subtitle “The Keynote Delivered by Gary Bourgeois CAS” within the article covering the Sound for Film Event. The title was printed placing the “by Gary Bourgeois CAS” in a smaller font and on a separate line—implying it was a byline and that Gary was the author. This section of the article was, in fact, written by David Bondelevitch CAS MPSE and the actual keynote speech at the event was delivered by Gary Bourgeois. We at the Quarterly apologize for the confusion.

— Dann Gire

FOR YOUR CONSIDERATION

SULLY

BEST SOUND MIXING
SOUND MIXER
JOSE ANTONIO GARCIA
RE-RECORDING MIXERS
JOHN REITZ • TOM OZANICH

BEST PICTURE

IN ALL CATEGORIES INCLUDING

BEST SOUND MIXING
SOUND MIXER
JOSE ANTONIO GARCIA
RE-RECORDING MIXERS
JOHN REITZ • TOM OZANICH

BEST SOUND EDITING
SUPERVISING SOUND EDITORS
ALAN ROBERT MURRAY
BUB ASMAN
The RF Explorer:
Spectrum in Your Hand
by G. John Garrett CAS

The RF Explorer is an interesting diagnostic tool for field and studio use. It’s a great combination of flexibility, reasonable precision, and low cost. There are 11 different models that range from higher resolution, single-band analyzers to wideband and multiband analyzers for more general use.

I bought the RF Explorer 3G Combo (about $269), which has two receivers: one for 240 MHz-960 MHz, and another that covers 15 MHz-2700 MHz. The narrower band receiver provides higher accuracy per chunk of spectrum, and there are a number of different band options available.

For examining the spectrum of production wireless for frequency coordination, interference, or noise sources, the 240 radio-960 radio becomes obviously useful. It’s a really quick tool to check for digital TV stations in the area, other wireless transmitters, or to examine a particular transmitter for spurious emissions. And since I use ZaxNet, the 2700 MHz receiver is great for seeing who else is in the Wi-Fi band.

But that’s not all. You can use the RF Explorer to conduct propagation studies for any of your wireless gear into any particular area, help in placement of additional antennas, and sniff out intermittent interference problems. With all the wireless control, monitoring, and acquisition activity on today’s sets, portable spectrum analysis can go a long way toward making everyone’s wireless work together.

The analyzer is menu-driven, with toggles for the type of display (Normal, Max, Average, Overwrite, Max Hold), display units, backlight brightness, which radio module is in use, DSP, and a few other parameters. Pretty much everything else is manually adjustable throughout the range of the parameter (i.e., center frequency, start/stop frequency, and display scale).

Along with menu controls, you can change attenuation, bandwidth, and center frequency with the front-panel arrow keys. The RETURN key toggles the L/R keys between modes and the U/D keys control attenuation all the time. Expert mode displays...
FOCUS FEATURES SALUTES
THE CINEMA AUDIO SOCIETY
AND PROUDLY CONGRATULATES
CARLOS SOTOLONGO, TIM CHAU, TIM LEBLANC,
NICK WOLLAGE AND DARRIN MANN
ON THEIR CAS AWARD NOMINATION

CINEMA AUDIO SOCIETY
AWARD NOMINEE

OUTSTANDING ACHIEVEMENT
IN SOUND MIXING
MOTION PICTURE - ANIMATED

Original Dialogue Mixer – CARLOS SOTOLONGO
Re-recording Mixer – TIM CHAU
Re-recording Mixer – TIM LEBLANC
Scoring Mixer – NICK WOLLAGE
Foley Mixer – DARRIN MANN

WINNER
19 BEST ANIMATED FEATURE AWARDS

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New York Film Critics Online • Chicago Film Critics Association
Atlanta Film Critics Society • Phoenix Critics Circle
San Diego Film Critics Society • Las Vegas Film Critics Society
Indiana Film Journalists Association • Utah Film Critics Association
Boston Online Film Critics Association
The Washington DC Area Film Critics Association
Iowa Film Critics Association • Houston Film Critics Society
Central Ohio Film Critics Association
Chicago Independent Film Critics Circle
Austin Film Critics Association • Florida Film Critics Circle
Online Film Critics Society • Hawaii Film Critics Society

BAFTA AWARD NOMINEE
BEST ANIMATED FILM

10 ANNIE AWARD NOMINATIONS
INCLUDING
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“ONE OF THE BEST FILMS OF THE YEAR. WHAT A TRIUMPH FOR DENZEL WASHINGTON. HE CARVES ‘FENCES’ OUT OF HIS OWN HEART AND SOUL, IN TRIBUTE TO AUGUST WILSON, AND CREATES A MOVIE EXPERIENCE YOU WON’T FORGET.”

“YOU WON’T FIND MANY FILMS THIS YEAR AS POWERFUL AS DENZEL WASHINGTON’S ‘FENCES.’ DENZEL WASHINGTON AND VIOLA DAVIS’S PERFORMANCES ARE AS GOOD AS SCREEN ACTING GETS.”

“IT’S A LABOR OF LOVE BY DENZEL WASHINGTON AND ITS POETRY OF WORDS AND BEAUTY OF ART IS SOMETHING SPECIAL. YOU DON’T GET WRITING OR ACTING OF THIS CALIBER EVERY DAY.”
the Resolution Bandwidth for any given scan—which gives you an idea of the resolution/accuracy of the measurement. The RF Explorer automatically adjusts the RBW for a good compromise between noise floor, speed of measurement, and sensitivity.

Speaking of specs, you can get up to 10 ppm accuracy, a noise floor of -120 dBm, and scan an area as small as 112 kHz. The built-in 128x64 pixel display is adequate for the typical quick field measurements one might perform. There are free firmware upgrades and upgrading to the latest firmware was painless and quick when using their utility program made for the task. If you want to get more out of your analyzer than quick handheld scans, it’s pretty easy, and the manufacturer encourages you with articles, an interesting FAQ, and a hacking page on their website.

Where the RF Explorer really gets interesting is with the companion computer software. It’s free and adds some functionality and more detailed displays to the RF Explorer. You can look back in time, sweep by sweep, display the data in 2D and 3D visualizations and perform all the front-panel controls remotely with the computer. You can set up and save any number of scanning configurations (i.e., individual wireless blocks) and save them for instant recall, which is handy. There are several after-market software tools that work with the RF Explorer, too, from free scanning programs to sophisticated frequency coordinating programs running to $300. I have Touchstone Pro, from Nuts About Nets, which gives additional control, logging, and storage functions. There’s an Android app, too.

The drawbacks I see in this tool are that, although the case feels rugged, the LCD display seems vulnerable and the hard, Chiclet-like buttons make it feel ... inexpensive. I’d like to see a rubber mat button setup with some water protection. It does come with a protective case, antennas, and USB cable. But then, it’s not a $15,000 Anritsu spectrum analyzer and it seems to do a great job at two percent of the price!

You can save a bitmap image of the analyzer screen from the RF Explorer software.

This shows the 512-614 wireless spectrum, with local UHF TV. Bonus if you can figure out which city this was taken from.

The same thing showing raw traces, not filled in.

One of several ways to display time/frequency/energy data with the free RF Explorer software.
Book Review:
Douglas Gomery’s
The Coming of Sound

by Mark Ulano CAS

There is no sin in adoring Kelly & Donen’s Singin’ in the Rain as the genius-work of enduring entertainment it clearly is, but it has proved to be so emotionally persuasive that it has been broadly misinterpreted as actual history. This, along with the very mistaken notion that The Jazz Singer was the first sound film or even the most commercially successful early “Talkie,” is very deeply ingrained and relentlessly repeated as undisputed truth.

In my passion to explore the early history of sound for motion pictures, a few seminal works stand as pillars resisting this anti-factual trend. Early on, I came across Douglas Gomery’s 1975, 500-page thesis, The Coming of Sound to the American Cinema: A History of the Transformation of an Industry, investigating, with comprehensive references to primary sources, the actual corporate machinations of moving the industry from silents to talkies—effectively in less than five years (from 1926 to 1930). This book, The Coming of Sound (2005), is a refined distillation of the enormous doctoral thesis that preceded it. It is a true record of the coming together of Adolph Zukor, Joseph Schenck, David Sarnoff, the Warner Bros., William Fox, and AT&T to standardize and control the international motion picture industry for decades, setting in place one of the most successfully colluded oligarchies in modern business history.

So much has been mythologized and reiterated as factual about the Hollywood transition from silent to sound films that, even with extensive documentary evidence to the contrary, the culture of “When the legend becomes fact, print the legend” (John Ford’s The Man Who Shot Liberty Valance), dominates.

Over time, this has skewed the historical facts to fit the “legend,” thus masking much of the incredibly premeditated and designed transition of the industry. This mirrors the kind of history that focuses on moguls L.B. Mayer and Sam Goldwyn rather than their bosses, the Schenck brothers and Marcus Loew, operating from corporate headquarters in NYC.

Much of this is due to who has written on this topic. Previous studies have been approached from the technology/invention perspective. It has also been very common for cultural theorists, accepting previously published assumptions as foundational, to focus on presenting whatever their current theory might be.

Important histories such as Harry Geduld’s 1975 The Birth of the Talkies, Abel and Altman’s The Sounds of Early Cinema, and Bordwell, Staiger and Thompson’s The Classical Hollywood Cinema, narrowly aimed at invention, public demand, or the impact on better storytelling.

In parallel to the absence of academic coverage of sound production in university film curricula, much of the technical and commercial history of sound coming to the movies is rarely taught in-depth or celebrated. There were many attempts to have film sound commercially succeed during the 35 years between 1894 and 1929. The Coming of Sound sets the table for the breakthrough years that followed.

Gomery debunks works like Scott Eyman’s 1997 The Speed of Sound: Hollywood and the Talkie Revolution 1926-1930; yet another reiteration of The Jazz Singer-as-beginning myth; a myth beloved and almost unassailable within the industry, “… tales of woe spoken by aging silent stars whom wax on about the ‘good old days’ [of silents].”

Eyman’s misguided centerpiecing of The Jazz Singer paints the Warner Bros. as upstart underdogs and grossly mischaracterizes Zukor, Schenck, Fox, and Sarnoff as dumb and caught unaware—when the profoundly opposite was true. These powerful men and their companies brought the Warner Bros. to the grown-ups’ table.
FOR YOUR CONSIDERATION
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE: ANIMATED

Original Dialogue Mixer Doc Kane, CAS
Re-recording Mixer Nathan Nance
Re-recording Mixer Michael Semanick, CAS
Scoring Mixer Thomas Vicari, CAS
Foley Mixer Scott Curtis

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A significant example is the often-repeated assertion of *The Jazz Singer*’s commercial dominance when, in fact, it was hit or miss, depending on which market or region it played in. Superstar Jolson’s improvisations are truly central to *The Jazz Singer*’s capturing of contemporary imaginations, but it needed to sink into the public’s psyche to achieve the incredible market success to come.

