Recording ‘Cart to Car’
25 Years of the CAS Awards
Mix ‘Sound for Film & TV’ Event
Meet Scoring Mixer Greg Hayes

FALL 2018
“THERE IS ALSO EQUALLY TRANSCEMENT SOUND DESIGN - THE SENSE OF PLACE, THE BLURRING OF ALL OTHER NOISE APART FROM EACH OTHER, AND A BEAUTIFUL ORCHESTRAL SCORE THAT IS MORE THAN A MATCH FOR MOONLIGHT’S.”

Lewis Knight, MIRROR
FOR YOUR CONSIDERATION
BEST PICTURE
BEST SOUND MIXING
PRODUCTION SOUND MIXER JOSEPH WHITE
RE-RECORDING MIXER ONNALEE BLANK, CAS
RE-RECORDING MIXER MATHEW WATERS, CAS
BEST SOUND EDITING
SUPERVISING SOUND EDITOR ONNALEE BLANK, CAS

IF BEALE STREET COULD TALK
FROM BARRY JENKINS THE ACADEMY AWARD® WINNING
FILMMAKER OF MOONLIGHT
BASED ON THE ACCLAIMED NOVEL BY JAMES BALDWIN
FOR YOUR CONSIDERATION

BEST PICTURE
BEST SOUND MIXING
SOUND MIXER SCOTT D. SMITH, CAS
RE-RECORDING MIXERS PAUL COTTERELL, GILBERT LAKE
BEST SOUND EDITING
SUPERVISING SOUND EDITORS JAMES HARRISON, PAUL COTTERELL

“WITH ITS ELEVATED LEVEL OF CRAFTED FILM-MAKING,
IT’S A FILM FOR CINEASTES AND MULTIPLEX, URBAN AND MAINSTREAM.”
FIONNUALA HALLIGAN | SCREEN DAILY

WIDOWS

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Cover: Events Recap
It’s often said that the world is getting smaller or that it’s not as big as it used to be, but it’s still all too difficult to recognize the challenges that we share as a race and as an industry. We often focus on the problems that are right in front of us rather than coming together to see a wider industry struggling to excel in the marketplace. One of the goals of our organization is to share our learning with each other and with the upcoming generation. Future learning from the present and present learning from history.

As our industry experiences a shift toward all over-the-top distribution methods, and budgets and project schedules compress, it is all too easy to focus on our small section of the industry rather than working together to understand how other specialties and geographies are dealing with the issues that we face.

This organization consists of experts in their fields in more than 30 countries worldwide. We have a membership that can solve and share solutions to any problem that we might face professionally. With new distribution methods, previous differences with frame rates and sample rates continue to shrink. The Netflix model and specifications will continue to gain traction as they have more of the market than their competitors combined (Harvard Business Review), and in nearly 200 countries they are becoming THE platform.

As an organization, we can help each other to understand the needs of these new mediums and work together to develop capture techniques that benefit our colleagues in post. We must share the challenges that we see so that we can learn as we solve.

As we approach awards season, let us look to our international community for inspiration and innovation. As Thomas Edison said, “There is a way to do it better … find it.”

Mark Ulano CAS
President
For Your Consideration in all categories including

**BLACKKKLANSMAN**

**Best Picture of the Year**

**BEST DIRECTOR**
Spike Lee

**BEST ORIGINAL SCORE**
Terence Blanchard

**BEST SOUND MIXING**
Drew Kunin Production Sound Mixer
Tom Fleischman, CAS Re-Recording Mixer

**BEST SOUND EDITING**
Philip Stockton Supervising Sound Editor

"Spike Lee is a director of great style and even greater imagination."
K. Austin Collins, Vanity Fair

"Spike Lee made the movie of the year. The single most effective piece of art about our current political moment."
Zach Baron, GQ

"BlackkKlansman is daring and essential. Every frame is packed with meaning and metaphor. Exhilarating, funny and profound."
Lindsey Bahr, AP

"A stunning tour de force."
A.O. Scott, The New York Times

"BlackkKlansman is a director of great style and even greater imagination."

"BlackkKlansman is daring and essential. Every frame is packed with meaning and metaphor. Exhilarating, funny and profound."

For more info on this film, go to www.focusfeaturesguilds2018.com

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Welcome to the Fall Quarterly, CAS members and friends. In this issue, we’re proud to announce this year’s Career Achievement Award recipient, production sound mixer Lee Orloff CAS! We are also excited to announce this year’s CAS Filmmaker Award recipient, Steven Spielberg. In celebration of our 25th Awards anniversary, our historian, James A. Corbett CAS MPSE, past president, Melissa Hofmann CAS, and Mark Rozett CAS take us down memory lane with a history of the awards. Keeping with the awards theme, G. John Garrett CAS recaps the ceremony honoring re-recording mixer Lee Dichter as he was presented with the Motion Picture Editors Guild Fellowship and Service Award.

Also in this issue, Devendra Cleary CAS provides insight and approaches for recording sound when the actors are in moving vehicles. Matt Foglia CAS sits down with scoring mixer Greg Hayes in our “Meet the Mixer” column. David Bondelevitch CAS MPSE, Peter Kelsey CAS, and Karol Urban CAS MPSE recap this year’s Sound for Film & TV conference as G. John Garrett CAS discusses some of his finds at the NYC AES Conference. Karol also catches us up on this summer’s CAS Screening Series and the fun that took place at this year’s MPSE and CAS Golf & Poker Tournament. As always, you can read about the happenings of your fellow members in the “Been There Done That” and “The Lighter Side” sections.

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! If you’re interested in contributing or have an idea for an article, let us know. Email us at CASQuarterly@CinemaAudioSociety.org. Remember, our sponsors are professionals like you who understand the business and the needs of our industry. We encourage your commitment to them.
“This joyous stop-motion feature looks and sounds like nothing we’ve encountered before. IT’S STARTLINGLY BEAUTIFUL AND SURPRISINGLY HEARTFELT. IT’S ALL A MOVIE LOVER COULD ASK FOR.”

(Joe Morgenstern)
THE WALL STREET JOURNAL
FOR YOUR CONSIDERATION

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
FOR A MOTION PICTURE - LIVE ACTION
SKIP LIEVSY, CRAIG HENIGHAN, JOSÉ ANTONIO GARCÍA

“THE BEST PICTURE OF THE YEAR.”
PETER TRAVERS, ROLLING STONE STEPHANIE ZACHAREK, TIME

VENICE FILM FESTIVAL
GOLDEN LION

WINNER
BEST FILM
VENICE FILM FESTIVAL
GOLDEN LION

ROMA
WRITTEN AND DIRECTED BY ALFONSO CUARÓN

NETFLIX
The 55th CAS Awards Timeline Is Underway!!

The CAS Awards recognize Outstanding Sound Mixing in film and television, as well as Outstanding Products for Production and Post Production. The CAS is pleased to announce a change in venue to the InterContinental Los Angeles Downtown.

“We are delighted to be moving to the new InterContinental on Wilshire Boulevard—the tallest building west of Chicago. We love hosting our event in Downtown Los Angeles and, as our awards turnout has gotten larger every year, this new hotel gives the CAS a luxurious venue with plenty of room for growth,” said CAS President Mark Ulano.

IMPORTANT DATES BELOW:

- Entry Submission Form available online on Thursday, October 11, 2018, on the CAS website at www.CinemaAudioSociety.org
- Entry Submissions due online by 5 PM PST, Thursday, November 15, 2018
- Outstanding Product Entry Submissions due online – 5 PM PST, Friday, December 7, 2018
- Nomination Ballot Voting begins online – Thursday, December 13, 2018
- Nomination Ballot Voting ends online – 5 PM PST, Thursday, January 3, 2019
- Final Nominees in each category announced Tuesday, January 8, 2019
- Final Voting begins online on Thursday, January 24, 2019
- Final Voting ends online – 5 PM PST, Wednesday, February 6, 2019

55th Annual CAS Awards will be held
Saturday, February 16, 2019
InterContinental Los Angeles Downtown – Wilshire Grand Ballroom
Los Angeles, California

Discovered
Cinema Audio Society’s
new podcast series

In Conversation
Moderated by Peter Devlin CAS
Episode One:
Production Sound Mixers
William Kaplan and
David Macmillan CAS
http://CinemaAudioSociety.org/podcasts/

Nominate
Your Favorite Tech!!!

Do you depend on a particular technology to achieve excellence in your craft? Would you like to see them win an Outstanding Product Award?

ON THE BASIS of SEX

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE OF THE YEAR
Produced By Robert Cort, p.g.a.  Jonathan King, p.g.a.

BEST DIRECTOR
Mimi Leder

BEST SOUND MIXING
Jean Camden Production Sound Mixer  Christian Cooke, CAS Re-Recording Mixer  Brad Zoern, CAS Re-Recording Mixer

BEST SOUND EDITING
Jill Purdy MPSE Supervising Sound Editor

BEST ORIGINAL SONG
“Here Comes the Change” Written by Kesha Sebert, Drew Pearson, Stephen Wrabel  Performed by Kesha

For more on this film, go to www.FocusFeaturesGuilds2018.com
Written by Daniel Stiepleman  Directed by Mimi Leder
Hello to all of my fellow CAS members. I want to share my experience of working on the CAS Board with you. I have been and am still blessed to have had the opportunities and outcomes that I am very proud of in my life. As a result of some of that experience, I was invited to become a member of the CAS in 1995. Coincidentally, I had been a member of the ATAS Peer Group Executive Committee for a few years and had become quite active in the world of board meetings and organization management. My motivation for this activity has always been an attempt at giving back to an industry that has sustained me and fulfilled me. In turn, this activity has become a source of some of the sustenance.

I was elected to the CAS Board as an Alternate Board member (This category has since been eliminated) in 2004. Richard Lightstone CAS was just re-elected as President and he had also been doing the editorial work on the CAS Journal with Aletha Rodgers CAS. I volunteered to assist them in the editorial work. This was a transitional period for the organization. We had just begun our relationship with the Ingle Group (siblings Jody and Jeff) and their manager of sales, Dan Dodd. With constant guidance from the Board, we embarked on the new and improved CAS Quarterly in 2006. My job as co-editor was to find contributors and oversee the production and coordination with the Ingle Group and our Board. Prior to this, we did the entire newsletter in-house and just had the printing work outsourced. This included ad sales and mailing. The CAS was at around 325 members strong at the time and the workload was no joke. Aletha moved from production to motherhood and eventually retirement and I enticed David Bondelevitch CAS MPSE and Matt Foglia CAS to join my ranks as co-editors.

I was elected as the Secretary of the CAS in 2007. This position required me to contribute more responsibility and time. I continued to work as a production mixer and held both CAS positions for several years. My house served as the CAS office and my wife Robin as the CAS office manager. I was Secretary for the term limit that was in place at that time and then ran for Treasurer as the CAS Treasurer at the time, R.D. Floyd CAS (R.I.P.), was leaving the area. This was also the period that I was transitioning from mixing to teaching.

The Writers Strike of 2007-08 sent me in a new direction, teaching, and I moved to Savannah, GA, in July 2008. I was elected as Treasurer just as the CAS was transitioning to QuickBooks Online.
and the online access made it possible for me to perform the duties of the Treasury from afar. The Board had already been experimenting with online meeting software for a while, so meeting attendance was not an issue. During my term as Treasurer, the Board decided that having to replace the Secretary and Treasury positions every three terms was going to be a burden on the organization and eventually eliminated the term limits on those two positions. The Treasury requires regular attention and our organization has grown in numbers and finances since I began my membership 14 years ago. As a result of this larger responsibility, I knew that I was going to have to walk away from my duties as co-editor of the CAS Quarterly. I was lucky to have just worked with an up-and-coming person in our ranks, Karol Urban CAS MPSE, on a story in a previous edition. I was so happy when she accepted my offer to take over my position on the magazine. Her skills and input are evident in every page. She and Matt Foglia serve you members more than you will ever know.

In the past few years, I have been through many life-changing events. I was forced to retire early due to medical issues and lost my wife Robin in July 2016. I have since returned to SoCal and I currently reside in Cathedral City (low desert). I have decided that it is time to step back a little from my duties with the CAS as I transition into my retirement. I will not be running for Treasurer again this year.

