Career Achievement Award Recipient

Lee Orloff CAS

CAS Award Nominees
The “Volume” of the Sound Department
iPhone ADR? There’s an app for that!

WINTER 2019
Ralph Breaks the Internet

10 ANNIE AWARD NOMINATIONS INCLUDING BEST ANIMATED FEATURE
PRODUCERS GUILD OF AMERICA NOMINEE BEST ANIMATED FEATURE

Best Sound
Motion Picture - Animated

NOMINEES

ORIGINAL DIALOGUE MIXERS
Doc Kane, CAS
Paul McGrath, CAS

RE-RECORDING MIXERS
David E. Fluhr, CAS
Gabriel Guy, CAS

SCORING MIXER
Alan Meyerson, CAS

FOLEY MIXER
Scott Curtis

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Cover: Production sound mixer Lee Orloff CAS
“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
It is with immense pride and great sadness that I sit and write this, my last President’s Letter for the CAS Quarterly.

I have been fortunate to be able to work with you all in a time of great change. The industry is very different now than my first day in serving you as CAS President.

I believe that the evolution of streaming media and the change this has brought about in viewing habits makes our job more challenging and rewarding than ever before. Along with this change, we have seen tremendous diversity in our organization, not only in numbers but in the types of projects our members are working on. We have expanded our benefits, events, and opportunities. With the first studio-provided CODE for streaming an entire catalog to the Summer Screening Series that just took place. The CAS Board is especially delighted with more than 400 people that attended The Matrix event at the TV Academy.

I wish to thank this sitting Board for all its hard work and dedication without which the organization would not be the strong growing society that it is today. With special thanks to Vice President Phillip Palmer CAS, Secretary David J. Bondelevitch CAS MPSE, Treasurer Peter R. Damski CAS, Quarterly co-editors Matt Foglia CAS and Karol Urban CAS MPSE, publicist Dorothea Sargent, and office manager Carol Thomas, who have given many years of their lives, evenings, weekends, and international conference calls to the cause!

I am also very encouraged by our growing international strength and presence. Not only do we have members all over the globe, but I recently had the opportunity to teach a creative workshop on “The Art of Sound Mixing for Cinema,” hosted by Dr. Wen-Shing Ho (Sc.D) at USC-SJTU Institute of Cultural and Creative Industry in Shanghai, followed by lecturing at the prestigious Beijing Film Academy. These were truly incredible experiences, to spend time with younger generations in different cultures driven by the technology and creativity of our world. This is an ongoing feeling of inspiration that we have seen in events from the wiring clinic in New York City to the CILECT-CNA Sound & Storytelling Conference at Chapman University.

I am looking forward to celebrating that inspiration and creativity with you at the 55th CAS Awards, where we will congratulate one of the most forward-thinking visionaries of our generation, Steven Spielberg as our Filmmaker Award honoree, alongside Lee Orloff CAS, our Career Achievement Award honoree, whose dedication and commitment to excellence in our craft has been demonstrated for more than three decades.

It has been my pleasure to serve as your president.

Mark Ulano CAS
President
2019 is here and along with it comes our first Quarterly of the new year. In this issue, this year’s Career Achievement Award recipient, production sound mixer Lee Orloff CAS, discusses his career in an interview with co-editor Matt Foglia CAS. Among other topics, read how Lee first got into sound, who some of his mentors were, and his thoughts on working across multiple genres.

Also in this issue, Devendra Cleary CAS takes a look into the “volume” of the sound department on set and, if ADR is needed in a pinch, Karol Urban CAS MPSE looks into the soon-to-be-released iOS app for ADR called “PhADR” in a conversation with project lead Rob Nokes. If you missed the announcement in December, Peter Kelsey CAS informs us of Apple’s plans to discontinue native support for some common 32-bit Avid codecs. Mark Ulano CAS shares his experience visiting China where he presented an educational workshop on “The Art of Sound Mixing for Cinema.” With the upcoming 55th Annual CAS Awards ceremony just weeks away (February 16), David Bondelevitch CAS MPSE provides overviews of our Outstanding Product nominees and the nominees for this year’s awards for Sound Excellence are announced. Keep on the lookout for your ballot and don’t forget to vote! Finally, be sure to read about the happenings of your fellow members in the “Been There Done That” section and tease them about their “Lighter Side” submissions at the awards ceremony.