Far more commercially important, and far less currently known, is the incredible success of the Warner Bros./Jolson sequel of the following year, *The Singing Fool*. This became the largest box-office hit in the history of this 35-year-old industry in 1929. This record would stand unchallenged for a decade, only to be beaten by the 1939 release of *Gone With the Wind*.

Gomery’s book is an in-depth economic analysis. As he states in his preface, “Artistic, sociological, and psychological factors certainly affected the decision, but … executives who controlled the U. S. motion picture industry were in business primarily for one reason—to maximize the long-run profits of their companies … I argue that the Hollywood studio system was, first and foremost, an industry.”

This unique examination is the applied collective vision, along with the intense jockeying for position, amongst the “Big Five” and “Little Three” companies that used the transition to sound to consolidate their enormous oligarchy for the next 30 years. Much of this leverage grew from the overlapping cash-business empires of distribution and exhibition, only forced apart by a post-World War II government recognizing the danger of unbridled monopoly.

It is an entertaining detective story revealing how 20th-century corporate power worked and turned on the impulses and personalities of the people in charge. It is a commonly maligned and feared kind of genius applied in the world, but Gomery refrains from political judgment and takes the posture of a chronicler, revealing the actual steps that led to the golden era of Hollywood.

The book is not without its flaws, e.g., Eugene Lauste, the true inventor of optical film sound technology between 1910-1912, is completely absent from this history. He was a Frenchman who worked at the elbows of William Dickson and Thomas Edison when Dickson developed the modern version of motion picture technology for the Edison Company in the 1890’s. A great article is in the December 22, 1917, publication *Scientific American* which gives full expression of Lauste’s important optical film sound developments.

Gomery is also, in his distancing himself from the “technologist’s” point of view, prone to miss important pieces as he describes the evolved, expensive, and ultimately, failed Edison Kinetophone effort for commercial sync sound movies circa 1912 as applying microphones able to successfully record dialogue from 300 feet away. Edison’s system at that time, never used any of the very primitive, telephone-style carbon microphones, as electrical recording had not yet come into commercial play. Rather, they were recorded acoustically via horn and mechanical diaphragm and nothing less than proximity to the edge of frame would do—far less than the great distances Gomery described from a contemporary source.

Another absence is the evolution of pioneers and specialists who actually recorded and produced the sound of these early films. He makes only a passing reference to the Motion Picture Academy establishing the Thalberg sound school early on, with 565 men enrolled, creating the historic first generation of creative practitioners. I’d love to have been a fly-on-the-wall of those classes, or at least have some input from their group to this history, especially regarding the success of optical sound over double-system disk.

Also, only mentioned without explanation, the Motion Picture Academy’s involvement in the labor conditions within the industry mediating early contracts for the first five branches. There are multiple errors about when, how and who were the principals, nor any detail of Labor’s formal arrival in Hollywood in the form of the IATSE, almost simultaneously with the sound era. The Camera Union Local 659 in 1928, the Sound Union Local 695 in 1930, etc., are not mentioned at all, except during a mistakenly vague mention of the New York Camera Local 644—which was not actually part of the Hollywood story beyond its own East Coast participation.

These gaps are very uncharacteristic of the majority of the work and should not be mistakenly used to impeach the epic research Gomery has achieved here. In fact, they reflect his intense focus on the “industry” aspect of his investigation, i.e., corporate maneuvers establishing long-term control and security.

To give you an idea of the scope of the book, the chapters include:

1. A Preview: Order and Profit, Not Chaos
2. The Preconditions for Innovation
3. The Warner Bros. Innovate Sound
4. William Fox Innovates Sound
5. Warner’s Blockbuster: The Singing Fool
6. Paramount and Loew’s Wait, and Then Make Their Deal
7. The Rise of RKO: The Failure of All Others
8. The Diffusion of Sound in the United States
9. Diffusion of Sound Throughout the World
10. The Formation of the Studio System: Merger Mania
11. Mopping up the Loose Ends
12. The Coming of Sound: A Reinterpretation.

This is a terrific, clear-eyed exploration of a much misunderstood era and subject and one that should interest many members of the CAS as it is core history to a world we work in. It is an important journey into how the nature of mass media operates in the hands of a very few.

If you have curiosity about what has set the table for our profession on a business level and the kind of pressures and impulses that drive policy and outcomes in the entertainment world, *The Coming of Sound* is an efficient tour of what happened—and a fun read.
FOR YOUR CONSIDERATION
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE: ANIMATED

Original Dialogue Mixer: Paul McGrath
Re-recording Mixer: David E. Fluhr, CAS
Re-recording Mixer: Gabriel Guy, CAS
Scoring Mixer: Joel Iwataki
Foley Mixer: Scott Curtis
The Cinema Audio Society will host the 53rd Annual Awards on Saturday, February 18, 2017, in the Bunker Hill Ballroom of the OMNI Los Angeles Hotel at California Plaza.

The evening promises to be extraordinary, bringing the sound community together again to celebrate excellence in sound. The highest award for Career Achievement will be awarded to multiple CAS- and Oscar®-nominated sound mixer, John Pritchett CAS, who has served such directors as Robert Altman, Paul Thomas Anderson, and Richard Linklater, as well as many others.

The 13th CAS Filmmaker Award will be honoring the very accomplished director, Jon Favreau. Favreau has worked on various projects from Swingers to Elf to The Jungle Book.

The 2016 Student Recognition Award will also be announced and presented to a promising individual who demonstrates exceptional passion and promise in the craft of sound for picture.

And we will also be recognizing outstanding technical achievement in the fields of both production and post-production sound with the Outstanding Product Awards.

And finally, the awards for Outstanding Achievement in Sound Mixing in the following seven categories will be announced from their sealed envelopes: Motion Pictures—Live Action, Motion Pictures—Animated, Motion Pictures—Documentary, Television Movies and Mini-Series, Television Series—One Hour, Television Series—Half-Hour, and Television Non-Fiction, Variety, Music Series or Specials.

The Cinema Audio Society website will be updated in real time as the winners are announced.

To order tickets, contact office manager Carol Thomas at (818) 752-8624 or email: CASOffice@CinemaAudioSociety.org.

Final member balloting for Outstanding Sound Mixing will open online Wednesday, January 25, and close Sunday, February 12.
outstanding achievement in sound mixing for 2016

motion pictures—animated

**Finding Dory**
Original Dialogue Mixer: Doc Kane CAS  
Re-recording Mixer: Nathan Hance  
Re-recording Mixer: Michael Samanick CAS  
Scoring Mixer: Thomas Vicari CAS  
Foley Mixer: Scott Curtis

**Kubo and the Two Strings**
Original Dialogue Mixer: Carlos Sotolongo  
Re-recording Mixer: Tim Chau  
Re-recording Mixer: Tim LeBlanc  
Scoring Mixer: Nick Wallage  
Foley Mixer: Darrin Mann

**Moana**
Original Dialogue Mixer: Paul McGrath  
Re-recording Mixer: David E. Fluhr CAS  
Re-recording Mixer: Gabriel Guy CAS  
Scoring Mixer: David Boucher  
Foley Mixer: Scott Curtis

**The Secret Life of Pets**
Original Dialogue Mixer: Carlos Sotolongo  
Re-recording Mixer: Gary A. Rizzo CAS  
Re-recording Mixer: David Accord  
Scoring Mixer: Frank Wolf  
Foley Mixer: Jason Butler

**Zootopia**
Original Dialogue Mixer: Paul McGrath  
Re-recording Mixer: David E. Fluhr CAS  
Re-recording Mixer: Gabriel Guy CAS  
Scoring Mixer: Joel Iwataki  
Foley Mixer: Scott Curtis

outstanding achievement in sound mixing for 2016

motion pictures—documentary

**13th**
Re-recording Mixer: Jeffrey Perkins

**Eat That Question: Frank Zappa in His Own Words**
Re-recording Mixer: Mark Fragstein  
Re-recording Mixer: Marvin H. Keil  
Re-recording Mixer: Armelle Mahé

**Gleason**
Re-recording Mixer: Mark A. Rozett CAS

**O.J.: Made in America**
Re-recording Mixer: Keith Hodne  
Re-recording Mixer: Eric Di Stefano

**The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble**
Production Mixer: Dimitri Tisseyre  
Production Mixer: Dennis Hamlin  
Re-recording Mixer: Peter Horner
outstanding achievement in sound mixing for 2016

### television series— one hour

**Better Call Saul**
- “Klick”
  - Production Mixer: Phillip W. Palmer CAS
  - Re-recording Mixer: Larry B. Benjamin CAS
  - Re-recording Mixer: Kevin Valentine
  - ADR Mixer: Matt Hovland
  - Foley Mixer: David Michael Torres CAS

**Black Mirror**
- “San Junipero”
  - Production Mixer: Adrian Bell
  - Re-recording Mixer: Martin Jensen
  - Re-recording Mixer: Rory de Caruteret
  - Foley Mixer: Philip Clements

**Sherlock: The Abominable Bride**
- Production Mixer: John Mooney CAS
  - Re-recording Mixer: Howard Bargroff
  - Scoring Mixer: Nick Wollage
  - ADR Mixer: Peter Gleaves CAS
  - Foley Mixer: Jamie Tolbutt

**The Night Manager**
- Episode 1
  - Production Mixer: Aitor Berenguer
  - Re-recording Mixer: Howard Bargroff
  - ADR Mixer: Oliver Brierley
  - Foley Mixer: Ben Cross

**Mr Robot**
- “eps2.8_hidden-pr0cess.0xx”
  - Production Mixer: William Sarokin CAS
  - Re-recording Mixer: John W. Cook II CAS
  - Re-recording Mixer: Bill Freesh CAS
  - ADR Mixer: Beauxregard Neylon
  - ADR Mixer: Paul Drenning
  - Foley Mixer: Mike Marino

**Stranger Things**
- “The Bath Tub”
  - Production Mixer: Chris Durfy CAS
  - Re-recording Mixer: Joe Barnett
  - Re-recording Mixer: Adam Jenkins
  - ADR Mixer: Judah Getz
  - Foley Mixer: John Guentner