As I look back at my time spent in service to the members of the CAS, I am proud that you have given your trust in my abilities and sensibilities over the past many years. It has filled a need in me to give back to my fellow sound mixers and share in where we have taken this organization, now at almost 800 members. I encourage all of you to participate in something beyond yourselves. Find a way to share your strengths with others. CAS Board participation is a great start.

Pete Damski CAS
MARY QUEEN OF SCOTS - CAS QUARTERLY - Final

FULL PAGE, 4C

STREET:  11/30/18
DUE: 11/16/18
BLEED: 8.625" X 11.125" • TRIM: 8.375" X 10.875" • SAFETY: .25" ALL AROUND

November 14, 2018 6:16 PM PST
MQOS_CAS_11-30_SP_1F

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FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING
BEST PICTURE OF THE YEAR
PRODUCED BY
TIM BEVAN  ERIC FELLNER  DEBRA HAYWARD

BEST DIRECTOR
JOSIE ROURKE

BEST SOUND MIXING
ROB FLANAGAN
PRODUCTION SOUND MIXER
STEVE SINGLE
RE-RECORDING MIXER
ANDREW CALLER
RE-RECORDING MIXER

BEST SOUND EDITING
IAN WILSON
SOUND DESIGNER / SUPERVISING SOUND EDITOR
ALASTAIR SIRKETT
SOUND DESIGNER

BEST ORIGINAL SCORE
MAX RICHTER

For more on this film, go to www.FocusFeaturesGuilds2018.com

Screenplay by Beau Willimon    Directed by Josie Rourke
Soring mixer Greg Hayes has a diverse résumé of film, television, game, and commercial music credits. His career shows how an open mind and perseverance, when coupled with strong engineering knowledge, can help you win over clients—and even gain the support of a CAS Career Achievement Award recipient.

MF: You’re based in California. Is that where you are originally from?
GH: I was born in California and lived there until I was about 12 when my mom and I moved to Nashville. She worked for a businessman who was backing an artist who got signed to a development deal in Nashville. We talked about it and decided to give Nashville a shot.

Did you have a music background?
I played guitar and started writing and eventually, even had a couple of cuts.

How did you get introduced to the engineering side then?
When I was in high school, an artist my mom was working with was recording at George W. Clinton’s Bayou Recording Studio, and I was able to attend. I was blown away. At that time, Bayou was the “go to” place for larger name country artists and had a steady stream of artists from other genres coming through as well. I started interning there and did so for two years while I was in high school. This was back when interns did everything—kind of like an actual apprenticeship. I learned so much and, by the time I graduated high school, I was assisting and even engineering sessions. I still have my first check for being an engineer; $80 for running a vocal recording session! (laughs)

With things going well in Nashville, how did you end up coming back to California?
I was working on an album of standards by actress
“Both super and subversive. It really is incredible... every bit the start-to-finish sensation as the original.”

ROLLING STONE, Peter Travers

Disney•Pixar

INCREdiBLES 2
BEST ANIMATED FEATURE
BEST SOUND MIXING • BEST SOUND EDITING
FOR YOUR CONSIDERATION

BEST SOUND EDITING
GLEN FREEMANTLE

FANTASTIC BEASTS
THE CRIMES OF
GRINDELWALD

BEST SOUND MIXING
MITCH LOW, AMPS
NIV ADIRI, CAS
ANDY NELSON, CAS
IAN TAPP, CAS
Cloris Leachman. I was asked to do some demos with her daughter who lived in Los Angeles. I lived in a friend’s apartment for six months and ended up staying. That was 17 years ago.

I guess things turned out okay! After that demo, were you working on commercial music projects or did you get into film music?

I started working at Cherokee Studios (closed in 2006). Being from Nashville without any clients, I had to start at the bottom as a runner. I was determined to make it work. So, a week-and-a-half in, an assistant didn’t show up for a session. One of the owners asked if I knew how to run the tape machine and punch. During the session, I was punching on syllables and they were impressed, so I moved up.

How did you end up on the film side of music recording?

While at Cherokee, I was engineering on a Warren Zevon record. Actually, it was during the recording of his last record before he passed, *The Wind*. That record’s great and has so many legendary artists that were incredible to work with; Tom Petty, Bruce Springsteen, some of the guys from The Eagles. It was one of those things where you ask yourself, “Is this really a job?”

That record won several Grammys, didn’t it?

Yes, it did! Anyway, one of the producers and mixers on the record was Noah Scot Snyder and he also worked in the film world. Noah had worked with Dennis Sands CAS. Dennis was building his room in Santa Barbara and he was looking for a recordist. I ended up working for Dennis.

You know, he’s a CAS Career Achievement Award recipient. What an introduction to score mixing! My goodness!

I know, right? Dennis is such a wonderful guy and I’m so fortunate to still be able to work with him on occasion.

What was the first big project you remember working on in film music?

The first was *The Polar Express*, which Dennis was one of the mixers on. I was able to go to the old Todd-AO scoring stage and watch (composer) Alan Silvestri conduct a 90-piece orchestra. It was truly amazing.

Were you working out of a particular place from that point on?

I worked with Dennis, but I also did other freelance work. I used to work out of Signet Sound, which was the old Motown West studio back in the day. I did some medium-to-large-scale work there, also some dub work. I worked at Todd-AO doing some music mixing and also worked as a recordist; I even did some re-recording mixing there. They closed and I went to Technicolor, where I did some dubs and some post work while still working on the music side of film.

It’s interesting that you were able to work as a re-recording mixer as well.

Working in dubs has really informed me relative to how
everything is put together on the dub stage. Back when there was three-person mixing on the stage, the scoring mixer would do a mix beforehand and be able to sit on the stage as well. Obviously, budgets play a hefty role in determining whether the scoring mixer is on the dub stage but it has also become a scheduling challenge. It’s not uncommon for me to be mixing reel 3 or 4 while reels 1 or 2 are being mixed on the stage. It’s tough to be in two places at once!

When you were able to do it, did you find it beneficial to be on the stage during the final dub?
Oh, absolutely. Sometimes we’re throwing darts blindly at the board because we don’t fully know how the music will interact with the dialogue and effects. On a recent project, I was able to get the temp dialogue and effects 7.1 from post and mix against it. That was one of the smoothest dubs I’ve had because I was able to hear everything while watching the picture and make music decisions based on how everything was interacting. Oftentimes, my focus is to make the music sound as good as possible—but that’s just one piece of the final puzzle.

Your credit list contains lots of film and television projects. Can you share what you see are some of the differences between those two?
Sure. TV can be a lot like film, especially with Netflix series and things like that. The schedule, however, is much more condensed with an episodic. The composer has to write a 20+ minute score, get that to the orchestrators, then copyists, and record in seven days. There has to be a very strong focus on workflow and being able to dial stuff in quickly.

As an example, I do a lot of work for Blake Neely (composer, Arrow, Supergirl, The Flash, etc.) and his Cow on the Wall Studios. We have a system where all his prerecorded material is dialed-in pretty well when I get it. We’ll usually go to Warner Bros. and record with a smaller orchestra than on a film. A Pro Tools operator will check everything against the score like tempo maps, etc. I usually show up 90 minutes before the orchestra for setup tweaks. I’ll use close mics, room mics, and reverbs. I’ll do live mixes of the orchestra and print some stems. I then go back to my mix studio to balance and fine-tune the overall mix. I’m usually working in stereo on those. My mix and stems then get sent to the dub where they’ll be put in 5.1 while still maintaining the musicality of the original mix. As you’d expect, the process becomes more streamlined once we’re a couple shows in. For instance, I may spend two days mixing early on instead of one. Typically, I’ll have a three-hour orchestra session and, in a nine-hour day, we’ll record and mix it down.

Do you have a “go to” type of recording setup that you prefer?
I like to change it up quite a bit. But generally, if I’m at Warner or Sony, I’m using a Decca Tree, along with flanks and accent mics as needed. I own several mics that I default to like three Neumann M50 originals and two of the KHE version of the Brauner VM1. Only a hundred of them were made and I love their sound. I also use Pueblo mic pres because they’re extremely minimalist and don’t color the sound. I’ll also incorporate Grace and Neve pres as needed.

How about for mixing?
When I’m working on a film score, I love the Neve 88R. Even if I’m mixing in Pro Tools, I’ll use it as a summing desk to add a little warmth and saturation that I can’t get from the DAW. My studio is set up with an Avid S6 with 7.1 monitoring.

Have you considered upgrading your room to Atmos?
I’ve done some Atmos mixes. I worked in Atmos for the Marvel logo over at Dolby and it was really cool. For me, sonically it’s a bigger change going to Atmos than from stereo to 5.1. I thought about converting my room and I think we’re getting there. I’m talking to a lot of dubbing mixers and audio editors; there’s a lot of moving parts. The workflow is improving and is much better with everything housed in Pro Tools. With music in Atmos, we’re usually not flying things around since
FILM TITLE: A QUIET PLACE

PLACEMENT: DOMESTIC

DESCRIPTION: CAS (FALL) - FP - 4C

ART NAME: E. BLUNT/M. SIMMONDS/HOLDING EARPIECE

FLIGHT DATE: 11/30/18

TRIM: 8.375" X 10.875"

BLEED: 8.625" X 11.125"

SAFETY: 7.875" X 10.375"

LEGAL: GM CREDITS ARE N/L/T 15% TO TT

DATE: November 16, 2018 3:58 PM

REVISION: 00

OPTION: 01

COMP: 203

ART: FIN1

FOR YOUR CONSIDERATION

Best Sound Editing
Supervising Sound Editors
Ethan Van Der Ryn, Erik Aadahl

Best Sound Mixing
Sound Mixer
Michael Barosky
Re-Recording Mixer
Brandon Proctor

“IT'S SOUND DESIGN ALONE IS GLORIOUS, LOCATING THE INFINITE GRADATIONS IN THAT THING WE SO CASUALLY CALL SILENCE.”
TIME

“WHILE THE SILENCE IN 'A QUIET PLACE' CAN BE DEAFENING, THE PARENTAL THEMES SPEAK VOLUMES.”
USA TODAY

A QUIET PLACE

STORY BY BRYAN WOODS & SCOTT BECK
SCREENPLAY BY BRYAN WOODS & SCOTT BECK AND JOHN KRASINSKI
DIRECTED BY JOHN KRASINSKI

AQuietPlaceMovie.com
FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE OF THE YEAR

PRODUCED BY
KERRY KOHANSKY-ROBERTS, p.g.a.  STEVE GOLIN, p.g.a.  JOEL EDGERTON, p.g.a.

BEST DIRECTOR JOEL EDGERTON

BEST SOUND MIXING MATTHEW NICOLAY  PRODUCTION SOUND MIXER
ROBERTO FERNANDEZ  RE-RECORDING MIXER  ROBERT HEIN  RE-RECORDING MIXER

BEST SOUND EDITING ROBERT HEIN  SUPERVISING SOUND EDITOR
GLENFIELD PAYNE  SUPERVISING SOUND EDITOR

BEST ORIGINAL SCORE DANNY BENSI AND SAUNDER JURRIAANS

BEST ORIGINAL SONG “REVELATION”

WRITTEN BY JON THOR BIRGISSON, TROYE SIVAN & BRETT MCLAUGHLIN  PERFORMED BY TROYE SIVAN AND JÓNSI

BOY ERASED

WRITTEN FOR THE SCREEN AND DIRECTED BY JOEL EDGERTON

FOR MORE ON THIS FILM, GO TO WWW.FOCUSFEATURESGUILDS2018.COM

★★★★
One of the best and most unforgettable films of the year. Joel Edgerton directs with painstaking care and precision. ‘BOY ERASED’ has the potential to heal us all.”

REX REED, OBSERVER

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elements are more fixed position. The industries that are pushing immersive are VR/AR/XR, video games, and internet content. Once it gets more and more into the home, then I’ll probably adjust my room. It is fun to mix in that environment though!

What’s the coolest place you’ve recorded in outside of the LA area?