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.
“Both super and subversive. It really is incredible... every bit the start-to-finish sensation as the original.”
ROLLING STONE, Peter Travers

11 ANNIE AWARD NOMINATIONS INCLUDING BEST ANIMATED FEATURE
NATIONAL BOARD OF REVIEW WINNER BEST ANIMATED FEATURE
PRODUCERS GUILD OF AMERICA NOMINEE BEST ANIMATED FEATURE
BRITISH ACADEMY OF FILM AND TELEVISION ARTS NOMINEE BEST ANIMATED FEATURE

Disney·Pixar INCREdiBLES 2
BEST SOUND MOTION PICTURE - ANIMATED

NOMINEES
ORIGINAL DIALOGUE MIXER VINCE CARO, CAS
RE-RECORDING MIXER MICHAEL SEMANICK, CAS
RE-RECORDING MIXER NATHAN NANCE
SCORING MIXER JOEL IWATAKI
FOLEY MIXER SCOTT CURTIS

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David Bondelevitch CAS MPSE

is a re-recording mixer and educator who has won two Emmy Awards. He has also won two MPSE Golden Reel Awards and has been nominated 22 times. He is Past President of the Motion Picture Sound Editors. David has been the Secretary of the Cinema Audio Society since 2012 and has been on the Board of Directors since 2003. He has been writing for the CAS Quarterly magazine since 2006 and was co-editor in 2007.

His most recent projects include mixing the documentary Empty Net, about the US Paralympics sled hockey team that aired on NBC Sports. He also mixed the documentary Southwest of Salem, which recently won a Peabody Award. He also mixed the cult comedy Jimmy Vestvood: Amerikan Hero, starring Persian-American comedian Maz Jobrani.

David is also an assistant professor at CU Denver. David received his MFA in Cinema Production from USC. He also holds a Bachelor of Music in Jazz Composition from the Berklee College of Music in Boston.

Matt Foglia CAS

is a two-time CAS Award-winning, Emmy-nominated re-recording mixer and educator based in Nashville. Starting his career in NYC, Matt was a sound engineer for Sony Music Studios before taking the post of Chief Audio Engineer for PostWorks New York in 2001. Matt has mixed hundreds of hours of programming for networks such as Comedy Central, Discovery, ESPN, HBO, MTV, PBS, truTV, and VH1 and for artists, including Bruce Springsteen, Paul McCartney, Ozzy Osbourne, My Morning Jacket, and Phish.

Matt left NYC in 2008 after accepting a faculty position at Middle Tennessee State University where he is a tenured professor teaching undergraduate and graduate courses relating to sound for picture. Matt has been the co-editor of the CAS Quarterly since the fall 2007 issue. Matt loves spending time with his wife and two teenagers, playing guitar and discussing the nuances of the Beatles, Kiss, and Billy Joel. Matt continues to mix and edit remotely for clients.

Devendra Cleary CAS

is a Los Angeles-based production sound mixer who has just completed Season 1 of Mayans M.C. for FX and is currently working on Schooled for ABC. He is an Executive Board member for I.A.T.S.E. Local 695 and a frequent contributor to the CAS Quarterly. He joined the CAS as an Associate member in 1999 and became a full member in 2008.

Peter Kelsey CAS

started his career in sound at the illustrious independent recording studio Trident Studios, where all the early Elton John and David Bowie albums were recorded. Here, Peter learned from engineers and producers such as Rupert Hine, Ken Scott, Roy Thomas Baker, Robin Geoffrey Cable, and David Hentschel. He was a second engineer on the Carly Simon album No Secrets, and part of the mixing team for Elton John’s album Goodbye Yellow Brick Road.

After moving to the USA, he did a lot of work as a scoring mixer before moving into post-production sound. He has worked on many David Kelley shows, including Ally McBeal and Boston Legal, for both of which he won sound mixing Emmys. He worked for RH Factor for many years and for the last three years, has worked for Smart Sound Post. He is currently working on Speechless, The Chi, Arrested Development, and Dead to Me.

Peter has a degree in mathematics, a black belt in tae kwon do, and loves to do public speaking.

Karol Urban CAS MPSE

started her career as a re-recording mixer in Washington, DC, in 1999 where she worked on mainly various documentary projects for clients such as PBS, National Geographic, and Discovery Channel. In 2011, she came to Los Angeles and has been enjoying a steady stream of mixing diversity in both film and television projects. She is currently mixing ABC’s Grey’s Anatomy, Station 19, and Single Parents, Hulu’s Into the Dark and BET’s Boomerang. She enjoys volunteering for the CAS as a regular contributor, Board member, and co-editor of the CAS Quarterly publication, as well as serving on the TV Academy’s Governor’s Peer Group for sound mixing and lending help to mentoring groups and outreach activities.

Karol holds a Bachelor of Science in Audio Post Production from the School of Media Arts and Design at James Madison University, enjoys Muay Thai, practicing her Spanish language skills, and stand-up comedy.
“A STELLAR ACHIEVEMENT IN ITS OWN UNIVERSE.”

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST SOUND EDITING
SUPERVISING SOUND EDITOR
ALAN ROBERT MURRAY

BEST SOUND MIXING
SOUND MIXER
STEVE MORROW
RE-RECORDING MIXER
TOM OZANICH
RE-RECORDING MIXER
DEAN ZUPANCIC
RE-RECORDING MIXER
JASON RUDER

A STAR IS BORN
WWW.WARNERBROS2018.COM
Dear CAS Brothers and Sisters,

If I haven’t seen you yet, Happy New Year!