**The People v. O.J. Simpson: American Crime Story**
- Production Mixer: John Bauman
  - Re-recording Mixer: Joe Earle CAS
  - Re-recording Mixer: Doug Andhag CAS
  - ADR Mixer: Judah Getz
  - Foley Mixer: John Guentner

**Westworld**
- “The Original”
  - Production Mixer: John Pritchett CAS
  - Re-recording Mixer: Keith Rogers CAS
  - Re-recording Mixer: Scott Weber
  - ADR Mixer: Mark Kondracki
  - Foley Mixer: Geordy Sincavage
  - Foley Mixer: Ryan Wassil

### television movies and mini-series

**11.22.63**
- “The Rabbit Hole”
  - Production Mixer: John J. Thomson
  - Re-recording Mixer: Pete Elia CAS
  - Re-recording Mixer: Kevin Roacha CAS
  - ADR Mixer: Judah Getz
  - Foley Mixer: Brett Voss CAS

**Game of Thrones**
- “Battle of the Bastards”
  - Production Mixer: Ronan Hill CAS
  - Production Mixer: Richard Dyer CAS
  - Re-recording Mixer: Onnalee Blank CAS
  - Re-recording Mixer: Mathew Waters CAS
  - Foley Mixer: Brett Voss CAS

**Black Mirror**
- “San Junipero”
  - Production Mixer: Adrian Bell
  - Re-recording Mixer: Martin Jensen
  - Re-recording Mixer: Rory de Caruteret
  - Foley Mixer: Philip Clements

**Sherlock: The Abominable Bride**
- Production Mixer: John Mooney CAS
  - Re-recording Mixer: Howard Bargroff
  - Scoring Mixer: Nick Wollage
  - ADR Mixer: Peter Gleaves CAS
  - Foley Mixer: Jamie Tolbutt

**The Night Manager**
- Episode 1
  - Production Mixer: Aitor Berenguer
  - Re-recording Mixer: Howard Bargroff
  - ADR Mixer: Oliver Brierley
  - Foley Mixer: Ben Cross

**The People v. O.J. Simpson: American Crime Story**
- Production Mixer: John Bauman
  - Re-recording Mixer: Joe Earle CAS
  - Re-recording Mixer: Doug Andhag CAS
  - ADR Mixer: Judah Getz
  - Foley Mixer: John Guentner
“A work of supreme confidence.”

FORBES - Scott Mendelson

FOR YOUR CONSIDERATION

OUTSTANDING ACHIEVEMENT
IN SOUND MIXING

Original Dialogue Mixer – Paul McGrath
Re-recording Mixer – David E. Fluhr, CAS
Re-recording Mixer – Gabriel Guy, CAS
Scoring Mixer – David Boucher
Foley Mixer – Scott Curtis

BAFTA FILM AWARD NOMINEE
PRODUCERS GUILD AWARD NOMINEE
VISUAL EFFECTS SOCIETY AWARD NOMINEE
ANNIE AWARD NOMINEE

For our screening schedule, visit us at WALTDISNEYSTUDIOAWARDS.COM ©2017 DISNEY
outstanding achievement in sound mixing for 2016

television series—half-hour

**Black-ish**
“God”
Production Mixer: Tom N. Stasinis CAS
Re-recording Mixer: Peter J. Nusbaum CAS
Re-recording Mixer: Whitney Purple

**Modern Family**
“The Storm”
Production Mixer: Stephen A. Tibbo CAS
Re-recording Mixer: Dean Okrand CAS
Re-recording Mixer: Brian R. Harman CAS

**Silicon Valley**
“Daily Active Users”
Production Mixer: Benjamin A. Patrick CAS
Re-recording Mixer: Elmo Ponsdomechen
Re-recording Mixer: Todd Beckett

**Transparent**
“Exciting and New”
Production Mixer: Sam Hamer CAS
Re-recording Mixer: Andy D’addario
Re-recording Mixer: Gary Gegan

**Veep**
“Congressional Ball”
Production Mixer: William MacPherson CAS
Re-recording Mixer: John W. Cook II CAS
Re-recording Mixer: Bill Freesh CAS

outstanding achievement in sound mixing for 2016

television non-fiction, variety, music series or specials

**Anthony Bourdain: Parts Unknown**
“Hanoi”
Re-recording Mixer: Benny Mouthon CAS

**Deadliest Catch**
“The Widowmaker” (Part 1)
Re-recording Mixer: Bob Bronow CAS

**Grease Live!**
Production Mixer: J. Mark King
Music Mixer: Biff Dawes
Playback and SFX Mixer: Eric Johnston
Pro Tools Playback Music Mixer: Pablo Munguia

**Mars**
“Novo Mundo”
Re-recording Mixer: Christopher Barnett CAS
Re-recording Mixer: Roy Waldspurger
Foley Mixer: Jason Butler

**We Will Rise: Michelle Obama’s Mission to Educate Girls Around the World**
Re-recording Mixer: Rich Cutler

*Please note that every effort is being made to determine the correct names of all our nominees. Additional nominees may be added and will be announced via daily updates as they are confirmed on the CAS website at: www.CinemaAudioSociety.org*
FOR YOUR CONSIDERATION

OUTSTANDING ACHIEVEMENT IN SOUND MIXING

MOTION PICTURE: LIVE ACTION

Production Mixer John Midgley, CAS
Re-recording Mixer Tom Johnson
Re-recording Mixer Juan Peralta
Scoring Mixer Peter Cobbin
ADR Mixer Doc Kane, CAS
Foley Mixer Scott Curtis

6 VISUAL EFFECTS
SOCIETY
NOMINATIONS

3 BAFTA
NOMINATIONS
INCLUDING
SPECIAL VISUAL EFFECTS
Nominations for Outstanding Products for 2016

**outstanding products for 2016 production**

- **CEDAR DNS2**
  Dynamic Noise Suppression Unit
  Manufacturer: Cedar Audio

- **CL-12**
  Linear Fader Controller
  Manufacturer: Sound Devices, LLC

- **Green and Blue Sleeves**
  for Boom Poles
  Manufacturer: Greensleeve

- **SB4**
  Sync Box Time Code Generator
  Manufacturer: Denecke, Inc.

- **SRc**
  Slot-in Dual Wireless Microphone Receiver
  Manufacturer: Lectrosonics

**nominee web links**

- www.cedar-audio.com/products/
- www.sounddevices.com/products
- to order: simonhayes1@me.com
- www.lectrosonics.com
- www.denecke.com/products/

**outstanding products for 2016 post production**

- **Halo Upmix**
  Manufacturer: Nugen Audio

- **Indoor**
  Manufacturer: Audio Ease

- **Neutron**
  Manufacturer: iZotope

- **SA-2**
  Dialog Processor
  Manufacturer: McDSP

- **Sound Particles**
  Manufacturer: Sound Particles

**web links**

- www.nugenaudio.com/halo-upmix
- www.audioease.com/indoor/
- mcdsp.com/plug-ins/sa2
- soundparticles.com
“THE SPECIAL EFFECTS, PRODUCTION DESIGN, COSTUMES AND EDITING ARE ALL FIRST-RATE...”

CHICAGO SUN-TIMES

CINEMA AUDIO SOCIETY NOMINEE
BEST SOUND MIXING

ART DIRECTORS GUILD NOMINEE
BEST PRODUCTION DESIGN

2 BAFTA AWARD NOMINATIONS
BEST SPECIAL VISUAL EFFECTS | BEST MAKEUP & HAIR

FOR YOUR CONSIDERATION
OUTSTANDING ACHIEVEMENT IN SOUND MIXING

PRODUCTION MIXER STUART WILSON
RE-RECORING MIXER CHRISTOPHER SCARABOSIO
RE-RECORING MIXER DAVID PARKER
SCORING MIXER JOEL IWATAKI
ADR MIXER NICK KRAY
FOLEY MIXER FRANK RINELLA

ROGUE ONE
A STAR WARS STORY.

WaltDisneyStudiosAwards.com

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An Interview with John Pritchett CAS

by Matt Foglia CAS

When I called this year’s CAS Career Achievement recipient, John Pritchett, over the holiday break, he was entertaining a family friend’s 2-year-old grandson who discovered John’s vintage Ludwig drum kit. John’s love for creating sound with those drums eventually transitioned into his ability to capture sound with surgical precision. With more than 100 credits to his name, John is an industry staple. So much so that the Academy chose to interview him (for nine hours!) for its “Oral History” collection, to discuss his life, work, and production sound. John took some time to chat while gearing up for his next blockbuster, Avengers: Infinity Wars. [Read a detailed list of John’s work in the Summer 2016 Quarterly.]

You grew up in Dallas and played the drums. Is there a family history with music or did you just pick it up?
My mother was a piano teacher and a choral teacher. She tried to get me to take up the piano, but I rebelled and went with the drums!

What kind of music were you playing?
Jazz, initially. However, you had to make a living at it, so I switched to rock-and-roll and ended up playing with a couple recording acts. But it was so hard to make a living as a drummer that I decided to give audio engineering a try.

And you eventually ended up opening a recording studio.
Yes. I had a buddy in college who I was also in a band with, who ended up being a jingle writer for an ad agency. He was one of those guys that could play anything and could write really well. He wanted to have greater control over his songs, so we started a little recording studio to work on his stuff. Well, we started to get some outside work so we built a bigger studio and eventually, built one that was even larger.
John Pritchett CAS with his boom op, Dave Roberts, on the set of *World Trade Center*. 

*World Trade Center* (2006)
The Player (1992)

John with his wife Laura Derrick at the Oscars
Did you, basically, learn how to engineer on the job?
Yes. However, I did have a background in broadcast from college.

So you studied broadcast in school?
Well, my degree is actually in psychology, but most of my hours are in broadcast. So much so that right out of college, I got a job at a Dallas public TV station as a camera operator. There wasn’t a union presence in TV stations in Dallas at the time, so they were able to hire me. I ended up getting into directing live television as well. On the side, I was playing in a band. Some people knew me as a cameraman, some as a director, and some as a musician.

What happened with the recording studio?
Eventually, my buddy and I ended up forming a production company in addition to having the studio. We bought a video camera and other gear and would work on all types of projects. We had it in our minds that we wanted to do things that didn’t really exist at that time—making music videos, in particular. However, that never really took off.