Recording at Abbey Road. I have been over there a bunch the past couple of years. It’s so strange if you’re a gear head like I am, as you’ll be walking down the hall and there’s a console that the Beatles recorded with just sitting there! It’s incredible. I’ve done some video games over there, most recently for *Lost Ark*. I recorded a full 80-piece orchestra and then did a choir afterward. Given that I’m usually recording instruments, recording the choir in that environment creates such an unbelievable sound. I put six or eight mics up and just tried to get out of the way and let the 40-60 people singing perform. Such an amazing sound.

Do you ever get stressed on gigs?

When you’re in a room with producers, directors, editors, composers, and a bunch of other people, and there’s an 80-piece orchestra on the other side of the glass, there’s an extreme amount of pressure. If you think about it, that’s a ton of money *every minute*. I’ll still be sweating, but at the end of the day, it is music. So, I try to create an environment of comfort. If I put that vibe out, then I feel that vibe is felt. While I may be freaking out inside if there’s some mishap, I try to present positivity. Plus, the reliable support staff that these facilities have is very comforting. For instance, when I’m working with Tom Hardisty (manager of scoring at WB), we don’t even need to speak. Tom had been a staff engineer at Todd-AO and was the first guy who trained me at Dennis’ place and connected me to Signet Sound. When he was leaving for Todd-AO, I took his position, so we have a strong history. No one person can do it by themselves.

What keeps you going in this field?

What I love about working on film score music is the diversity. One day, I’ll be doing a jazz quartet or recording a rhythm section with brass and strings and the next, I’ll be using some instruments I wasn’t even really aware of. I recently recorded an instrument from Africa called a “kora” that’s like a big lute. Really cool. In the record world, you often get pigeonholed into one type of genre. Here, I’m able to work in multiple genres with amazing people and to be constantly learning. I’m extremely blessed.
Production Sound Mixer
Lee Orloff CAS
to Be Honored with the Cinema Audio Society Career Achievement Award
Cinema Audio Society President Mark Ulano announced that the organization will honor multiple CAS- and Oscar®-nominated production sound mixer Lee Orloff CAS with the Cinema Audio Society’s highest accolade, the CAS Career Achievement Award, to be presented at the 55th Annual CAS Awards on Saturday, February 16, 2019, at the InterContinental Los Angeles Downtown—Wilshire Ballroom, Los Angeles, California.
“I am honored to announce the selection of Lee Orloff by the CAS for our Career Achievement honoree at this year’s 55th Annual CAS Awards,” said Mark Ulano. “Lee is a world-renowned production sound mixer with a portfolio of over 75 films. His combined CAS, Oscar, and BAFTA nominations total 17, resulting in both an Oscar and a BAFTA. He is one of the go-to production sound mixers, as evidenced by his collaborations on multiple films with directors James Cameron, Michael Mann, Walter Hill, Gore Verbinski, to name a few. He is well respected and gracious in sharing his knowledge and in mentoring the next generation of sound professionals, and I take great pleasure in announcing the CAS’s recognition of my friend and colleague Lee and his body of work.”
“SPECTACULAR AND EXCITING.”

John DeFore, THE HOLLYWOOD REPORTER

FOR YOUR CONSIDERATION

BEST SOUND MIXING
Production Sound Mixer
JOHN CASALI AMPS
Re-Recording Mixers
CHRISTOPHER BOYES
PETE HORNER

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FOR YOUR CONSIDERATION

BEST SOUND EDITING

PETER BROWN
(SUPERVISING SOUND EDITOR / SOUND DESIGN)

JOE DZUBAN
(SUPERVISING SOUND EDITOR / SOUND DESIGN)

BEST SOUND MIXING

GUNTIS SICS
(PRODUCTION SOUND MIXER)

JOE DZUBAN
(RE-RECORDING MIXER)

TIM LEBLANC
(RE-RECORDING MIXER)

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Following a two-year stint managing an equipment rental house’s sound department, native New Yorker Lee Orloff, newly graduated from NYU Film School, set out with his employee-discounted recording gear to begin a decade of work primarily in documentaries. In 1984, he mixed his first feature, Joel and Ethan Coen’s crime thriller debut, *Blood Simple*. By the late ‘80s, he’d moved to Hollywood on the heels of an Oscar nomination for James Cameron’s underwater drama *The Abyss*, the first of three collaborations, including *Terminator 2: Judgment Day* and *True Lies*. Following the design/build of communication systems necessitated for *The Abyss* production, he received an opportunity to work with Jim Henson’s Creature Shop, which was undertaking a live-action version of the hit animated series *Teenage Mutant Ninja Turtles*. Orloff was one of the earliest proponents of the now universally accepted higher resolution, multitrack digital recording, utilizing it on the 1993 film *Last Action Hero*.

During the past 35 years, Orloff has participated on more than 75 feature films, enjoying successful working relationships with many of Hollywood’s most notable directors. In some cases, their collaborations have spanned 20 years, such as with Michael Mann and Walter Hill. Gore Verbinski has relied on his expertise on eight of his films, two of which, in the *Pirates of the Caribbean* series, resulted in Oscar nominations for Orloff and his team, and on *Rango*, which won the Oscar for Best Animated Feature Film in 2012.

Filmmakers have counted on Orloff and his team’s versatility to deliver needed results on a diverse range of projects ranging from three films in the *Pitch Perfect* musical series, HBO’s *Westworld* Season 1, to *Guardians of the Galaxy* Vol. 2 and *Ant-Man and the Wasp* for Marvel Studios. Some of these filmmakers include Elizabeth Banks, James Cameron, J.C. Chandor, Martha Coolidge, Roland Emmerich, James Gunn, Walter Hill, James Mangold, Jonathan Nolan, Dean Parisot, Todd Phillips, Peyton Reed, Ridley Scott, Wim Wenders, Rupert Wyatt, and Gore Verbinski.


He received the BAFTA for *Terminator 2: Judgment Day* and was the recipient of three BAFTA nominations for *Pirates of the Caribbean: The Curse of the Black Pearl* (2003), *Collateral* (2004), and *Pirates of the Caribbean: Dead Man’s Chest* (2006).

Orloff recently participated in the AMPAS Masters of Sound panel as part of the Academy Gold program, representing the production mixer’s contribution to the collaborative process of developing a soundtrack. He feels it is a team sport, evidenced very clearly on the set as the production track is created. “If the rest of the crew don’t know what your needs are, or even worse, don’t care, you’re sunk. But it always starts at the top.”

FOR YOUR CONSIDERATION

BEST PICTURE

BEST SOUND MIXING
Re-Recording Mixers
MIKE PRESTWOOD SMITH | MICHAEL KELLER
Production Sound Mixer
SIMON HAYES, AMPS, CAS

BEST SOUND EDITING
Supervising Sound Editors
RENEE TONDELLI | EUGENE GEARTY

FOR SCREENING INFORMATION PLEASE VISIT WALTDISNEYSTUDIOSAWARDS.COM
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Steven Spielberg will receive the Cinema Audio Society Filmmaker Award at the 55th Annual CAS Awards on February 16, at the InterContinental Los Angeles.

“I am thrilled to announce Steven Spielberg as the CAS Filmmaker honoree for our 55th CAS Awards. The CAS has recognized Steven’s commitment to sound multiple times, with nominations for Outstanding Sound Mixing and a win for Saving Private Ryan. And, most importantly, we recognize that Steven has had relationships with sound mixers that span more than 25 projects—a strong indicator that a director values the role of sound,” said CAS President Mark Ulano. “Steven has long embraced the creative importance of sound for his storytelling and all his projects beautifully reflect this commitment.”
Steven Spielberg is one of the industry’s most successful and influential filmmakers and has directed, produced, or executive produced some of the top-grossing films of all time, including *Jaws, E.T. the Extra-Terrestrial*, and *Jurassic Park*. Among his myriad honors, he is a three-time Academy Award® winner, earning two Oscars® for Best Director and Best Picture for *Schindler’s List*, and a third Oscar for Best Director for *Saving Private Ryan*. He is a recipient of the DGA’s Lifetime Achievement Award, the American Film Institute’s Lifetime Achievement Award, the prestigious Irving G. Thalberg Award from the Academy of Motion Picture Arts and Sciences, and a Kennedy Center Honors.

In 2012, Spielberg directed Academy Award winner Daniel Day-Lewis in *Lincoln*, based in part on Doris Kearns Goodwin’s *Team of Rivals*, with a screenplay by Tony Kushner. The film won two Oscars, including
FOR YOUR CONSIDERATION

BEST SOUND EDITING
GARY RYDSTROM
RICHARD HYMNS

BEST SOUND MIXING
CHRIS MUNRO, AMPS, CAS
ANDY NELSON
GARY RYDSTROM

"YOU NEED TO SEE THIS ONE ON THE BIGGEST SCREEN POSSIBLE, AND LET IT WASH OVER YOU AS IF YOU HAD STEPPED INSIDE THE MOST INCREDIBLE VIDEO GAME EXPERIENCE EVER CREATED."

RICHARD ROEPER, CHICAGO SUN-TIMES

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AA
Daniel Day-Lewis’ third Oscar for Best Actor playing the iconic 16th President, as well as Best Production Design.

Spielberg’s 2015 dramatic thriller Bridge of Spies, starring Tom Hanks, received six Academy Award nominations, including Best Picture with Mark Rylance winning for Best Supporting Actor. He was also an executive producer on Jurassic World and Jurassic World: Fallen Kingdom, which together have earned more than $2.8 billion worldwide.

His most recent projects include The Post, a political drama inspired by the Washington Post’s first female publisher, Katharine Graham (Meryl Streep), and its driven editor, Ben Bradlee (Tom Hanks), which won the AFI Award and garnered two Oscar nominations: Best Picture and Best Actress for Streep; and Ready Player One, a worldwide success based on the popular science fiction novel by Ernest Cline.

Apart from his filmmaking work, Spielberg has also devoted his time and resources to many philanthropic causes. He established the Righteous Persons Foundation using all his profits from Schindler’s List. He also founded the Survivors of the Shoah Visual History Foundation which, in 2006, became the USC Shoah Foundation—The Institute for Visual History and Education.

Spielberg will be the 14th CAS Filmmaker honoree. Past honorees have been Joe Wright, Jon Favreau, Jay Roach, Richard Linklater, Edward Zwick, Jonathan Demme, Rob Marshall, Taylor Hackford, Henry Selick, Paul Mazursky, Bill Condon, Gil Cates, and Quentin Tarantino.

Lincoln

Steven Spielberg directing E.T. the Extra-Terrestrial

Raiders of the Lost Ark

Steven Spielberg directing Jurassic Park

Opening page photo of Steven Spielberg by Brian Bowen Smith
The Cinema Audio Society had its start in 1964, but it wasn’t until 1971 that the CAS presented its first award. It was called the “Man of the Year Award” and it was presented to Gordon Sawyer by actor Gregory Peck. Murray Spivack received the next “Man of the Year Award” in 1973. After that, there were a number of years when few or no awards were presented (record-keeping was spotty back then). When Jim Corbett became president of the CAS for the second time, he started the tradition of giving yearly awards. In 1986, the CAS began presenting plaques to the Emmy® winners and Oscar® nominees in Sound. They also presented the first CAS Life Achievement Awards to “Tex” Rudloff and Carroll Pratt.

It had, however, been a longstanding dream of the CAS to have its own awards for sound mixing. In 1993, during the tenure of President Ed Somers, a new awards committee was formed. Co-chairs Melissa Hofmann and Mark Rozett, together with Glenn Berkovitz, Jim Cook, Steve Hawk, Tom Huth, and Mark McNabb undertook the creation of the CAS’s own awards for sound mixers. The task facing them was to devise a meaningful award that would be a unique entity, offering recognition of the craft of sound mixing for film and television. Most importantly, the recipients would be chosen in democratic voting by the practitioners of that craft.
The first CAS Sound Award for Television went to *Star Trek: The Next Generation* in 1994. From left: Richard Morrison, President Ed Somers, and Alan Bernard. Missing were Christopher Haire and Douglas Davey.