You then moved on to working freelance doing location sound. How did that come about?
My buddy and I ended up having a falling out, so I was working freelance doing different jobs; directing, camera, and location sound. I ended up focusing on the one where I was getting the most work and that was location sound. And, I was able to get my first sound package because I met a banker who was tired of doing home and car loans and thought the reason for my loan sounded exciting—so he lent me money.

Did you just learn as you went along?
My first boom operator was a former location mixer and a great teacher, so he taught me all kinds of stuff. There was also a good mix of local sound guys who would show me things and aim me in different directions. I also had a good background in physics and electronics, so all of this, along with reading and just talking with people, helped me develop.

Your earliest scripted film credit listed on IMDb is Play Dead (1983). The synopsis reads: “A woman uses her magic powers and a vicious Rottweiler dog to murder her relatives.” Do you recall anything from this shoot, which, by the way, has a 3.6/10 rating?!
[Laughs.] I think there may have been another one prior to that, but I did a couple of low-budget horror films for this company where they’d bring in some actors who were near the end of their careers. I do remember Yvonne De Carlo [best known as Lily Munster from The Munsters] being in it. But, yes, that was how I started.

Interestingly, the next movie listed is your first movie with Robert Altman, Streamers (1983). From a storyline perspective, it’s 180 degrees from Play Dead. How did you get the nod to work on a project from such a revered director, given your limited credits at that point?
There were only four film and TV sound mixers in Dallas at that time because it was a small market. Two of them were more into doing TV movies. Altman lost [sound mixer] Bob Gravenor after Popeye, and he needed someone with multitrack experience—but Bob was the only one really doing it. Well, Altman interviewed me and I got the gig. I actually ended up buying Bob’s equipment, as well. Interestingly, Altman owned a matching set of that gear and also had this Stephens one-inch 8-track machine that was converted to work in the field so you could record iso’s. So on Streamers, everybody was wired up and we shot the whole thing inside on a stage.

Altman was quite the forward thinker with regards to sound if he was iso-ing everyone.
Oh yeah. Early on, he didn’t understand why actors’ dialogue couldn’t overlap, as it naturally would, so he wouldn’t stop them. Well, the sound union grieved him to the studio and they fired him. That was his inspiration, trying to get around this limitation. It grew from actors wearing iso’s while a mono mix was created to recording iso’s on multitrack. I think it began with Jim Webb. Then Bob Gravenor inherited it and then, I inherited it.

That is wild! So, I guess, you guys are to blame for the crazy number of iso’s required on set these days!
[Laughs.] Yeah, I blame myself! It was inevitable, though, given the way we shoot these days with multiple cameras—it makes booming nearly impossible. And Bob Altman didn’t want any limitations. He didn’t want to worry about any boom shadows. In fact, for his movie The Player [1992], we even had 15 mics for the opening scene—which went to my 8-track.

Well, with all those iso’s—and this is back in the early ’80s—how did Altman hear the mix?
Well, before me, Altman would have to choose three iso’s from each scene that he’d want to hear on the dailies—and they’d be printed to three stripe. Coming from the mixing world, I interfaced a Nagra so there’d be the iso’s on the 8-track and a mono mix on the Nagra—which they could also use for dailies. Altman was so thrilled with this, and that’s how I ingratiated myself to them.

From that point, you continued working in film, but have some TV movie credits mixed in. In fact, you’re even listed as a second unit director for one TV movie, 1988’s Lip Service. You mentioned your early live broadcast experience...
perience, but how did this position come about?
It was an HBO movie directed by William H. Macy that had a pretty low budget. So, those of us who could do other things were engaged to do so. The plot was based around a TV newscaster, and there were scenes where all this footage that was on 50-60 screens in the background needed to be the same. Well, I used to do 24-frame playback, so I set all that up. There were also a lot of video clips that they needed shot and put together, so I did that, too. Having all of this extra background experience allowed me to help. So they gave me the second unit director credit and, oddly enough, the DGA called to see if I wanted to join.

You received your first peer sound group award nomination in 1993—an Emmy nom for the TV movie Citizen Cohn. Do you remember receiving the news of your nomination?
It was very exciting and I was able to attend it, which was great. One thing I remember, relating to that project, was that Richard Portman, who was one of the re-recording mixers on it, called me up and asked me to come by the mix. I was thinking, “Oh man, what did I do wrong?” Well, he said he’d never heard wireless work this well before—which was such a compliment. On that show, we were mixing wireless and boom and there were courtroom scenes where we’d try to make it sound as natural as possible. That approach was something I learned from the first guy I ever worked with because they didn’t have a lot of options—you just mixed.

Did you feel nostalgia for your recording studio days when you worked on That Thing You Do!?
Totally! [Laughs.] It was exactly like that! It reminded me of too many things I was familiar with and was a great experience, in addition to being Tom Hanks’ directorial debut. We had the best time, it was so much fun. I love that film.

You worked with Tom Hanks again as an actor on Road to Perdition—which garnered you an Oscar nomination and a CAS Award in 2003. This was followed with Oscar and CAS Award nominations for Memoirs of a Geisha and a BAFTA nom for There Will Be Blood. These are just a few of the period pieces you’ve had success with. Do you approach period pieces differently than, say, your superhero action movies like The Amazing Spider-Man and The Green Hornet?
With period pieces, there’s usually a lot more dialogue and usually less action. You need to make sure the performances are intact. With action movies, there are more scenes that you’re not really involved in—big actions scenes and those that need CG. It’s not that I take period pieces more seriously, it’s just that they’re often more demanding because they’re often going to use what you record in the final.

Do they require more preplanning?
Sometimes. For instance, when we did Road to Perdition, we had to consider Tom Hanks’ voice. At that point, he was known more as a comedic actor and had a higher pitched voice. For Perdition, we needed to capture a much more serious performance and his voice was in a lower register—which resulted in him being quieter. So we decided in preplanning to tight mic him—which we did for the whole project.

Any scripted projects come to mind where preplanning didn’t fully prepare you?
Well, sure. Geisha comes to mind immediately. On that, there was an absolutely amazing crew and the director would allow scenes to evolve. We’d start the morning with two cameras and be up to five or six by the end of the day—but none of that was preplanned. This sometimes led to me mixing one camera in my left ear and another in my right—which was definitely not preplanned.

You’ve just wrapped the new Jumanji movie, but recently, you’ve been working on more episodic programming, like Fresh Off the Boat and The Leftovers. Was this a conscious shift?
I live in Austin and am hired out of LA, but not as many movies are being made in LA. TV is, but a lot of the work has moved to Atlanta. The [tax] incentives that are being offered in Georgia have really affected the industry in other states, including Texas. But I worked on a couple of pilots and worked on The Leftovers. The cast, directors, and script were great—and it was shot
“With period pieces, there’s usually a lot more dialogue and usually less action. You need to make sure the performances are intact.”

—John Pritchett CAS
here in Austin—so it worked out well and convinced me to do additional episodics. Of course, I do love working on movies and that’s why I’m heading up to Georgia to work on the next *Avengers*.

**How about some lighter questions? I’ve read that you’re quite the bowler. How’s your game these days?**

I think I peaked a couple years ago before I had my knees replaced. But I will be bringing my bowling ball up to Atlanta with me!

**Do you remember when you first transitioned from Nagra to DAT and then to hard disk?**

First, I went from the Stephens one-inch 8-track to an Otari half-inch 8-track with dbx noise reduction for the iso’s and I’d be sending my mix to the Nagra. Then, I moved over to the Tascam DA88 and DA98 for iso’s and eventually began sending the mix to both the Nagra and the Sony D10 DAT, which didn’t have timecode. Jeff Wexler CAS and I were the two guys doing this. Once I felt confident with the DAT, I stopped using the Nagra—which was pretty scary (laughs)!

Fostex came out with the timecode DAT and I used that, too. Once the Zaxcom Deva came along, it seemed more reliable and was smaller, so I went that way.

**It was great speaking with you, John. Would you like to close out the article with any thanks?**

I’d like to show my deep appreciation to David Fluhr CAS, Rick Kline, Greg King, Joel Shryack, Tom Hammond, Tom Johnson, Michael Semanick, Christopher Scarabosio, Scott Millan CAS, Wylie Stateman, Kevin O’Connell CAS, Richard Portman CAS, and Bob Beemer CAS—to list only a few of the amazing re-recording mixers who made me and my team sound so good, saving my bacon a lot. Thanks to all of you who touched my career in such a positive way.

And also to the amazing ADR team who made a masterpiece from very difficult dialogue tracks on *Memoirs of a Geisha*.

I can never say enough about those directors who trusted me and my team to give them the best we could—then gave us the ultimate thanks by hiring us again. Tom Hanks, John Lee Hancock, Peyton Reed, Oliver Stone, Larry Kasdan and Jake Kasdan, Rick Linklater, Paul Thomas Anderson, David Mamet, Robert Rodriguez, Sam Mendes and, of course, the late and great Robert Altman. You all made my career!!!

And, of course, thanks to all the crews I have had the joy of working with: the utility folks, the boom ops but, especially, to two extraordinary boom men. Seventeen years with the wonderful Joel Shryack, now a great post supervisor. And for the last 22 years, my amazing and dear friend, David Roberts. I owe so much of my success to these talented people and I don’t think enough praise can be given them. I love you all!! •
John on location with his cart

John with Dwayne "The Rock" Johnson on the set of Jumanji 2
Borrego State Park: Silence, Simplicity, and Sound

LAST DAYS IN THE DESERT

by Peter Devlin CAS
LAST DAYS IN THE DESERT

Borrego State Park: Silence, Simplicity, and Sound
I can remember the first time I recorded double-system sound. Actually, I should correct that, it was single system since it was recording sound directly onto a film camera, the “CP16.” I was “moonlighting” as a news sound recordist in 1983. Back then, I worked for the BBC as an audio assistant in Belfast. On our days off, several of us would work for news freelance cameramen. These were fearless cameramen like Patsy Hill, Cyril Cave, and Jim Deeney, who covered the political strife in Northern Ireland that became known to many as “The Troubles.”

My sound equipment was simple: one Sennheiser 816 microphone, two cables, and a pair of headphones, with an umbilical cord to the camera. Sometimes we might have one radio mic, but that would be rare. Working in news was a tremendous training ground for a sound recordist because you learned to do so much with so little. Now, since my early film sound recording days, the type of work that I do has changed considerably as has the amount of equipment that I use. In fact, looking a couple of years ago at The Parade of Sound Carts seminar that CAS hosted, the sound mixers’ “footprint” keeps getting bigger with a little more of everything. However, a project that I did almost three years ago that was released in May of 2016, offered me a chance to get back to doing what I did all those years ago which was, keeping it simple.