CAS Sound Award for Motion Picture in 1994 was awarded to *The Fugitive*. From left: President Ed Somers, Frank Montano, Michael Herbick, and Scott Smith. Missing was Donald O. Mitchell.

In 2006, CAS awarded its first Filmmaker Award to Quentin Tarantino, left. Mike Minkler CAS received the newly named Career Achievement Award.
“FRESH FROM THUNDEROUS START TO EXQUISITE FINISH.”

-JOE MORGENSTERN, THE WALL STREET JOURNAL

A STAR IS BORN

FOR YOUR CONSIDERATION IN ALL CATEGORIES

SCREENPLAY BY ERIC ROTH AND BRADLEY COOPER & WILL FETTERS
DIRECTED BY BRADLEY COOPER

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The committee gathered prodigious amounts of information, discussed goals and logistics, and hammered out procedures for submissions, nominations, and balloting. Additionally, they had the CAS logo completely redesigned in preparation of the creation of the physical award, which was developed in conjunction with graphic designer Christine Jaszkowiak and glass artist Stephen Schlanser.

Constructed of a special type of crystal clear glass called “Ice,” each award is individually handcrafted. Its design echoes the CAS logo—capturing moving, kinetic film frames, rising from rings in a pool of sound waves. These concentric rings represent the past and future of sound recording from early wax cylinders to wire, optical, tape, digital and future technologies and formats. The award bears the CAS logo etched onto a freestanding vertical plane. The glass blocks supporting it are perfectly balanced and proportioned, just as great sound is in perfect balance with the moving images. Lastly, the transparency of the glass symbolizes an important property of an outstanding soundtrack—perfect clarity.

Thus, in 1994, the Cinema Audio Society finally unveiled its own award for Outstanding Achievement in Sound Mixing for Motion Pictures and Television. After all those years, the establishment of a CAS Award given to sound mixers by their peers had become a reality. The first CAS Awards for Outstanding Achievement in Sound Mixing were presented to mixers in two categories, one for Motion Pictures and one for Television.

As hoped and expected, the CAS Awards have evolved and expanded over the years. The upcoming 55th Annual
CAS Awards will mark the 25th anniversary of the presentation of the CAS’s own awards. This year they will be presented in seven categories: Motion Pictures – Live Action; Motion Pictures – Animated; Motion Pictures – Documentary; Television Movies or Limited Series; Television Series – One Hour; Television Series – Half Hour; and Television Non-Fiction, Variety, Music Series or Specials. In addition to increasing the number of categories over the years, the award recipients have expanded from the original re-recording and production mixers to now also include the ADR, Foley and scoring mixers.

Other award changes over the years include the redesign and renaming of the CAS Life Achievement Award, now called the CAS Career Achievement Award, which was redesigned in 2006 to mirror the design of the CAS Award. Also in 2006, the CAS presented its first Filmmaker Award, given to Quentin Tarantino. Another expansion to the CAS Awards has been the presentation of the CAS Technical Achievement Awards. These were first given in 2005 to honor technical innovation in the area of sound recording and to recognize manufacturers of Production and Post Production products that enhance how we practice our craft. The CAS presented its first Student Recognition Award in 2016, and in 2018, the Edward J. Greene Award for the Advancement of Sound was established in honor of the former CAS Career Achievement honoree, CAS Board member and respected legend and icon of our industry.

As we prepare for this year’s awards, we can see what a long way we have come, and it is with great pride that we celebrate this 25th anniversary of the CAS Awards for Outstanding Achievement in Sound Mixing. It has become an award highly esteemed by mixers as it is truly a recognition by their peers—an award of, by, and for sound mixers. •
“A SUPREMELY WELL-MADE FILM.”

FOR YOUR CONSIDERATION

B22 JULY

BEST SOUND MIXING
SOUND RECORDIST AD STOOP
RE-RECORDING MIXERS CHRIS BURDON AND MARK TAYLOR

BEST SOUND EDITING
SUPERVISING SOUND EDITORS OLIVER TARNEY, MICHAEL FENTUM
On October 20, about 200 of the finest in the sound, sound editing, and mixing community from New York and across the country came together to honor the career of legendary re-recording mixer Lee Dichter. The Cinema Audio Society was a proud sponsor of the event.

The Motion Picture Editors Guild Fellowship and Service Award for 2018 is given to an outstanding member for “professionalism, collaboration, mentorship, generosity of spirit, and commitment to the labor movement.” Lee certainly embodies all of these qualities. Additionally, his career, which spans nearly 50 years and includes hundreds of credits from blockbuster movies to TV documentaries (Wonder Wheel, Vicky Cristina Barcelona, Unbreakable, Working Girl, The Muppets Take Manhattan, Ocean’s Thirteen, Sleepy Hollow, Sleepless in Seattle) exemplifies artistic diversity and excellence in sound. I imagine many of you recorded a project or two that Lee mixed. I have.

Opening remarks were delivered by Catherine A. Repola, the National Executive Director of Local 700. ACE President Alan Heim introduced
LEE DICHTER honored with the Motion Picture Editors Guild Fellowship and Service Award by G. John Garrett CAS

Ralph Breaks the Internet

CAS Quarterly Phase 2 - Phase One Quarterly (release date: Nov 30)

Bleed: 8-5/8" x 11-1/8"
Trim: 8-3/8" x 10-7/8"
Live: 7-7/8" x 10-3/8"

Best Animated Feature
Best Sound Mixing
Best Sound Editing
FOR YOUR CONSIDERATION

OUTSTANDING ACHIEVEMENT IN SOUND MIXING FOR A MOTION PICTURE – LIVE ACTION

PRODUCTION SOUND MIXER: PETER F. KURLAND, CAS
RE-RECORDING MIXERS: SKIP LIEVSAV, CRAIG BERKEY, GREG ORLOFF

“SUPERBLY CRAFTED.”

THE INDEPENDENT

“JOEL COEN & ETHAN COEN ASSEMBLE ANOTHER SPLENDID TEAM OF BRILLIANCE.”

AWARDS CIRCUIT

WINNER
VENICE FILM FESTIVAL
BEST SCREENPLAY

The Ballad of Buster Scruggs
the Fellowship and Service Award, detailing the many reasons for this year’s choice. Larry Blake introduced an excerpt from a nearly hour-long tribute film for Lee, with on-camera testimonials and good wishes from directors, actors, producers, and fellow sound professionals. Finally, Andrew Mondschein ACE delivered the award, and every speaker had one great story or another to tell before Lee himself took the stage to accept, adding to the tales with his good humor, humility, and the charisma that comes from years of patience, kindness, and collaboration with beginners, as well as the best of the best.

Congratulations Lee Dichter on a well-deserved honor.

Photos by G. John Garrett CAS
by Karol Urban CAS MPSE

This past summer, the Cinema Audio Society offered its members a Summer Screening Series featuring complementary theatrical showings of sound-noteworthy films, a panel discussion with members of the sound team and sister departments, as well as a reception hour hosted by the CAS. It was an incredible success.

The first film, the 1979 Oscar®-winning classic Being There, was shown on June 2 at RealD, proceeded by a reception and networking opportunity and was followed by a panel discussion moderated by David Bondelevitch CAS MPSE featuring production mixer Jeff Wexler CAS and picture editor Don Zimmerman.

The second film was a very special exclusive premiere showing on July 14 at the new Saban Theatre at the Television Academy in North Hollywood and showcased the never-before-seen-nor-heard newly remastered 4K Atmos version of the 1999 multiple Oscar-winning film, The Matrix. The panel following was moderated by Marti D. Humphrey CAS and featured editor Zach Staenberg, sound designer & supervisor Dane Davis, re-recording mixers Tom Ozanich and Gregg Rudloff, and Tracie Gallo from Warner Bros. More than 400 were in attendance. A reception preceded the event at the Federal Bar.

And the final installment of this year’s screening series was on August 11 at RealD and featured a newly restored version of the 1979 Oscar-winning film Alien. After the screening, there was a Q&A with John Polito, sound restorer from Audio Mechanics, and Michael MacKinnon, restoration supervisor from Fox. Moderation was provided by Marti D. Humphrey.

The screening series was a wonderful success and offered a great learning and networking opportunity to our members and friends. Keep your eyes and ears peeled for new announcements, activities, and events organized by your Board of Directors. •
Marti D. Humphrey CAS moderated the *Alien* screening panel.

CAS Board members gather at the *The Matrix* screening.

CAS Board members pose for a picture at the *Being There* screening.

David Bondelevitch CAS MPSE moderates the *Being There* panel.

*Being There*

*The Matrix*
I was able to attend the 145th Convention of the Audio Engineering Society in New York this October. The Javits Center hosted a mini-NAB Convention simultaneously in an adjacent hall, but both were somewhat smaller than last year. It’s apparently getting really expensive for exhibitors; driving some smaller and boutique manufacturers away. That said, here are a couple of things that caught my eye (and ears).

**Lectrosonics** displayed their recently introduced SPDR (Stereo Portable Digital Recorder), a tiny, two-channel recorder for bag or other application. It was developed in response to customers looking for a small, lightweight, two-channel recorder with additional features. MSRP is $1,495.

**Rycote** has a nice Quick Release system, competitively priced.

**Zoom** showed their H3-VR recorder with a built-in Ambisonics mic. **Zylia** has a 3D mic with more than a dozen elements in it, along with some cool recording/post software.

Most of the **Sound Devices** MixPre recorders can now use USB fader panels, like this Novation Launch Control.
FROM THE CO-WRITER
AND DIRECTOR OF
THE BIG SHORT

VICE

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

BEST SOUND EDITING
CHRIS SCARABOSIO

BEST SOUND MIXING
ED NOVICK, PRODUCTION SOUND MIXER
CHRIS SCARABOSIO, RE-RECORDING MIXER
DAVID ACORD, RE-RECORDING MIXER

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@ViceMovie #ViceMovie
“FOR A FILM THAT INCLUDES SO MUCH COMEDY, A SOUND MIX THAT ALMOST CREATES A PSYCHOLOGICAL THRILLER-LIKE Palette IS A HEAVENLY EXPERIENCE THAT DESERVES TO BE NOTED.”

CLAYTON DAVIS

WINNER
GRAND JURY PRIZE
VENICE FILM FESTIVAL 2018

WINNER
BEST ACTRESS
VENICE FILM FESTIVAL 2018

WINNER
GOTHAM JURY
AWARD
NEW YORK FILM FESTIVAL OPENING NIGHT 2018

NEW YORK FILM FESTIVAL
OFFICIAL SELECTION 2018

TELLURIDE FILM FESTIVAL
OFFICIAL SELECTION 2018

BFI LONDON FILM FESTIVAL
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T H E
FAVOURITE
A FILM BY YORGOS LANTHIMOS

FOR YOUR CONSIDERATION

BEST PICTURE

BEST SOUND MIXING
JOHNNIE BURN, RE-RECORDING MIXER

BEST SOUND EDITING
JOHNNIE BURN, SUPERVISING SOUND EDITOR

FOXSEARCHLIGHT.COM/FYC
In consoles, API has launched the 1608-II and 2448. The API 2448 can have 56 inputs in the 24-input frame (channel, monitor, and auxes), Final Touch automation and replaces eight mono returns with four stereo returns.

Warm Audio is making some nice-looking Neve replica mic preamps, and from sales figures, they sound great at a good price point.

DPA had their new d:screet 6060 miniature lav at the show, and from all accounts, it sounds wonderful. Lavs keep getting smaller and smaller while still sounding great.

Dante is showing up everywhere now, from Apogee Symphony and Ferrofish multitrack interfaces to Neutrik and Radial Engineering 20-channel problem-solver boxes.
DIY Recording Equipment had several kits for compressors, EQ, guitar stomp boxes, and even microphones at the show.

Timecode Systems UltraSync BLUE had their Bluetooth timecode generators on display; due to be released by the time you read this.

Wisycom MPR52-ENG 470/960/1260 diversity receivers kind of blew my socks off. They also had a tuned filter amplifier/attenuator, the LFA-B-F2, for your receiver antennas.