Last Days in the Desert is a film that I worked on for 24 days in February of 2014. The project was directed by Rodrigo Garcia and produced by Julie Lynn, Bonnie Curtis, and Wicks Walker. When I got the call, I was told we would be shooting in California; that was a big plus and the cast would be Ewan McGregor, Ciarán Hinds, Ayelet Zurer, and Tye Sheridan. The storyline was to be set 2,000 years ago. It would be a religious parable, and we would be shooting in the Anza-Borrego State Park.

When I went on the tech scout, I was amazed by the beauty of this particular area. It is the largest state park in California and the second largest in the continental United States. As sound recordists, we get the opportunity to visit so many locations that one would never think of or get an opportunity to visit. Borrego State Park is one of those. We had to get into a retired military personnel carrier to take us into the remote locations that were a 30-minute bumpy off-road ride into the desert, far away from highway traffic. The driver of these amazing vehicles was owner-operator Joe Raffetto, from Desert Tours. When he’s not delivering film crews deep into the badlands, he has an amazing tour operating business.

The Camera Department also had to carry enough batteries to keep going through the day without resorting to have AC power for their charging stations.

I understood from the initial scout that we would have to put together a portable sound package capable of being hand carried by the sound crew: boom David Raymond, utilities Zach Wrobel and Eric Bautista, and myself.

My biggest concern was generator noise in what became the quietest environment of my recording career. You can imagine my relief when our DP said that for our day work we wouldn’t be doing any set lighting; it would be natural light. And to make things even better, 90 percent of the film would
be shot single camera, a novelty in my recording history. Of course, I do hear how Chris Nolan and the Coen brothers love to shoot single camera. I could, until now, only imagine that possibility.

Next problem, since we were digitally shooting with an ALEXA camera, the DIT would need power for his set rig and that would mean AC power. Our DIT operator, Arthur To, was able to come up with a solution which meant that he would keep his DIT station well away from the set—several miles away—and that his on-set setup would be battery powered.

The camera department also had to carry enough batteries to keep going through the day without resorting to have AC power for their charging stations. Every so often, I would hear the sound of a portable generator about 600 feet away when our second AD would try to print some call sheets and would turn it on hoping I wouldn’t hear it if I didn’t see it. Wrong … I could hear anything within a mile. It was remarkable!

The only time that we would need power would be for the scenes shot at night. For this particular set, we were able to be in a position where the Genie would be at the furthest distance we could budget for cable-wise. We were also lucky enough to have a particular set in a valley that was able to buffer the Genie somewhat. On these scenes, I also used the Digital Schoeps CMIT. I felt it would be a great tool when dealing with the effects flame bar and the generator.

Regarding my own rig, I wanted to be able to use the Mix-8 with a Deva 5.8, IFB feed for my boom ops and a Comtek for our director and producers. I also had a Lockit box on hand at all times. My radio mics were Lectro SM’s and Sanken COS 11-D’s, with a portable Lectrosonics field venue system. Everything was being powered by NP-1’s via remote audio’s BDS box. For my shotgun mics, I used two Sanken CS-3’s in a Cinela piano mount, which I have to say is truly amazing in the most difficult wind situations. Dialogue scenes on the boom were always hard wired, and for the interior work that we had, I used Sennheiser MKH 50’s.

The Mix-8 is a control surface for the Deva that allows you sliding faders and the ability to control the pre-amps. This is not possible if you are plugged directly into the Deva without having to go through the touch screen menu to adjust input gain. On this film, I really wanted quick trim control due to what I felt could be wide dynamic range within scenes. It’s not easy incorporating a Mix-8 panel into a bag rig so I was able to get a piece of aluminum machined that would fit into my bag rig and keep the Mix-8 at an angle easy to mix at.

Now, once I added all those elements, my rig was 40 lbs in weight. I would like to applaud all those reality-show recordists who wear those rigs all year.
round. I just had to carry it in the desert for 24 days with David and Zach ready to help when I started to puff and wheeze. I actually had a little portable camping table that I would set it on when it was possible.

I delivered 16-gig flashcards to our DIT with 48 kHz, 24-bit poly files at a 23.976 frame rate. Those cards would then be sent to E-Film back in LA and I would keep a copy on my backup drive. Flashcards would then be brought back on set after a couple of days to be reused.

Now, when I started this article, I was talking about simplicity. It was a remarkable experience to be able to use one microphone on many scenes, due to one camera coverage and being able to play perspective. The desert is a uniquely quiet environment and that allowed us to play many master shots on the boom. We were able to use the full gain of the preamps on the Deva and still have quality, intelligibility, and perspective. We did have the actors wired as a secondary recording for post as the wardrobe was mic-friendly. But for my taste, the boom was preferred. There were occasions where my boom operator, David, could not believe how well the Sanken performed in spite of the distance from the actors. The question would be: “Did you use the wires there?” and I would say, “Nope, all boom.”

There were times I would look at David’s placement and not believe the proximity I was getting in this quietest of natural environments. For some of our sequences, Ewan McGregor was by himself walking, mumbling in the desert, and really it was all Foley FX. At these times, the crew footsteps were too obtrusive but it was important to get these practical Foley-type FX and mumbles as well as breathing. Ewan and all our actors participated fully in wild-track recordings of Foley efforts and breaths. What a treat it was to have actors so invested in what I needed to accomplish and our director, Rodrigo Garcia, fully on board to facilitate this.

Our Steadicam operator was Colin Anderson. I’ve worked with Colin many times and he is good humored and very sensitive to the needs of the sound department. On some of our walk and talks, his crew would be reminded of the need to walk quietly since I was picking up every grain of sand being overturned. As we progressed in the project, Colin would constantly be servicing the Steadicam rig because the fine sand would become imbedded in the arms of the rig and begin to squeak. The slightest movement would be picked up in this noiseless environment. I had quite a few people on the crew ask me about ringing in their ears, and I hated to tell them it sounded like tinnitus.
One of our worst days’ noise-wise was when we encountered a group of parachutists that were apparently with Canadian special forces. They were undergoing training from the local airport at Borrego Springs. Their flight route seemed to bring them right over our set. That was problematic, but we waited as much as we could and got the good news from locations that it was a short training exercise and that they would be heading out of the area sooner than later. I have to acknowledge the patience and understanding of our first AD, John McKeown, on that particular day, who was very sympathetic to our sound needs. John is one of those first AD’s who gets the job done while respecting other departments and is truly sound-friendly.

We were also lucky to have our post team, Zach Seivers and J.M. Davey from Snap Sound, visit us and also do their own multichannel recordings. I’m glad to say that they came out on one of the windiest days and they got to witness gusts up to 30 mph-40 mph. Once again, the Cinela system did amazingly well in the most adverse conditions. Zach’s company, Sound Snap, did a wonderful job to create a very beautiful 2,000-year-old imagined soundscape for this film. The desert truly had a unique character and this is where the sound design elevated the beautiful imagery to a whole other level. Every location we shot at had a unique feeling in its aural landscape and it also varied with the time of day. I witnessed almost every sunrise and sunset in those 20-plus days that we shot in the desert.

The producers assembled a wonderful cast and a great group of people behind the camera. It’s not easy selling a picture that is set 2,000 years ago with a cast of four, but they did and they shot it in California. Kudos to them and Rodrigo Garcia, who would look at me with a pained expression when I would come to him with a sound concern. I say that jokingly because Rodrigo and Julie were the reason I took this project. They do interesting films and they care about their crew.

Most evenings, our crew would assemble in the bar for a drink and dinner. All too often on film sets, you don’t really get the time to know your colleagues, since we are all so busy looking after our own needs and those of the production. This film allowed us a social setting too and it was great to chat with and get to know my fellow crew away from the set. One of our most memorable evenings was as our crew was assembled to watch the Oscars. Our DP, Emmanuel Lubezki, was nominated and won for *Gravity*. What a cheer went up when his name was announced! Two years later, he added another statue with his win for *The Revenant*.

When it came to wrap the film, I was conflicted. One is always happy to finish and move on to the next project, but I also understood that I was a part of something different and unique that doesn’t come around too often. It’s the reason that I got into this crazy business. It also made me think about the power of what one single microphone can do when the planets all align.●
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I have currently found myself in the position to positively influence a young sound professional. I have no idea what I’m doing. I’ve never mentored before. Even though my learning will still never stop, it might be time to start teaching others what I’ve absorbed. With Google, YouTube, and various sound forums, it seems like new professionals can go learn all about this unique production sound stuff with just a few clicks of the mouse, right? (I say sarcastically—inserting an eye roll emoji). But honestly, nothing—in any craft or profession in this world—can replace good old-fashioned mentorship.

Danny Maurer

Danny first popped onto my radar screen after he won the Cinema Audio Society Student Recognition Award in 2015. What a crazy small world that he also happens to be from my hometown! In college, at the University of Colorado Denver, he had specialized in post-production sound. It was interesting to become acquainted with him after the awards and when he was advised to reach out to me, my first thought was, “OK, yeah, I’ll meet with him, but I’m not sure how much I can help other than introduce him to post-production sound people that I know.” But to my surprise, his move to Los Angeles had been motivated by a desire to pursue production sound specifically.

Given this, I thought, “OK, I actually can help him.” I can get busy and mono-tasked sometimes and not always come through with seeking people out who may need guidance. But Danny’s persistence made this factor irrelevant. He was brand new to town and bugged me enough to secure himself a set visit to the show...
I was working on at the time, *Secrets and Lies*. He witnessed me and my cart-based rig in action. But this wasn’t the most valuable element for his fresh eyeballs to see. Honestly, the work of my boom operator, Josh Bower, and my utility, Tanya Peel, was where the real value was found.

Danny watched some of the most seasoned professional front-line production sound practitioners do their work. He watched them eloquently do their thing as we pulled off eight actors doing a combination of scripted and ad lib’d dialogue around a dinner table. A funny thing he witnessed was the executive producer/director turn around in his chair and ask me if I could just play the lav mics so that he could run the second wide camera. This was bad for us because the B camera saw the reflection of both boom operators in a practical sliding glass door. He watched my diplomatic approach to this and he saw how we brought it through to the point of the scene’s coverage completion without compromising the quality of the dialogue. I don’t think Danny had ever witnessed anything like that before. This kind of give-and-take negotiation revolving around what shots to shoot and when. He even got to walk away with a new *Secrets and Lies* baseball cap—as well as one of our set PAs asking me for his phone number! Ha! (Sorry to embarrass you, Danny!)