Chris Mara had one of his beautifully restored MCI “Mara Machines” at the show, a ½” model. Tape is not dead!

sE Electronics brought “Dynamite” to the show; an inline mic pre providing +28 dB of gain that looked really interesting.
"...IN THE COSMOS OF MODERN-DAY TELEVISION, IT STANDS OUT LIKE A SHINING STAR."

— LOS ANGELES TIMES
Grace Design has a new surround/multichannel monitor control, the m908, that can provide monitoring from mono to 22.2.

Looptrotter has a 16-fader console loaded with API 500 slots that you can mix and match.

And finally, in hardware, for the mixer who doesn’t quite have everything, SD Ray Associates have some mind-blowing ribbon headphones available. All you need to pick up a pair of the RAAL Requisites is 100W to drive them and about $3,300. But they do sound amazing!

In software, Zaxcom has released new firmware for the Nomad, allowing for audition/re-record functions like the Devas have.

Mark Franken showed the EdiCue, the next generation of ADR aligning tools, which was awarded a Primetime Engineering Emmy.

Sound Radix had an impressive demo of their Auto-Align Post, a plugin which can dynamically phase align several mics at once. You can mix your boom with lavs for error-free phase now.

If you haven’t been to an AES Convention, I recommend it highly. You can get an exhibition pass for free, and there are dozens of seminars and panel discussions available for paying attendees. You can also buy recordings of all the sessions, a great bargain. Check out more at AES.org.
FOR YOUR CONSIDERATION

BEST SOUND MIXING
RE-RECORDING MIXERS
TOM JOHNSON | JUAN PERALTA
PRODUCTION SOUND MIXER
JOHN PRITCHETT, CAS

BEST SOUND EDITING
SUPERVISING SOUND EDITORS
SHANNON MILLS | DANIEL LAURIE
On October 13, the 5th Annual Sound for Film & TV event took place at Sony Pictures in Culver City and had more than 650 attendees. The event is hosted through a partnership between *Mix* magazine, Motion Picture Sound Editors, and Cinema Audio Society. The day was filled with activities such as booths, demos, and networking opportunities from sponsors such as Formosa Group, Tonsturn, RSPE Audio & Video Solutions, Westlake Pro, Sound Particles, iZotope, and Audionamix.

The one-day extravaganza of sound started off with a keynote speech by legendary sound designer Scott Gershin. A veteran artist in both interactive media and traditional linear media, he spoke about the influence of the different media types on each other, as well as set the tone of the event which seems to be the value of team and creative collaboration. This sentiment is best reflected in his words:

“Dialogue forms the center of attention, with music that shapes a scene emotionally, and sound effects that glue the viewer into the scene.” It is a marriage of all these disciplines that form, what he described as, a "credible world with sound."
The formal programming centered in seven different locations. The Burt Lancaster Theater hosted the Mix Panel Series with events such as a panel provided by Motion Picture Sound Editors on sound editing for animation, a panel entitled “Mixing Dialog: The Audio Pipeline,” supplied by the CAS, and “The Business of Immersive” with engineering professionals provided by Westlake Pro. The Barbra Streisand Stage became the Production Sound Pavilion and hosted the CAS Parade of Sound Carts and a panel on Ambisonic recording entitled “The Future Is Back,” hosted by our own CAS Board member, Glen Trew CAS. The Anthony Quinn Theater turned into the Composers Lounge and highlighted the musical influence in such productions as First Man and A Star Is Born, as well as professional highlights on the very accomplished composers Paul Lipson and Nathan Barr, as well as a master class on composing for video games. Dolby took over Stage 6 and had an all-day Atmos lab with a highlight hour providing specific insights by re-recording mixer, sound supervisor, and sound designer Will Files. Avid provided programming throughout the day on the Cary Grant Theater, including panels on streaming content, monitoring, and control solutions for immersive media, Avid S6 demos and a panel exploring the importance and significance of the women in our industry entitled “The Future Is Female.” Avid Dub Stage 15 and Stage 17 ran Meyer Sound and Yamaha demos throughout the day.

Many more events, highlights, case studies, demos, etc., were also running throughout the day before everyone gathered for a cocktail hour and the “Sound Reel Showcase,” presented by Formosa Group in the William Holden Theater. This ended with samples of work from the past year and even some sneak peeks of unreleased projects.

Below is a brief collection of observations and takeaways from a few of our members who attended just a slice of the events available at this ever-growing wonderful event:

OBSERVATIONS BY
David Bondelevitch CAS MPSE

SOUND EDITING FOR ANIMATION
Presented by the MPSE
MODERATOR: Carolyn Giardina,
The Hollywood Reporter

The first panel of the day began with a lively discussion about sound design for animation. Re-recording mixer Paul Ottosson (Penguins of Madagascar, Jimmy Neutron) joined supervisors Geoffrey Rubay (The Lego Movie, Cloudy with a Chance of Meatballs, Tarzan), Erik Aadahl (Kung Fu Panda), and Eileen Horta (The Adventures of Tom Thumb & Thumbelina, Scooby-Doo and the Cyber Chase).

Erik Aadahl spoke at length about his love for working in animation because you get to create the entire sound design from scratch, and you can use many different styles of sound. He and co-supervisor Ethan Van der Ryn challenged themselves to do an entire act of a film using only noises created by their mouths. (It did not end up that way, although many individual “mouth” sounds made it into the mix.)

Paul Ottosson said that one of the bigger challenges working in animation is that picture changes are always worse than they are lead to believe. “A five-frame picture cut” sounds easy until you see that nothing in the shot is the same.
Re-recording mixers Gary Bourgeois CAS (Timeless, S.W.A.T.) and Mathew Waters CAS (Game of Thrones, Black Sails) joined production mixer Phillip Palmer CAS (Better Call Saul, Glee), supervisor Andrew DeCristofaro (Unbroken, Iron Man 3), and dialogue editor Kimberly Wilson (Shameless, The Wire).

Kimberly Wilson started off by pointing out that it has become necessary to listen to all individual tracks. It is no longer common for the location mixer’s “mix track” to be used, and that requires attention to all tracks recorded. “Listen for consistency; decay and rhythm are very important.”

Andrew DeCristofaro added: “We now have 18 dialogue tracks on one show. We never use the mix track. Unfortunately, the isolated tracks are often under recorded.” This comment led to an explanation from production mixer Phil Palmer pointing out the difficulty of monitoring multiple mixes in the field, and that distortion is a much bigger problem for editors than low levels.

Both Wilson and DeCristofaro agreed that dialogue editing is problem-solving, and that every location has its own unique challenges. DeCristofaro stated that they “still prepare the dialogue tracks, even if there is ADR,” and added that “sometimes the ADR is a better performance,” using a scene from Unbroken as an example.

Gary Bourgeois explained, “Tracks have actually gotten better over the past few years. Dialogue editors get the tracks and clean them up before they get to me. Original tracks are also delivered to me on adjacent tracks so that I can compare the two. I also listen to the tracks from the editor’s cut to make sure I understand the intention of the editor.” He added that “Noise is acceptable if it is consistent, especially if you can see the source on camera.”

Phillip Palmer gave insight on how the process of good dialogue from set begins with initial conversations with the entire crew. He also reiterated Gary’s comment about consistent noise and confirmed that good signal-to-noise and consistent noise level are acceptable but when locations and setups begin to exceed this, one must “throw up the appropriate flags.”
"TURBULENTLY SPECTACULAR AND ENTHRALLING."

- VARIETY

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
(MOTION PICTURE – LIVE ACTION)

MARY H. ELLIS CAS, PRODUCTION SOUND MIXER
JON TAYLOR, FRANK A. MONTAÑO,
AI-LING LEE, RE-RECORDING MIXERS

FIRST MAN
The Parade of Carts returned for another well-attended year in the Barbra Streisand Scoring Stage. This year, some mixers chose to focus on their smaller setups (bags) for a change. Paul Buscemi CAS, Devendra Cleary CAS, and former CAS President Ed Moskowitz were among the mixers present who discussed their gear for an eager audience.

OBSERVATIONS BY
David Bondelevitch CAS MPSE

PARADE OF CARTS & BAGS
Presented by the Cinema Audio Society
MODERATOR: Chris Howland CAS
All photos on this spread by Sam Ejnes.
Atmos sound bars are becoming more common in the consumer market. Panelists agreed that immersive sound at home is likely to continue expanding.

Sound designer Scott Gershin joined this panel after having given the keynote presentation in the morning. He was joined by production mixer Ben Adams, sound effects editor Tim Gedemer, and Netflix audio engineer Scott Kramer.

Gershin was the first to discuss the fact that Ambisonics works great on headphones and maybe even at home but does not work in a large theater because the room adds its own acoustics. He also added that the current style of picture editing makes the use of Ambisonics for feature films more confusing than effective, whereas for gaming it makes perfect sense.

Panelists agreed that SoundField makes excellent tetrahedral mic systems. Tim Gedemer added that the Schoeps decoding software is as good as the SoundField system, and it is free. The Cantar system does its own decoding.

Adams added that Sennheiser AMBEO mics need to be set accurately to the decibel. Some are off by as much as 2 dB per channel, which makes decoding inaccurate. One good thing about Ambisonics, he added, “Ambisonics allow control in post. Binaural does not.”

Scott Gershin: “I use different paint brushes. Ambisonics, binaural, M/S, multichannel. They all have a place in immersive sound.”

Scott Kramer pointed out that 70 percent of Netflix users watch media on their television, not through headphones, which makes binaural recording less appealing. “Kids watch on headphones so no one else knows what they are watching. They control it. The TV is generally controlled by the parents.”
MEYER SOUND DEMOS

Looking at the tiny size of the room that Meyer had outfitted for Atmos demos, I did not expect it to sound very good, but I was proven completely wrong by Miles Rogers, who was showing off some material mixed by Will Files. The system that had been installed temporarily for the demo was Will’s personal system, and it sounded fantastic even in a room the size of an editing room. Of course, with the smaller room, the sweet spot was fairly small, and if you sat in the wrong place, the subwoofer would sound much too loud. However, the speaker system was very impressive considering the limited venue.

AVID S6 DEMOS

Avid was on hand in the Cary Grant Theater, showing off their 88-fader S6 console that has been installed in the room and used on many feature films. The demos were very well attended.

SOUND REEL SHOWCASE

Each year, the Sound Reel Showcase continues to be a highlight of the Sound for Film & TV event, having essentially replaced the old Academy “Sound Bake-Off.” This year, the films shown covered a wide range of styles, including A Quiet Place (supervised by Erik Aadahl and Ethan Van der Ryn), Goosebumps 2 (supervised by Sean McCormack and David Esparaza), Deadpool 2 (supervised by Mark Stoeckinger), Jane (supervised by Warren Shaw and Joshua Johnson), Black Panther (supervised by Steve Boedekker and Ben Burtt), Operation Finale (introduced by supervisor Scott Hecker), Venom (supervised by Will Files and Kami Asgar), and Mile 22 (supervised by Dror Mohar).

OBSERVATIONS BY
Peter Kelsey CAS

THE SOUND OF BLACK PANTHER
MODERATOR: Glenn Kiser
(director of the Dolby Institute)

Composer Ludwig Göransson and re-recording mixer/supervising sound editor Steve Boedekker discussed the sound of Black Panther for a packed room.

The main takeaway from this panel is that the sound of Black Panther was totally grounded in the African culture. Everything was designed to have its place with the sound effects complementing the music.

Steve Boedekker said that the music mixes itself and that the sound effects followed the lead that Ludwig created with the music. For example, the waterfall fight scene was brutal and timeless and that is what the music and effects together aimed to convey.

Ludwig Göransson, the composer, had worked with the director Ryan Coogler on his two previous movies, Fruitvale Station and Creed.

From those collaborations and the fact that Ryan never puts in a temp score (only the composer’s demos), Ludwig started composing from the very first script.

Ludwig went to Africa for several months to immerse himself in African music. In that time, he met Baaba Maal, a prominent African singer whose voice can be heard in the movie. He recorded him and many other African musicians both drumming and singing. In fact, during the last day of recording in Senegal, Ludwig spent three hours recording African vocal sounds that he used throughout the movie. Most notably, the whispers you can hear when the movie goes underwater.