This was not the last I had heard from Danny. We were to meet up again at my office one morning for our first mentoring session. Lunch, gear discussion, strategy discussion, and some good conversation. He was late for our meeting (insert mad emoji). He mentioned he had overslept because he was up until 4 a.m. My first thought was he was out late partying. That’s all good; he’s young and just moved to Los Angeles and is entitled to partake in that and enjoy life. No judgment from me, as I was at my office regardless and it made no difference if he was tardy. When he arrived, I learned that the reason for his late night was because of a short-notice due date for a post-production sound edit job he was completing well into the night. I found his tardiness more admirable than I have ever found tardiness to be. I also scolded myself for assuming his reasoning for a late night was dubious in nature. I was also impressed that he was continuing on his post-production sound practice. This is not something I am versed in, but have noticed the younger generation often continues to specialize in both post and production. I will encourage and empower this way of practicing sound despite my previous philosophy that one must master just one craft. I admire it now and, just like Agamemnon Andrianos CAS said in his interview with me about Brandon Loulias, “I can learn from him.”

**A PEEK INTO OUR MENTORING SESSIONS**

So, that is the theme. In our new budding mentorship arrangement, I can learn so much from Danny as well. Danny definitely understands the value of mentorship. He explained to me his impressions, which I’ll paraphrase here. He firmly believes that this job requires a crafts-person. That it’s not like going to school and getting an engineering degree makes you qualified to work at SpaceX. This is different.

Recently, he asked to borrow my RF Explorer (a handheld device that scans radio frequencies) for an upcoming location scout that he had for a feature film he’s working on. I agreed to loan it to him with one condition: He teach me how to use it when he’s done. It’s not that I’m not technical, but I hadn’t sunk myself into this device yet. Here’s an opportunity for him to think about self-reliance, as well as me receiving a more thorough rundown of the unit. I’m happy that he will now learn this device, like I once did with things like this. It’s like an efficient use of intellectual resources as well as flexing his talents. I tried to articulate this to him in one of our conversations: “In a way, it’s like when I was younger; I might invest hours into figuring out a gadget. But sometimes there is an element to ‘Give it to him, he’ll figure it out.’ It’s the same with how I used to solder cables for the mixers I worked for. They didn’t want to spend their time doing that. They wanted to spend their weekends with their families. I was this new kid trying to break in the business and was like, ‘I’ll solder all these cables for you.’ And I’m going to do an awesome job.”
educational experience. He offered some insight on why he feels that way: “I do really think that the lack of a huge age gap between us has made it even more beneficial in a way. I’m not trying to stereotype older generational mixers, but there are certain things that I feel like you and I click with. I’ll ask, ‘Hey, did you read about this?’ And you’re like, ‘Yeah, I just heard about that.’ And we get to riff about it because we’re both kind of in that informational age generation.”

I’m also learning from him about the sector of production sound that is not effectively covered by union organization. What I’m learning is that jobs are surfacing that can sometimes prey upon young professionals. What he’s learning from me is how to deal with them. It’s not always telling them to bugger off. It’s often deciphering which projects and producers are predatory; and which ones are just honest, good, limited budget opportunities. He is also learning how to educate producers on the value that sound brings to their projects and how to convey that value without arrogance while being an artistic collaborator. It’s important to keep this in the forefront of a producer’s mind, especially if you provide them with a break, so they don’t take for granted high-quality sound and how we attain it.

As best as I could, I tried to sum it up and present a balanced belief: “You can get locked up into situations where a producer is going to want to abuse your lack of experience to gain financially. There’s a myriad of correct answers on how to deal with this, and it isn’t always just saying, ‘No, I don’t do stuff for cheap.’ The reason we all do that when we’re first getting into it is we think, ‘Well, this is temporary. Eventually, I’m going to be working on larger budget projects, making what I deserve but, for right now, this is great.’ Unfortunately, what happens is if that’s all you’re ever doing, then that’s the limit on where the value increases to. How to find that balance? You go with your gut. ‘I’ve heard about these guys. This is all they ever do. They only ever expect people to work one-man band.’ And they say, ‘Oh, I have somebody else that would do it for cheap.’ You don’t even want to work with them. You want to make it so that the talent they can draw from is so little. Then every once in a while, a situation arises like a camera operator friend who says, ‘My wife is getting into writing and she wrote a script and I’m going to help her produce it.’ And you think, ‘You know what? This is a good cause. His wife wrote her first script and he’s producing and DP-ing it. This isn’t so bad.’ We all do things like that.”
The range in conversations we’ve had included talking in-depth about equipment specifications to controversial sound techniques to traditions within the sound department to sometimes just talking about our personal lives. I find that this range in topics shows the kind of comfort I feel is required to have a healthy mentorship, since formalities go out the window and unfiltered intellectual growth can occur. That sounds pompous. Honestly, just not holding back and knowing that we can talk about anything and everything is conducive to comfortable and productive mentoring sessions. You will hear this in any mentorship article written by anyone: It’s really a friendship first. We were also unfiltered enough to talk about the subject of being “green” or inexperienced and how this was playing into the day-to-day on his recent project. Danny remembers: “There was a remark every now and then that made me feel like they were commenting on me being inexperienced. And, although I’m a year-and-a-half into this and this is my first big show, it’s not that I’m THAT green. I know what I’m doing.”

I know exactly how this feels! My reply was not dismissive of his colleague’s sentiment, but I offered as much supportive rational as I could. I replied: “I can see that and, at some point, that does go away. I think it goes away right when you stopped caring that it was there. When you are green, you can’t help but say, ‘No! I know what I’m doing now. I’m not green!’ But hey, you’re still green. It’s funny. It’s just the way it is and that’s OK. I think the minute you’d prefer to be green is the minute you realize, ‘Oh no, I’m old now.’”

I think it resonated. Danny is a very smart person and it makes it easy to communicate with him. He replied, “Yeah. But see, as simple as it sounds, that’s very tangible advice for me. And this is what I think is valuable in a mentorship, it’s having these interactions where it’s not something tangible. It’s not something I could read out of a book, like having this face-to-face conversation.”

But why is the in-person conversation so valuable, even if you’re not even always talking about sound. I told him: “It’s the ‘wax on, wax off,’ really, where you think, ‘Why am I doing this? Oh … it did have some use to it.’ There are a lot of little tricks that you might pick up along the way. I’ve always been the protégé. ‘I want to meet with this guy’ and ‘I’m going to learn from him’ and ‘I look up to this guy.’ And now, people are starting to look to me for things. Maybe I can influence and shape the direction of their career. We will keep this up because, sometimes when we’re having a mentoring session, we’ll just talk about relationships. And then sometimes, we’ll talk about equipment and then sometimes, we’ll talk about set politics.”

Our discussion revealed an interesting thought that I had mentioned in the beginning of the article, but kept it in the back of my mind because I didn’t think it was super relevant until he mentioned it as well. “You and I moved from the same state, similar culture, similar background to this new place and this new industry. And you didn’t move out here with a relationship in mind and neither did I. So I’ve been able to pull and draw things. I’d say a lot of my role as a protégé has been finding it’s a lot of—I have to phrase this delicately—reading in-between the lines. But I think there is so much more than just preamps and microphones that I can learn from you.”

CONCLUSION … FOR NOW

This is ongoing. If you’re thinking about taking on a protégé in production sound, there has never been a more potent time to do so. I think it’s going away in so many fields, and that is tragic for any profession that relies on quality craftsmanship and collaboration. Even if you think you may not be an effective teacher, you may be surprised what someone starting out can learn from you. What may seem like common knowledge to you may be a “eureka” moment for them. I think Danny has a bright future ahead of him and I will be very pleased to witness it. I look forward to the many more mentorship hangouts to come!”
The SA-2 from McDSP is a very exciting plugin version of Mike Minkler’s original SA-2, a bespoke hardware processor created for the multiple Academy Award-winning re-recording mixer, past CAS President, and CAS Career Achievement Award honoree.

Minkler used his original rack unit on hundreds of films. As the box began to age, he looked for a way to translate its characteristics and usefulness into a new unit. Rather than have the unit crafted again, Minkler’s friend and former mix tech, Ceri Thomas, suggested he contact McDSP to craft this plugin version.

While I have heard it described simply as a de-esser, I have found it to be a much more versatile mastering tool. Minkler stated his use of the processor for McDSP TV, “When I am bringing up high end into a voice for technical reasons or artistic reasons … or when you are bringing up level, you get these spikes in level. You have to deal with those spikes. That is what this does for me.” At the time of his interview with McDSP, he had used McDSP’s SA-2 on Insurgent, Mr. Holmes, and a few other projects.

His original box had nine fixed bands of adjustment. But after years of use, he found only five were used with any regularity, and thus only these have been translated to this virtual version. Being an outboard box, Minkler would generally premix his dialogue and use the box as an end processor on his chain. While this is still a favorable method of use, he now cites the added bonus of being able to have multiple instances of the plugin on multiple channels in a mix.

McDSP’s SA-2 has just three modes: gentle, normal, and assault. The five bands are preset with the option of making them narrow, normal, wide, or vari. While running a continuous stream of pink noise through the plugin and adjusting the bands, it appears they roughly sit at around 3 kHz, 5 kHz, 7 kHz, 9 kHz, and 11 kHz. While it could be cool to, perhaps, get a numerical readout or visual in the GUI of the bands’ Q parameters for my own curiosity, I find the result is noticeable, albeit gentle, and natural to the intrinsic timbre of the dialogue.

Stephen Fitzmaurice CAS (Scandal, How to Get Away With Murder, The Catch) recently added it to his dialogue chain and has been more than satisfied with his purchase. He explains, “Before the SA-2, I happened to use a Waves C6—which can be super precise and is still at the ready if I really need to dig into something.”

“When I am bringing up high end into a voice for technical reasons or artistic reasons … or when you are bringing up level, you get these spikes in level. You have to deal with those spikes. That is what this does for me.”

–Mike Minkler CAS
Attack, release, threshold, depth, Q—they’re all right there for you to tweak—but all those variables take time to set, and that’s where the simplicity of the SA-2 shines.” Summing up its purpose, he called it a “high-frequency container” where “bands are optimized for de-essing, but can quickly contain other HF messes you may be tied to.” Fitzmaurice has set up a custom map on his ICON D-Control to automate the settings with ease and speed. He advises that “unless you go pretty conservative, you’ll probably want to stay away from trying to ‘set and forget’ this one. Having said that, the algorithm has a pretty nice sound and it’s easy to ride.”