The score is a combination of traditional African music (lots of drums, especially the talking drum), a lush orchestra, and hip-hop with lots of 808 sounds. Ludwig spent a year thinking how he could combine the orchestra with the organic African music.

The sound effects were added as a complement to the music. Natural African sounds were embedded in many of the sound effects used. An African bird sound was used as part of the flyby of the flying craft and drums were part of the weapon sounds.

As part of the fight sequence, actual African challenge rhythms were used in the drumming.

Altogether, an amazing collaboration of music and effects was realized even before shooting.
Composer Justin Hurwitz, sound designer/re-recording mixer/supervising sound editor Ai-Ling Lee, supervising sound editor Mildred Iatrou Morgan, re-recording mixer (FX) Frank Montano, re-recording mixer (dialogue) Jon Taylor, and picture editor Tom Cross deconstructed the sonic approach of *First Man*.

The director, Damien Chazelle, had previously directed *La La Land* and *Whiplash*. He himself is a musician.

Again, here the music was an integral part of the sound. Justin began composing from the very first script. Ai-Ling Lee was also recording effects while they were shooting dailies.

Damien wanted it to look like a documentary to complement the archival NASA footage and the astronauts’ movies which were shot on 16mm.

He wanted a grounded, gritty feel so where normally in the dialogue you would clean it up, they elected to keep some of the dirt and grit. Mission Control had 20 tracks of isos. This led to the dialogue being too clean, so they ended up using the mix tracks to keep the real feel.

A documentary design approach was used for the sound effects. This was used in the backgrounds and Foley.

A narrower image field was used for the effects in the personal stuff.

Tom Cross said that he used lots of close-ups to keep it intimate so that sound would have to be used to establish what is outside of the frame. Tom also explained: “The music informed the picture cutting.”

Ai-Ling Lee said that original sounds were used to get the emotional feeling of being in Neil Armstrong’s head.

The effects were embellished by using distortion and over-modulation to get into the documentary feel.

Somebody said that great sound design moments don’t happen by accident, so a lot of thought was put into how this movie would sound. Ai-Ling was told to watch *Das Boot* to get inspiration. The sounds had to give you a sense of unease and surprise. Even animal sounds were used as part of the sound design with angry elephants put into Decapitator to change them and make them a blendable part of the soundscape.

Damien wanted the capsule experience to be totally immersive and it does really feel like the capsule may come apart with the rattling and creaking that was put in the sound effects.

A lot of the creaks were made by Foley walkers and the sound of a centrifuge was recorded and made part of the capsule experience.

The walla was recorded on set so it is very natural sounding.

Justin Hurwitz explained, “I started composing when Damien was prepping. I had to figure out the themes and the sounds I would use. I would do mock-ups and give them to Damien before he shot the scene. The landing sequence was a full orchestra mock-up.” Justin provided a big folder of material that they could temp with.

There were no temp mixes, explained Jon Taylor. “This lets you expand as you go along. Knowing music will be close. We asked ourselves, ‘How can we make this better and carry it forward?’”

This is a movie to be seen in Dolby Atmos as it is constructed as a true immersive experience. Much of the music used Atmos to immerse us in it. And as Ai-Ling put it, “We would like to surround the whole audience with sound, taking care to let it be dictated by the story.”

Production mixer Steve Morrow CAS, music mixer Nick Baxter, and re-recording mixer Dean Zupancic described this film as a completely music-driven experience.

Lady Gaga always sings live so Bradley Cooper, who stars in and directed the movie, was challenged to make that happen and also sing live himself.
The opening song was shot in between sets at Stagecoach on the main Coachella Stage.

All the mics were pulled and nothing was amplified for the audience. The first row could hear Bradley, but the rest could not. It was Bradley’s excitement that got the crowd excited.

They used a scientific way to make it sound live. They recorded impulse responses of the venue and then put that into a reverb like Altiverb so that they could have the actual sound that was on that particular stage.

Bradley Cooper was a first-time director but did not come across as such. He was involved in the temp mixes. He was also concerned about how his speaking voice sounded. Dean Zupancic explained, “You cannot mess with that voice. It’s the third character in the movie.”

Jason Ruder, the supervising music editor, collaborated with Tom Ozanich and was on set every day.

Originally, they started mixing in 7.1 and then upmixed to Atmos. They then decided they wanted a native Atmos mix so it was then remixed in Atmos and downmixed to 7.1.

They shot at Glastonbury in front of 130,000 people. They were originally given 10 minutes but that was cut to three minutes and they recorded just the sections of the songs that they knew they were going to use. The musicians played along to a prerecord of everything but the vocals. But all the final vocals were recorded live and many of the instruments. Everything was recorded flat. Ultimately, in the final mix, the music was pulled off the screen to better immerse the audience.

Lady Gaga singing a cappella in the parking lot was miced with two booms and two lavaliere. It was a tough scene to shoot. At first, the backgrounds filled up the space but gradually everything was removed except some wisps of wind that you can see blow Lady Gaga’s hair to make it more intimate.

As I said at the beginning, a very music-driven film well worth seeing just for the concert scenes which sound incredible and real in the theater.
Supervising sound editor/re-recording mixer Will Files, co-supervising sound editor/sound designer Robert Stambler, supervising dialogue editor/re-recording mixer Lindsey Alvarez, and audio engineer Scott Kramer joined together to break down the workflow and challenges of optimizing audio for streaming. This panel highlighted two productions: *The Cloverfield Paradox* and *Extinction*.

Will explained that the fold down to derivative mixes from the Atmos mix benefited from the fact that the mix was natively Atmos. Will explains, “The 5.1 is better because we started in Atmos.” He also explained that initially they were contracted to mix just a theatrical mix until they received a request for a near field mix from Netflix that would be used for streaming. Will explained: “So we lowered the overall speaker levels and monitored on smaller speakers to ensure that we could hear the dialogue elements clearly. Our Atmos balance also translated seamlessly to 5.1- and 7.1-channel delivery formats.”

There was also a great insight on the creative process discussed. “A blank canvas can be crippling” but doing nothing is not moving the project forward, advised Will. “Do something and if it doesn’t work, do it again,” explained Stambler.

Kramer explains that he and Netflix want to “give you what you need [to create] and protect what you are doing” when they formulate their QC requirements. He also explained that the downmixing quality of Atmos could help to potentially simplify deliverable requirements. From Atmos, they could potentially derive all the mixes. Kramer explains that Netflix’s goal is to provide the “best experience in sound” for their viewers.
Clips of the newly released Venom were provided. A huge action scene was played in which Will explained the scene benefits from choices. You must clear a way for you to hear what you want to hear and that can be accomplished in many ways, including frequency, volume, panning, and even muting. You should center, Will explains, “on where the eye is drawn and where you want to lead the eye.”

Oftentimes to help give more presence to an object, Will used AudioSuiting of reverbs and compression to create verb tales to be placed in close geographical proximity of a moving sfx within the room. “It can give it a halo effect.”

He also recommends lighter density sound in the ceiling speakers and to avoid using specific fast-moving sfx. He likes winds on the sides as well to give a more immersive experience to the listener.

He often checked downmixing of his mix and finds that sfx and dx futzing can show significant changes in mixdown.

Panelists included VP Engineering Bill Johnston, audio engineer/manager of sound technology Scott Kramer, sound specialist Ozzie Sutherland, and engineer Jeremy Davis.

This principally addressed the physical logistics of building and/or converting a studio into an immersive audio mixing space. Dolby Atmos, DTS, and Auro-3D were all mentioned. The main takeaway was that “architecture is the beginning,” summed Jeremy Davis.

“Most people don’t look at what the room has to offer,” cautioned Bill Johnston. The room and the comfortability of the back field (or client space) it turns out, dictates what is needed in the installation of immersive tech. Mix magazine’s Tom Kenny confirmed that the process is quintessentially one of “art meeting economy.”


And remember to keep your eyes out for announcements for next year’s Sound for Film & TV event. You don’t want to miss it and admission is highly discounted for CAS and MPSE members.
On October 14, over 100 sound editors, mixers, associates and friends bid farewell to summer and enjoyed a lovely sunny afternoon at Angeles National Golf Club for the 10th Annual MPSE and CAS Charity Golf & Poker Tournament which raises funds for MPSE’s Ethel Crutcher Scholarship Fund. This is the third year that the CAS has co-sponsored this event with the MPSE. The fund provides mentoring and support for student sound artists. This event also marks the official beginning of the MPSE annual membership drive.

Prize squares and Ball Drop balls were available to purchase again this year, giving even those who didn’t play in the tournaments an opportunity to walk away winners.

The LAFD and their hook & ladder truck, made the Ball Drop a multi-story affair. Potential cash prizes increase with every ball purchase. Closest and furthest from the pin won a percentage of the final pot with the MPSE’s Ethel Crutcher Scholarship Fund receiving the remainder.

After dinner, MPSE President Tom McCarthy spoke about the tournament’s guest of honor and honorary chair, CAS President Mark Ulano. Tom McCarthy declares, “Mark Ulano is an exceptional human being who has brought so much to the art of Sound. He continues to give back to the sound community by being the President of CAS and mentoring individuals who wish to enter the sound industry. Mark’s incredible list of credits and wealth of experience is invaluable to our industry.”

by Karol Urban CAS MPSE
Mark was on location shooting Tarantino’s latest movie, *Once Upon a Time in Hollywood*, which is about the Charles Manson murders. Secretary David Bondelevitch CAS MPSE stepped in to accept the award on his behalf.

The first place winner of the scramble-style golf tournament was Team Dub Stage, whose members (Mike Garcia, Brad Wilson, Kyle Clausen, and Kevin Bartley) individually received $250 gift certificates from Roger Dunn Golf Shops. Second and third places were taken by Team Sony (Duke Lim, Steve Demko, John Naveira, and Peck Prior) and Team Formosa Audio Group (Ron Bartlett, Elliot Koretz, James Bartlett, and John Wiseman).

The first place poker winner was Monkeyland Audio owner Trip Brock MPSE, who won a trip to Las Vegas. David Bondelevitch and Thierry Couturier MPSE placed second and third. The day concluded with a raffle and awards dinner.

Additional sponsors included Dolby Laboratories Inc., Formosa Audio Group, The NAMM Show, Technicolor, NBC Universal Studio Post, and MPEG.

If you don’t want to miss out on the fun next year, be sure to keep an ear out for our announcements. Remember, you don’t have to play to have a great day at the course. About 16 dedicated MPSE volunteers helped to ensure the smooth running of the event. If you’d like to take part in volunteering at the next event, email Office@CinemaAudioSociety.org and let us know!
Times have changed and are further changing in regard to a production company’s methods for shooting running-vehicle scenes. Two extremes exist.

The first one being a climate-controlled studio technique employing either green screen, rear screen projection, or “poor man’s process,” which uses just a black backing and moving lights to create the illusion. The second is a practical scenario. This practical scenario is what will be discussed in this article. This is where the actors drive themselves. A cameraman or two and a director may take up every spot in the vehicle, forcing the sound mixer to find a potentially unmonitored solution. My colleagues and I have seen a decrease in the use of process trailer utilization. But thankfully, it hasn’t completely disappeared. Whatever the excuse may be, tight production schedules seem to be the cause and producers seem to be leaning toward filming running scenes in a way that is streamlined in their view but not necessarily ours. While process trailer work may not be 100 percent safe in itself, it’s a whole lot safer than this corner-cutting method. Regardless of how much I may want to just rant, a productive answer is: production sound mixers have been required to come up with a variety of solutions to this style of shooting. Of all the solutions that will be discussed here, I am open to any and all ideas on how to solve this, EXCEPT putting yourself in the trunk of a car. That is not productive nor safe.

Below is a description of some possible methods to capture great sound from a moving vehicle.

**PROCESS TRAILER**

It’s easy to have a love/hate relationship with process trailer work as a sound mixer. When observing this method relative to car-to-car or any type of free-driving, it’s easy to look upon process trailer work as being at least somewhat civilized and safe. There are two ways a sound mixer can approach this.

The first approach requires loading a portable recording setup into the cab where, in the passenger seat of the “Shot Maker” rigs, they provide a decent-sized shelf for placing your equipment. The next step is running various connections out of the cab via the rear window or a provided rat hole. Options for connections include either (a) just RF cables for antennas rigged outside, nearer to the picture vehicle that's being towed. Or (b) hardwired analog microphone cables plugged directly into plant mics. Or (c) hardwire analog cables wired to a cluster of wireless receivers placed inside the picture car. Or (d) digital network cables that also could be interfacing a cluster of wireless receivers. With (b), (c), or (d), the important detail is having the ability to provide a break point for these connections where the tow hitch is located. The advantage of options (c) and (d) is that the performance of the wireless connection between the talent worn microphones will be monumentally more reliable than receiving antennas rigged outside of a metal car that can behave like a mild version of a Faraday cage. This particular challenge is of utmost concern in addressing running shots and becomes a reason to lose sleep at night.

The second approach toward process trailer work includes loading the entire sound cart onto the deck of the Shot Maker rig. This is one of two descriptions which motivated the title of this article to include “Cart-to-Car.” Many of my colleagues do employ this method but to make it possible, you obviously have to have a sound cart small and light enough. The upside to this method is that your entire audio workflow is
A terrific example of a commonly used rig for a “bag drop.”

Photo by and equipment belongs to Adam Drakewell

Kevin Compayre riding in the cab of the Shot Maker with his mobile rig.

Kevin Compayre with his whole cart riding on a Shot Maker rig.
ready and any system re-patching, testing, or “dialing-in” is done and you can focus on finessing the always unique-to-location RF coordination and concentrate on the most important aspect of our jobs, critical dialogue recording. The downside to this method is often there is not much room on that aforementioned deck of the Shot Maker rig. It is imperative that this is discussed and arranged ahead of time. Even though my personal preference for this type of work is to set myself up in the passenger seat of the cab of the Shot Maker, I do absolutely employ the cart rig in other scenarios (to be discussed later). Either way you do it, one thing is clear: doing process trailer work is freaking noisy, exhaust is smelly, and it’s honestly just a pain. That said, I don’t anticipate car scenes ceasing to exist in scripts.

RECORDING WIRELESS
This is a method that I have limited experience with. However, it’s quite possibly the best scenario that bridges the divide between full process trailer work and actors free-driving. Zaxcom wireless have the ability to record with timecode onto an internal micro-SD card and transmit the RF signal to the sound mixer’s receivers simultaneously. This offers flexibility in the event where the scene starts off on a process trailer in an early camera setup and then later becomes a free-drive. The latest transmitters by Lectrosonics have the ability to record to a micro-SD card, as well but in an either-or-fashion where you choose between transmitting RF or recording. They also make a couple of pocket recorders, the PDR and SPDR. One being mono and one being dual input. This can offer flexibility when given time restrictions to do a changeover if production changes its mind in regard to the driving method.

THE BAG DROP
Here’s another option, but it all depends on what equipment you have in your arsenal. Given how common this method is, it’s the one I have the most distain for. However, I will express its positives and negatives here. The reason I loathe this method of working running shots is because of the lack of control. Though in an actor-controlled, free-driven vehicle, this is a much better approach relative to personal safety than jumping into the vehicle when the only open spot is the trunk. The most common cause for this predicament is the lack of arrangement of a follow van. Even if a follow van is arranged for, sometimes they are deemed to be too unsafe because of the terrain where the picture car is traveling. Or, there is no way to have the ability to stay close enough to the picture vehicle and have reliable performance of video picture transmission and audio RF transmission.

THE FOLLOW VAN
When a follow van is arranged for and the conditions allow, this can be a great way to work. It is a very delicate balance but, if the follow van can stay within a reasonable proximity to the picture vehicle and you can have a directional antenna facing the correct way, and if you are lucky enough to have nice and clear RF scans. Assuming these conditions are just right, you can have a luxurious day in a follow van sitting behind the director of photography viewing everything on large LCD screens mounted upfront. Because of the mentioned “mild Faraday cage” aspect of cars, your biggest challenge is hanging on to reliable RF in an ever-changing environment. When it works, it works great and it’s the best way to go, even compared to process trailer work (in my opinion). The reason being is that the production outfit of one picture car and one follow van makes for a much more compact and slick train of vehicles traveling the route. Plus, you no longer have the noise and exhaust of the generator in a Shot Maker rig.

Another reason I titled this article with the pun of CART in the title is that here is another situation where an entire sound cart could be placed in the follow van. Again, the same restrictions apply as when doing this on the Shot Maker rig: you must have a sound cart small and light enough and you must rearrange for it with the transportation department. All they have to do is take one of the commonly used large passenger vans and remove the front seat for the director of photography’s monitors and remove the back seat for the sound cart. The same preparation advantages apply where your audio system and workflow are as ready as they are on any other given day. No need to re-patch, un-plug, or re-plug. The grip department can also provide you with suction cup rigging so that you are ready once the antennas are on the roof, allowing you to do a clean RF scan.
CART-TO-CAR (OR MOTORCYCLE)

The inspiration for this article was my personal experience in doing this type of work on *Mayans M.C.* for FX Network. We employed every single one of these methods to pull it off. While filming the first of two pilots, we employed the Shot Maker rig more often than not. I then dropped a bag a few times in the back of a moving van or Jeep. I outfitted the actors with Lectrosonics PDR pocket recorders. Most of all, we as a company ended up perfecting the follow van method, as this seemed to be the most effective and efficient approach for my department, the camera department, and the producers.

Fortunately, most of our cast members were riding motorcycles instead of riding in cars, thus minimizing RF issues relative to a car’s body. The range on my wireless was never an issue with this scenario, though we did pad ourselves to tip the odds in our favor. My utility sound technician extraordinaire, Tanya Peel (who did Seasons 5-8 of *Sons of Anarchy*), knew better ways to wire the kuttes (the cutoff biker-type vests) to sound good. She also rigged the transmitters high up in the kuttes, providing me with more ideal RF efficiency in transmission. Often, we did dialogue while in motion that would then transition into scenes on the side of the road. Instead of pulling all of the company’s trucks up and transforming into a conventional production footprint, we more often stayed mobile working off of the follow van as the village.

CONCLUSION

My assessment after doing this type of work more frequently in a condensed period of time than I ever have before is this: I feel, assuming the production company doesn’t want to use a Shot Maker but still allows us to protect our product, we should do a combination of the luxurious follow van setup in conjunction with a bag drop or recording wireless (whichever you have at your disposal). Reason being, it’s likely you could successfully pull off the tasks at hand with the follow van as your vessel, but in the event of a crowded RF environment or unexpected excessive distance, you also have a timecode-striped alternative to the audio. Additionally, you can offer a decent monitor mix if the RF is holding. There’s also a vice versa scenario where you drop a bag and use its RF outputs to monitor the sound yourself. Then you distribute that mix to the occupants of the follow van. Dealer’s choice, I think! When more complex and comprehensive video transmitting equipment is used (like microwave technology), a bag drop can be very useful when you are recording the talent with nearby wireless reception. You can feed the camera’s SDI signal path with an audio track, allowing for embedded audio to be carried over the microwave transmission to a client follow van.

There are so many ways to do it and they are all challenging. I am open to any ideas people have considering what we’re up against. Despite the challenges, this is what we do and what we take pride in. It’s a combination of rolling with the unfortunate punches and also having a hand in manipulating how it’s done. If only it could always be Cart-to-Car! •
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Pittsburgh-based production sound mixer Jim Emswiller tragically passed away on October 11. During a break while filming the upcoming Tom Hanks’ Mr. Rogers project, Jim apparently fell from a balcony and was rushed to the hospital. His critical condition worsened and he passed away a short time later that day.

Jim was an IATSE Local 489 member with credits reaching back to the late 1980s. He received a CAS Award nomination for his work on the TV miniseries The Kill Point and won an Emmy® Award for the TV movie Bessie in 2015. In an interview with the Pittsburgh Post-Gazette after winning his Emmy, Jim joked of how he was always “in hiding” since no one wants to see the sound guy in the shot. In addition to television, Jim worked on many films, including The Avengers, Jack Reacher, and The Fault in Our Stars. The CAS extends its condolences to Jim’s wife Beth Amber, his family, and friends.

Henri Bollinger
ENTERTAINMENT PUBLICIST

Veteran award-winning entertainment publicist Henri Bollinger passed away on August 27. Henri was the Cinema Audio Society’s first official publicist, guiding the CAS through the maze of entertainment industry publicity and led us to our current publicist, Dorothea Sargent. Henri’s 60-year career as a publicist saw him receive many honors, including the Publicist Guild of America’s (PGA) Bob Yeager Award and the highest award a publicist can receive from their peers, the Les Mason Award. His dedication to his craft and the PGA is evidenced in his serving five terms as its President, along with serving on the Publicists Awards Committee for more than 55 years, including 37 as its Chair. Henri also dedicated his time as a committee member for other organizations, including AMPAS, ATAS, and ICG. Additionally, he was a founding member of the Entertainment Publicists Professional Society (EPPS).

For 50 years, Henri’s own PR agency developed publicity and promotion campaigns for film and television, including Friday the 13th, A Nightmare on Elm Street, The Price Is Right, and The Kennedy Center Honors, among many others. His agency also represented authors, public service agencies, hotels, production companies, and even our own CAS Awards. ICG (IATSE Local 600) President Steven Poster ASC shared, “Henri helped everybody just by being Henri. I know many of us will feel we lost not just a friend but a gentleman we considered family.” Henri’s dedication to our industry and to the promotion of it will be missed.
Currently on the set of Greta Gerwig’s second feature film *Little Women*. Sound team **Pud Cusack** CAS, Kelly Doran, and Dta Donnelly is hitting it with full force. *Little Women* is a project that Greta Gerwig has been writing and working on since before *Lady Bird*. The sound team has brought on Greta’s passion in the development and recording of the show. Additionally, Pud Cusack, Alex Miles Burstein, and Nick Ronzio are the sound team of Jordan Peele’s second film since *Get Out*, called *Us*. Mostly filmed in the Los Angeles area with two weeks in Santa Cruz, CA, and one week in Big Bear, CA, the sophisticated thriller was filled with sound challenges. We tackled it with sound enthusiasm.

**Karol Urban** CAS MPSE mixed with **Marti D. Humphrey** CAS, Hulu’s *Into the Dark: The Body*, the first movie in the developing film anthology. Karol is also mixing Season 15 of *Grey’s Anatomy* and Season 2 of *Station 19* for ABC with Kurt Kassulke. Additionally, Karol is mixing *Single Parents* with **Ross Davis** CAS for ABC. Finally, Karol just completed the mix for a series for CryptTV called *Troubled Youth* with Steve Urban MPSE as her sound designer and additional re-recording mixer.

**Scott Harber** CAS and Patrick Martens have been basking in the high gloss riches and aftermath of *Ballers* for HBO. Folks everywhere keep asking us, “How did you do that?” Well, we’d love to tell you but that NDA is sooooo laden with legalese that we may never be able to tell the tale. But it may have involved alien abduction and waking up in a thong. These days, we’re doing *Bosch* for Amazon with Bob “Nice” Arredondo playing drums and sousaphone. We laugh, we cry, we lived through all-night Agua Dulce dust parties. It’s always a joy to be having this much fun while working.

**Glenn Berkovitz** CAS has been keeping busy with a variety of double-ups, 2nd units & sitting in to finish other mixers’ seasons … and it’s been in the very fine company of boom operators Paul Miller, Tekk Calderon, Steve Evans & Victor Bouzi (among others). Major shoutout and many thanks to **Doug Schulman** CAS, **Kriky Krikorian** CAS, **Scott Harber** CAS, Jamie Gambell, **John Bauman** CAS, and Ed Novick for your support and ongoing harassment—it takes a dialogue-driven village!