Hearing the high praise of the SA-2, I considered adding it to my own dialogue chain. But I am a big fan of FabFilter Pro DS, and thought it would be unnecessary to add “just another de-esser.” The Pro DS has really allowed me to be extremely aggressive with unwanted sibilant peaks while remaining very specific to a particular offending frequency. This allows me to let the signal remain largely unaffected and full of natural air while significantly reducing the offending peaks. However, I find the Pro DS is not the best tool for that floaty, sandy, sizzling sound of RF interference, nor does it tame artifacts that appear after raising low-level signal-to-noise dialogue tracks. That creates yet another type of hissy spike, which is often more broad in spectrum and elusive in nature. In the past, I have found some relief in automating frequencies in the Pro DS, with some judicious use of DNS Cedar or WNS. To echo Fitzmaurice, it’s a detail that can be achieved, but tweaking does take time. After just a few mixes, I found that the McDSP SA-2 solves many of these problems wonderfully and quickly.

It took me some experimentation to discover the SA-2’s beauty, but now I really adore what it does for my dialogue. I have placed it as a mastering plugin on my dialogue chain downstream from my Pro DS. While I still use noise-reduction plugins in-line for multiple reasons, including particularly active shifting RF interference, the soft, elegant touch of the SA-2 has made a huge difference in the sound of my dialogue. It smooths the sharp spikes and is especially helpful in adding a gentleness to dialogue that has been noise gated or noise reduced and heavily gained due to low record levels and broadband noisy floor noise.

Its ease of use is deceptively tricky at first, but with an afternoon of investigation, you’ll come to realize, as I did, how valuable a tool this can be in your chain. You can download a demo version at [www.mcdsp.com](http://www.mcdsp.com).•

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THE ROLE of

From left to right: Paul Rodriguez CAS, Brittany Ellis, Keith Rogers CAS, Scott Weber, and Fred Paragano CAS
The actual job description of a “recordist” has been morphing with the evolution of technology. Although the responsibilities are different, there is an importance in the position. With nicknames like “the unnamed hero,” “the backbone of a mix,” and “hidden machine,” it is apparent that recordists tend to keep their heads down and power through the endless tasks that come their way. From file organization to troubleshooting “oh no” moments on the spot, the recordist is necessary in order to keep the mix running efficiently.

From an interview with Scott Weber, FX mixer on HBO’s Westworld, “The early days of re-recording were on magnetic film. In the machine room [there] was a recordist, a projectionist, and a loader. An engineer was also hired to help the mixers physically patch the boards. With the evolution of film to digital, instead of patching cables, everything was routed in the box.” It seems that a common misconception in the industry today is that, because we no longer use tape recording, there is less work for a recordist to do. It is important to recognize that with the transfer to digital, came the annihilation of the engineering and projectionist roles on stage and that their responsibilities were handed off to the recordist. Weber states, “At one of my jobs, they decided not to have a recordist on the stage because we had transferred to digital. All that meant is that I was doing more work and had to come in earlier to get things set up. So it was difficult.”

One other misconception I encountered during my research was the notion that “self-sufficient” mixers shouldn’t need a recordist because they know how to do the work themselves. Weber states, “The recordist job is actually more important, because the bottom line is, there is more responsibility. We don’t want to see a point in which that job disappears. We need that kind of support so we can mix. We don’t want to be bogged down by archiving, track naming, etc. It’ll hurt the efficiency of the stage and cost the stage more money in the long run.” He is completely accurate in the fact that a union mixer rate costs much more than a recordist. To have a mixer spend countless time executing recordist work and less time on the creative, a stage is hindering productivity and, therefore, spending more than actually having a recordist on the stage. Keith Rogers CAS, DX mixer on HBO’s Westworld, chimes in: “I think every mixer wants to come in and trust that everything is ready to go so they can focus on the nine hours of mixing, which is mentally tiring in itself.”

So, what is the recordist doing back there? No, they aren’t updating their status on Facebook or tagging their friends on Instagram. They have a very busy schedule that takes place primarily behind the scenes. The reason it is often hard to understand what a recordist is actually doing is because their role is to hide any technical insecurities or failures from the stage and solve them as quickly as they can. Where there are mixers, there are clients, and so the recordist must work with a smile to ensure that the client feels that they can trust the
crucial creative process being sonically painted around them. As Emilie Corpuz, assistant at Atomic Sound, put it, “Recordists are that gap between sound editorial and mixing. They are the first line of defense before calling an engineer. They have to be a technically-savvy person and know every system’s workflow.”

As a recordist myself, I would argue that my most important task is in file organization. I am the liaison between the soundstage and everyone else, including administration, sound editorial, picture department, music editorial, the network, QC, the producers, and layback. Matthew Sawelson, sound supervisor, states, “Each place has its own protocol, but there should be some uniformity in how it’s done.”

With materials coming from all angles, it is crucial to keep consistency in file naming and structure to ensure that files coming from 12 different places can translate and remain in spec when in a hurry. There are countless times that I am asked to go between six different episodes and pull up those consecutive sessions on five different computers, find the FX and DX adds on the server, make them available to the mixers—all while also making sure the right picture is on the screen. But, do not forget that this specific picture has an off-set different to the last file we were displaying, so … change that, too! There is no room for disorganization. The role of a recordist depends on clockwork efficiency and, without it, there is no way to accurately keep track of the many aspects of a mix. Now, imagine if this same person was also mixing. How would they ever have time to hear their client’s vision?

Being a great recordist also involves mingling with the clients and making them feel comfortable on stage. From speaking with the clients, you get to know their likes, dislikes, food allergies, and even their biggest fears. It is important for a recordist to remember these so that client services can take every word to enforce a safe and pleasurable environment for the customer. After 16-hour days, it is important to cater to these filmmakers and make them feel good on the stage. As Fred Paragano CAS, sound supervisor, would put it, “If there’s a break in that workflow, the client wants to know why.” Being a great recordist requires not being afraid to pop open a bottle of wine for the client, look them in the eye and tell them, “you are doing a great job.”

“If the recordist fails, the session could fail,” Paragano states. Without having some sort of middle person between the aforementioned departments, files could get lost, sessions corrupted, deliverables out of spec, and backups never created. These are all extremely important aspects of the mix and responsibilities of the recordist that should not go by unmentioned. “It’s critical to creating a good vibe on the stage and have support for myself,” Rogers mentions. For the preservation of true creativity on the soundstage while creating high-end dramatic programming, it is completely necessary to have a recordist. •
AMC’s *Halt and Catch Fire* gets its name from a fictitious computer command sent to the CPU. Mythically, the CPU chip would be switching some circuits so fast that it would cause them to overheat and burn.

Unfortunately, during filming of Episode 307, a lighting condor moved too close to the power lines, and the sound cart received 38,000 volts.

No one was hurt and, luckily, everything was eventually replaced by production, but Aron Siegel CAS and his crew of CAS Associate boom op Allen Williams and utility Matt Derber, had to be up and running ASAP. With some extra gear on the trailer, and a few extra rental items, the team was up and rolling 10 minutes after the crew was allowed back onto the set.

–Aron Siegel CAS

For many years, The Kennedy Center has honored at least five people who have made significant lifetime contributions to the arts. *The Kennedy Center Honors* is recorded as a television show during the first week of December for later broadcast during Christmas week.

One year, they were honoring a beloved classical conductor-composer. During the finale, a well-known opera singer performed a beautiful song written by the honoree. I’ve been fortunate to work with this singer on many occasions and her performances were always remarkable. For some reason, in the midst of her performance, she produced an unexplained, almost unearthly vocal sound. I was immediately asked what was wrong with her microphone. Making this, once again, an audio problem.

As a general rule in any rehearsal where there are actual performers rehearsing on stage, as a protection, I will run a full audio recording. I assured the producers the brief vocal area in question was covered by the rehearsal recording. So in audio post, there was no problem replacing that area with the singer’s rehearsal.

By this time, I was just curious to see what may have caused such a vocal performance disturbance. This performance was part of a big finale with all performers and cast on stage. Just so happens, for various reasons, I hang a pair of Schoeps microphones directly over the stage ISO’d on two audio tracks. During the program, there was a special presentation for Roger Stevens, the then-retiring chairman of The Kennedy Center. One of the shows he produced for Broadway was *Annie*. As a surprise, the program producers brought back many of the original cast members, including the original Sandy, the dog. I guess you see where this is going.

By listening to only the overhead Schoeps during the opera singer’s moving performance, for whatever reason Sandy, the dog, barked. Mystery solved.

By the way, the honoree was Leonard Bernstein and the singer Frederica von Stade.

You know, you just can’t make this stuff up.

–Edward J. Greene CAS
Randall “R. D.” Floyd
October 13, 1949 – January 7, 2017

Originally from Lawton, Oklahoma, Randall graduated from the University of Oklahoma with a bachelor’s degree in fine arts. He was a true renaissance man of the film industry, including multiple roles in sound, directing and producing.

What mattered most to him was his integrity and the quality of work he produced. He could build a Foley stage, perform Foley recording, Foley mixing, ADR mixing, sound design, re-recording mixing, dialog editing and supervision. During his career, he worked for Saban Productions, Harmony Gold, Vitello Productions, and his own company, Real Sharp Music. He worked on many feature films, documentaries, animated features, and many television series, including Voltron: Defender of the Universe, Ghoulies II, and Sound of My Voice. Most recently, he was working as a Production Sound Mixer.

He even served as the CAS Treasurer from 2007 to 2011.

R.D. passed in Santa Clarita, CA, with his wife by his side. He was a loving husband to her for 37 years. He leaves behind Gloria (Valle) whom he met in 1978 in Los Angeles when he was working at Ametron.

The memorial service will be held on January 27 at 1 p.m. at Little Church of the Flowers in Forest Lawn Memorial Park at 1712 S. Glendale Ave., Glendale, CA 91205.

Flowers may be sent to the memorial service and/or donations can be made to the American Heart Association.
At NBC Universal:

It’s *Fifty Shades Darker* on Hitchcock for mix team **Jon Taylor** CAS and Frank Montaño, as the team gets ready to print master the second book of the trilogy releasing on Valentine’s Day, and have enjoyed having director James Foley here leading the mix! Start your engines, *The Fate of the Furious*, the eighth installment of the *Fast & Furious* franchise, helmed by director F. Gary Gray, is roaring back to Hitchcock in mid-January. We are looking forward to having the whole crew back for this one!