**Devendra Cleary** CAS here. After finishing up Season 1 of *Mayans M.C.* for FX, utility sound technician Tanya Peel and I jumped right onto *Schooled* for ABC at Sony Studios. Richard Bullock is booming with us and we’re happy to be on a nice stage show for a while. I’ve been spending my hiatuses writing for the *CAS Quarterly*, as well as building a small run of sound carts for sale. Headed to Finland for the third year in a row to spend the holidays! *Schooled* runs until late January, just in time for pilot season!

**Jay Patterson** CAS, with Rob Scott and Kris Manning, are boppin’ back and forth from Beverly Hills to Crenshaw on *All American* for The CW.

**Andy Wiskes** CAS has recently completed a run of 47 radio shows with Julene Bair for *High Plains Radio*. Also finished sound design and mixing for #3 *Normandie Lane*, a film by Brenda Strong and John Farmenesh-Bocca. Nice aspect of working post on that film was that it was mixed on location by Louis Wiskes, a future CAS mixer. Currently working on 14 soundscapes for a museum project in Hawaii. The hardest part of that project is trying to figure out how to get the producer to fly me over for a site survey.

**Jim Fitzpatrick** CAS has moved from Formosa Stage E at Picture Head to Formosa on the Lot Stage F. He continues with Season 13 of *American Dad* and Season 16 of *Family Guy*. Jim is looking forward to another epic chicken fight with a twist later this season. Stay tuned! Jim also recently completed the mix on the independent feature film *Burning Dog*, directed by Trey Batchelor, soon to invade the festival circuit.

In March-April, **George A. Flores** CAS, Colin Campbell, and Alexis Schafer worked a TV pilot with me until a joyful return to Season 13 of *It’s Always Sunny in Philadelphia*, after a year hiatus for them. With me on that was boom op Daniel Quintana, utility/2nd boom Alexis Schafer, and 2nd utility/3rd boom/sound cart design-extraordinaire Kraig Kishi. We also had help on the show from Lena Alkatib, R. Steve Evans, and Matt Taylor. In July, I had the honor and pleasure to take over the mixer’s chair on CBS’s *NCIS* from **Steve Bowerman** CAS. Wishing Steve and his wife the best on their retirement! I also retained the awesome team of boom op Mike Reardon and utility Jeffrey Hefner. My smooth transition couldn’t have been completed without the help of Devon Golub, Thomas Popp, Roger Stevenson, Steven Grothe, and boom ops & utility Dean Thomas, Ross Deane, R. Steve Evans, and Janna Lopez. Onward to 2019!

Production mixer **Scott D. Smith** CAS, with able assistance from his crew of Jason Johnston (boom) and Michael Capulli (utility), began the sixth season of production on *Chicago P.D.* for NBC/Universal in July. September saw first preview of the film *Widows* at the Toronto Film Festival. Directed
by Oscar winner Steve McQueen (*Twelve Years a Slave*) and opening to positive reviews, the movie looks well positioned for a strong opening in November. Shot over the summer of 2017 (on 35mm film) with a minimum of multi-camera setups, the film was a welcome relief to the rigors of episodic television production. Mixed in Dolby Atmos, it’s always a joy to hear one’s work in a proper theater setting!

**Robert Sharman** CAS is excited to have been kept busy by clients old and new. He finished up *Counterpart* Season 2 with Dennis Fuller and Josh Mantlo, with Kenny Mantlo helping on 2nd units. Then he went onto Apple’s first narrative TV show, *Are You Sleeping*. Josh jumped over to another Apple show to boom for Kenny, so Dennis and I brought on Greg Gardner. Due to some ... uncertainty with “AYS,” prompted by a sudden hiatus, I decided to replace myself and do another film with my friends at New Line and Atomic Monster ... *Annabelle 3*. Dennis Fuller is still tolerating me, and we are joined by my regular utility, the very great Kelly Lewis.

**Brendan Beebe** CAS, Peter Olsted, and Rebecca Chan are at 20th Century Fox for Ryan Murphy’s *9-1-1*. Thank you to my awesome crew and **Russell White** CAS, Anthony Enns, and Jeff Haddad for rolling with the many curveballs we get thrown.

**Woody Woodhall** CAS has been busy supervising sound editing and re-recording mixing this fall. He has delivered the first season of *Dopesick Nation* for Viceland, a gritty and unrelenting documentary series that looks at the devastating crisis, disruptions and death, that opioids have created in the United States. He is also currently posting the first season of *Racing Wives* for CMT, chronicling NASCAR champion drivers Kurt & Kyle Busch, their wives, and their families.

**J&B Learning**, the publisher of Woody’s college textbook *Audio Production and Postproduction*, has celebrated the milestone of the sale of over 5,000 copies of the book. Thanks to the many CAS members who contributed their vast knowledge and expertise to the textbook!

**Kevin Sands** CAS is just wrapping up the pilot for *Resident Alien* which should be a fantastic show that I can’t wait to see.

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*The saga continues...*
Sherry Klein CAS and Scott Weber CAS are at Smartpost in Santa Monica mixing New Amsterdam for NBC, next up they’ll start mixing The Passage for Fox. Scott Weber and Matt Temple are mixing The Tick in Santa Monica for Netflix. Sherry and Bob Bronow CAS are in the Christmas spirit having just completed Christmas Prince Switch for Netflix and No Sleep ’Til Christmas for Freeform.

Ed Golya CAS got back from celebrating his 50-year high school class reunion in Lakewood, Ohio (western suburb of Cleveland). The college-prep school now has a film/media group, and Golya took the opportunity to speak to/with them about the importance of good audio in their projects.

Tom Fleischman CAS completed Fahrenheit 451 for HBO for which he received an Emmy nomination, Spike Lee’s BlacKkKlansman, the documentary feature Free Solo about Alex Hannold’s free solo climb of Yosemite’s El Capitan without any ropes or safety gear, and the soon-to-be-released Martin Scorsese/Netflix project Conjuring: The Bob Dylan Rolling Thunder Revue.

Associate Member Kevin Strahm has been busy mixing for Hulu’s episodic show The Act, which is starting tomorrow! We shoot eight episodes from now until early February. On boom is Scott Johnson and my utility is Christina Fowler.

Richard Lightstone CAS has just wrapped Deon Taylor’s Fatale, starring Hilary Swank and Michael Ealy, with boom operator Eddie Casares, utility Lena Alkhatib, and video assist Bob Branam. Thanks to Jonathan Fuh for coming in the last week of the show. Now onto the third season of Dear White People with Jonathan Fuh and Jennifer Winslow, until February. The work continues with Nate Parker’s Black & Blue into spring.

Joe Earle CAS and Doug Andham CAS are currently slashing through Season 8 of American Horror Story, as well as Fox’s Star and Fox’s 9-1-1. Earlier in the year, the two mixed Season 2 of FX’s Snowfall and HBO’s Insecure Season 3.

It’s been a major fall for Gavin Fernandes CAS. After Sharp Objects, he was onto MGM’s Harry Quebert and then NBC’s The Bold Type. Intermixed with setting up a new Atmos room for Premium Sound and premixing for an IMAX 12 channel. Long live ceiling speakers!! Mix hard but always print safe.

Peter F. Kurland CAS spent last summer in New Mexico, Colorado, and Nebraska on The Ballad of Buster Scruggs with Randy Johnson and Kelly Doran. Three months of singing, dancing, gunshots, horses, dirt, and rattlesnakes. Plus, we worked on a movie!

David M. Kelson CAS is the mixing Queen America in Atlanta.

Philip Perkins CAS mixed the ballet Sutra (with Zakir Hussein) and is currently mixing the ballet Common Ground (with the Kronos Quartet) for video, streaming, and PBS. He also mixed sfx for the forthcoming feature Barry and Joan.
At Universal:

In Mix 1, our Agent’s of P.O.S.T., **Mark Fleming** CAS and **Myron Nettinga** CAS, are starting Season 6 of Marvel’s *Agents of S.H.I.E.L.D.* When they are not saving the world, they will find time for *Midnight Texas* and the new miniseries *Dirty John*.

In Mix 2, **Keith Rogers** CAS and **Andy King** CAS have spent their summer on HBO’s *Camping* and Showtime’s *Kidding*. Then off to Westwind for *The Enemy Within* and *The Man in the High Castle*. Steve Pederson and Dan Lahey will return to Mix 2 for Season 2 of *Counterparts* in full Dolby Atmos, then segue into Season 2 of *Jack Ryan*, also in full Dolby Atmos.

Mix 5 is impacted with comedies. The mix team of **Peter Nusbaum** CAS and Whitney Purple will start Season 1 of *Cool Kids*, Season 2 of the *Will & Grace* reboot, *Black-ish* Season 4, *Grown-ish* Season 2, *I Feel Bad* Season 1, and the return of *Last Man Standing* Season 7. That’s a lot of comedy…

Mix A is just as busy with **John Cook** CAS and **Bill Freesh** CAS mixing *The Gifted* Season 2, *The Good Place* Season 3, *Superstore* Season 4, *The Kids Are All Right* Season 1, and the return of *Brooklyn Nine-Nine* Season 6, this time on NBC.

Mix B with Rusty Smith and **Bob Edmondson** CAS will have their hands full with *FBI*. Produced by Dick Wolf for CBS. Even by Wolf standards, this is a big show. The team will also mix Season 2 of NBC’s *Good Girls*.

In Mix C, Peter Reale and **Todd Morrissey** CAS have spent their summer on *Suits* Season 8, then they return to their Chicago roots with Season 7 of *Chicago Fire* and Season 6 of *Chicago P.D.*

In Mix G, we have the team of **Gregg Watkins** CAS and **Derek Marcil** CAS starting Season 20 of *Law & Order: SVU*. That’s right, Season 20, one more season and they will break the record set by *Gunsmoke* over 40 years ago for longest running TV series! Then off to Chicago for another Dick Wolf show, *Chicago Med*.

…all of this entertainment is supported by our wonderful ADR mixers, Jeff Gomillion, **Paul Drenning** CAS, and **Jesse Dodd** CAS.

And our talented Foley teams

Days…

Mike Marino

Pam Kahn

Dominique Decaudain-Tabach

Evenings…

Matt Mondrick

Gregg Barbanell

Alex Ullrich

Features

Sound supervisor and re-recording mixer Greg King of King Soundworks in Mix 6 with re-recording mixer **David Fluhr** CAS mixing the feature film *The Highwaymen* for director John Lee Hancock.

At the Hitchcock Theater, **Jon Taylor** CAS and Frank Montano just wrapped up *First Man* for director Damien Chazelle, the team will begin premixing *The Devil Has a Name* for director Edward James Olmos and picture editor Bob Lambert in September with sound supervisor Scott Taylor. In November, the team will start the mix on Paramount’s *What Men Want* for director Adam Shankman.

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Kendra Bates, Zach Wrobel, Beau Baker CAS, and Alexis Schafer wearing Nashville Sounds on the set of *Grey’s Anatomy*. Happy *Grey’s Anatomy* Season 15!

From left: Robert Sharman CAS is having a few laughs with Dennis Fuller atop the Paramount Parking Structure while shooting *Are You Sleeping*.

Brendan Beebe CAS on 9-1-1 dialing in a live DJ for 500 extras at Pershing Square.

Pud Cusack CAS, Alex Miles Burstein, and Nick Ronzio are the sound team of Jordon Peele’s second film since *Get Out*, *Us*!

Photo by Claudette Barius

Kevin Sands CAS holds his beautiful day-old granddaughter Nova.

When professor Fred Ginsburg CAS is not busy teaching the next generation about sound recording, he can often be found at his “pit” smoking up some mighty fine BBQ! This summer, Dr. Fred decided to up his game from a backyard griller to a competition grade pit master. His “team name” is officially registered as “Sound Q.” Fellow BBQ aficionados are encouraged to contact Fred to share techniques & recipes.

Michael ‘Koffy’ Koff CAS and family enjoying a day off from the Kauai set of Disney’s *Jungle Cruise*.

After years of going to doctors and looking for solutions to my back pain, Jim Corbett CAS MPSE finally had a back operation last year. These are serious operations. Now I am back kite boarding and exercising. Getting up from the console or computer and stretching is a GREAT idea. You should do it every hour or so. I’ve been retired for 13 years and next month, I’ll be 78 years old. See you on the water.
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