Mix team **John Cook** CAS and **Bill Freesh** CAS may have had a day off for Christmas, but I’ll believe it when I see proof. This team has been crazy busy mixing episodes of *The Good Place*, *Last Man Standing*, *The Mick*, *Girlfriends’ Guide to Divorce*, and *Brooklyn Nine-Nine* … oh yeah, and *Veep*! We hope they come up for air soon in Studio A. We miss them.

In Studio B, **Alan Decker** CAS and **Nello Torrì** CAS, who are just keep killing it time and time again. Mixing the sixth season of *Grimm*, the fifth season of *Bates Motel*, Season 1 of the new Fox show *The Patriot*, and for NBC, it’s *Taken* … but that’s not all folks, because come 2017, the boys will be back with the usual suspects, mixing Season 6 of *Homerland* for HBO and mixing the third season of *Outlander* for Starz. This team is killing it!

Across the way in Studio 5, mix team **Pete Nusbaum** CAS and Whitney Purple are proving they can do it all; mixing *Black-ish* for ABC, *Great News* for NBC, and for Amazon, it’s the second season of *Just Add Magic*, *The Mindy Project*, Marlon, and a new show for Netflix and producer Jennifer Jason Leigh, titled *Atypical*. This stage is cooking!

Over on Mix C, we have the ever so talented mix team of Pete Reale and Todd Morrissey. You’ll find the guys working hard before the holiday to put the sixth season of *Suits* in our stockings for the USA Network. They are also mixing up a handful of episodes of *Chicago P.D.* and *Chicago Fire* for your viewing pleasure on NBC Universal.

In Chi-Town, our not-so-new-anymore mix team **Greg Watkins** CAS and **Derek Marcil** CAS, are making themselves at home in Studio G, here on the lot, mixing *Chicago Med* and *Chicago Justice* for executive producer Dick Wolf and NBC.

Mix team **Mark Fleming** CAS and **Rob Carr** CAS are bringing some internet short-form horror tales your way on *Channel Zero*, a new series coming to the Syfy channel, but don’t fear, the *Agents of S.H.I.E.L.D.* are here for their fourth season. Also, *12 Monkeys* is back! And one of our all-time favorite shows with a new cast of characters, it’s *24: Legacy* for 20th Century Fox Television. We can’t wait for this one!

And last but certainly never least, mix team **Mathew Waters** CAS and **Onnalee Blank** CAS are tackling the high seas on Mix 2 with Season 4 of *Black Sails* with sound supervisor Ben Cook for Starz!

**Frank Morrone** CAS MPSE and Ken Burton are mixing *Criminal Minds* and *Criminal Minds: Beyond Borders* at Technicolor. In January, they will start mixing *The Good Fight* as well.

Boom operator and CAS Associate member **Tim Song Jones** completed the Blumhouse production of *The Keeping Hours* with production sound mixer Robert Janger and utility sound tech Bobby Arredondo. The feature starred Lee Pace and Carrie Coon. Jones also completed *Beatriz at Dinner* with production sound mixer Anthony Enns and utility sound technician Will Schulz. This feature starred Salma Hayek and John Lithgow. The director was Miguel Arteta. Also boomed by Jones, with Rebecca Chan as the second boom operator, was the Amazon pilot for *The Legend of Master Legend*, which was recorded by mixer Anthony Enns. The pilot starred John Hawks and was directed by James Ponsoldt. Finally, Jones boomed with Chris Thueson as utility sound technician and Anthony Enns as sound mixer on Brie Larson’s directorial debut, *Unicorn Store*. The film starred Brie Larson, Samuel L. Jackson, Joan Cusack, Bradley Whitford, and Hamish Linklater.

**Karol Urban** CAS MPSE just finished the first half of *Grey’s Anatomy* Season 13 with Gary DeLeon and completed *Notorious* with Ross Davis, both for ABC. She has also just recently completed *Band Aid* for Sundance.

**Brendan Beebe** CAS has just finished *G.L.O.W.* for Netflix, taking over the second half from **Steve Morrow** CAS. He gives thanks to **Dan Church** CAS, Jack Hill, Rebecca Chan, and Ted Hamer for helping to make this crazy ’80s female-wrestling show sound great! He is looking forward to *Big Little Lies*, to premier on HBO in February. Next up is *Sharp Objects* for HBO.

**Devendra Cleary** CAS is writing in from a lounge at the Helsinki Airport finishing up “The Value of Mentorship: Birthplace” article. He is now getting ready to kick off the holidays here in Finland, spending time with his girlfriend and her family. After the break, Tanya Peel, Scott LaRue, and I will complete the last three episodes of *The Last Man on Earth* Season 3!

**Larry Benjamin** CAS and Kevin Valentine are mixing Season 3 of *Better Call Saul* at Smart Post Sound with Wildtracks doing the editorial. They’re also mixing the last season of *Bones*, Season 12, with 3rd Street Sound doing the editorial as well as *Prison Break* for FX. They’re also mixing *American Housewife* for ABC and will be starting *Ozark* for Netflix and *Legion* for FX with Wildtracks doing editorial for both.
Philip Perkins CAS is currently mixing the new PBS series *Global Spirit*, and has also been mixing the Gemma Cubero PBS documentary feature *Ottomaticake*.

Dean Okrand CAS and Brian Harman CAS are mixing post on Stage 4 at Smart Post Sound on Hollywood Way in Burbank. Working on *Life in Pieces* and just finished *Pitch*, both for producer Dan Fogelman. We are also in the middle of Season 8 of *Modern Family*, Season 3 of *Fresh Off the Boat*, and Season 2 of *Life in Pieces*, all for 20th Century Fox TV.

Cory Rizos CAS is mixing two feature docs, *Park Ex* and *Let There Be Light*, and recently wrapped an indie feature film called *Oscillations*.

Tom Marks CAS is mixing *Sense8* in sunny Chicago for directors Lana Wachowski and James McTeigue.

Myron Nettinga and Andy King CAS are busy mixing Season 2 of the Carlton Cuse series *Colony* on Stage 1 at Westwind Media. Andy recently completed mixing the Tom Brady & Michael Strahan-produced docuseries *Religion of Sports* for DIRECTV’s AUDIENCE Network.

Yes, it’s true! The former Chairman of the Board of Governors of the TV Academy, Leo Chaloukian CAS, is running for governor, representing the Sound Branch of the TV Academy. Chaloukian is also the Chair/CEO of his new audio, sound editing, and construction of new sound studios consultant company, Kimdale Enterprises.

When he started, he had three weeks to mix and two days for fixes, now, he has two days to mix and three weeks for fixes … Gavin Fernandes CAS is finishing off *Big Little Lies* with Jean-Marc Vallée for HBO and *After Camelot* with John Cassar (*24*) before starting two feature films, *Bon Cop Bad Cop 2*, and *Trip à Trois (The Threesome)*. After that, he will be traveling with his wife … if she remembers who he is.

Michael Rayle CAS spent the past year on
Sleepy Hollow Seasons 3 and 4, while squeezing in History channel’s Six in between those seasons. Thanks to Dan Giannattasio, Jenny Elsinger CAS and Marshall McGee for sharing the adventure!

Gary D. Rogers CAS and Dan Hiland CAS are currently mixing the seventh season of The Walking Dead for AMC, fifth season of Arrow for The CW, third season of The Leftovers for HBO, the first season of Greg Berlanti’s new series Riverdale, and the fourth season of TURN: Washington Spies, coming this April 2017 for AMC at Warner Bros. Post Production Services Burbank facility on Dub Stage 1.

Devin Golub CAS has had an enjoyable year mixing on second units and double-up days. Recently, he finished mixing the feature Inconceivable in Cincinnati, Ohio, with Mick Davies on boom and Nigel Maxwell going above and beyond on utility and boom. A special thanks to Steve Morrow CAS!

After completing the re-recording mix of Gleason and We Are X, Mark Rozett CAS has completed the new Colin Hanks’ Eagles of Death Metal: Nos Amis (Our Friends) documentary and is putting the finishing touches on The King’s Daughter with Kelly Vandever in Monkeyland Audio’s new ATMOS room.

Steve Guercio CAS mixed second unit on the TV drama series The Outsiders, airing on WGN America. He’s also been busy mixing national TV spots for Infiniti/NCAA and Pringles. Additionally, he contributed to the CBS 60 Minutes interview with Denzel Washington by going behind the scenes on his movie Fences, shot in Pittsburgh, PA.

Michael Colomby CAS and Rich Weingart CAS have had fun in 2016 working on The Affair, Ballers, Nashville, Shooter, Crazy Ex-Girlfriend, and Murder in the First. Thanks to all the talented people we work with. We couldn’t do it without you.

Keith Garcia CAS (audio supervisor) of Bald Sound is celebrating four back-to-back seasons of MasterChef and MasterChef Junior in 2016. I’m very grateful for an awesome team!
It's been a busy year for Bald Sound! Celebrating four back-to-back seasons of *MasterChef* & *MasterChef Junior* in 2016. From left: Oscar Cordova (A1), Lalo Guzman (A2), Scott Hanlon (A2), **Keith Garcia CAS** (audio supervisor), Jordan Diaz (A2), and James Hunt (A1). I'm very grateful for an awesome team!

CAS Associate member **Tim Song Jones** wants to know if this scene can be MOS.

Utility Saif Parkar wires Mini Judge Ito (Ian Chen) on *Fresh Off the Boat*. The judge always checks his own wire!

CAS Associate member **Tim Song Jones’** audio mascot named “Alive Cat” in the tech room in Taveuni, Fiji, on *Stranded*.

**April Tucker CAS** has a new assistant (born October 24)!

**Stacy Hill CAS** with Count Orlock (Doug Jones) on a sound version of a reboot of *Nosferatu*.

Mixing a *Key and Peele* sketch for Comedy Central. From left to right: Jordan Peele as Barack Obama, Shawn Loesser (boom operator), **Stacy Hill CAS** (mixer), Keegan-Michael Key as Luther, Obama’s anger translator.

The upper half of Tanya Peel is pre-wiring the T-Rex costume for *The Last Man on Earth* Season 3.

**Brendan Beebe CAS, Rebecca Chan, Jack Hill, Ted Hamer on Netflix’s *G.L.O.W.*

**SOUND IDEAS** was on the move, getting up close and personal to record military tanks for a new 2017 sound effects product. It was a truly memorable day for David, Kevin, Craig, and James who got to combine work and play for a full day of machinery, mud, and car-crushing mayhem.

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