Wow, 2019 … come September, I will have been mixing for 20 years … and it will have been eight years since I uprooted my career to explore new challenges in Los Angeles! It’s safe to say that without the CAS, I wouldn’t be here today.

The first 12 years in the business had entrenched me deep in the local Washington, DC, industry of documentary television and independent producers. I live for my job, love what I do, and I am endlessly hungry to share and learn. So when a colleague, Dallas Taylor CAS, told me about this organization of mixers promoting and celebrating the art of mixing, I immediately wanted to become a member! Scouring the internet for this “Cinema Audio Society,” I found the community of this group very impressive. In clicking through, I discovered a member’s blog of movie reviews with a keen focus on sound. Through emails and tech discussions, the author of the blog, David Bondelevitch CAS MPSE, became my second sponsor into membership. I was pumped!!! Super pumped.

After participating regularly for a few years in DC by contributing articles to the CAS Quarterly, something began to stir. I began to know more of you. Reading your stories, interviewing our passionate and talented members via Skype and phone, even vacationing in February to attend the awards in person, all lead me to make the decision to wager my career investment in DC and seek growth as a mixer. I was moving to LA! And I was terrified. Although the fact that it was 65º F in Los Angeles while it was 18º F back home in DC during the awards weeks, warmed me to the core.

So I pulled the trigger, and after scoring a place to crash on craigslist, I treated my membership directory like the yellow pages and called everyone. Any volunteer opportunities at CAS events or other sound-related events were like options at a day spa. I wanted to see everything, meet everyone, learn, and grow. Every member I reached out to was happy to chat about their perspective. Through those exchanges, the city and the industry began to unfold and continued to show me all the wisdom, perspective, and mentorship that our organization holds in spades.

A primary benefit the CAS provides is a strong understanding and appreciation of the responsibilities and challenges of my counterparts in production, ADR, Foley, and music scoring, as well as the successes over challenges my cohorts in re-recording mixing tackle. Beyond that, personally, the CAS has provided me a crew of friends and a sense of community that had previously been missing from my life. I feel at home here in Los Angeles in a very large part thanks to the CAS membership. There is no way I would have ever made the leap across the country without the influence of CAS and to show my gratitude, I got even more involved.

In 2014, I began serving on the Board of Directors. Thank you very much if you voted. Not necessarily for me, but just actually voted. Democracy works if you participate, folks!

Since joining the Board, I have witnessed another level of professionalism. Your volunteer board of directors as a whole works tirelessly to organize events, put on the awards, increase our outreach and presence in the industry, judge student awards, all while pointing a spotlight on many of the individual and collective accomplishments of your careers.

The same year, I became co-editor of the CAS Quarterly. It has been an honor to shepherd your exploits into
print through this publication for the past five years. Publishing your stories, sharing your case studies, heralding your successes, and celebrating your adventures has been an incredible experience.

The CAS Quarterly circulation and awareness in the community at large has grown. More schools are on our distribution list than ever before. The publication has also helped to attract strategic partnerships and sponsorships which have afforded us opportunities to provide more events, outreach, and activities. More and varied content is being submitted, underscoring the importance of our craft. Our position is being heard.

As a current member of the Board of Directors, we are always trying to be cognizant of what our members have achieved, technically, creatively, artistically. As co-editor of this publication, I have tried to share that message far and wide to underscore our position statement.

However, in the past few years, I have also had the privilege of serving as a moderator for CAS programming for the Sound for Film & TV event, presented at the awards, and began to assist more in event planning and education outreach. It has been thrilling to find these opportunities that allow me to be in direct contact with members so I can get to know you all personally. Thus to strengthen my focus, I feel it is time for me to pass the CAS Quarterly baton. I have accomplished all the goals I had set for the publication and feel my energy is better directed on new initiatives and committees that serve you.

To that end, I am happy to formally announce, and can think of no better candidate to assume my chair beginning with our summer issue of 2019, our new editor in chief, David Bondelevitch. You will also still enjoy the constant service of your co-editor, Matt Foglia CAS, who is on every issue contributing, editing, and jumping in wherever needed.

David has served our community well. He has served on the CAS Board and Executive Board holding the positions of Vice President and Secretary. David is a Past President of the MPSE, has hosted our CAS panels at prior Mix Sound for Film & TV events, and has always been a great writer and was co-editor of the Quarterly in 2007. I am confident that in handing him these reins, the Quarterly will continue to inform, entertain, and report our collective story in a proud manner.

We have accomplished so much, but can still do more. I will continue advocating your successes as a member of this prestigious organization of craftspeople. I encourage you to do the same.

The rewards are bountiful when you seek to be a resource to others. I have garnered so much wisdom, perspective, mentorship, and friendships here. I can’t thank you all enough but to share the same.

Cheers,

Karol Urban CAS MPSE
“THE SOUND DESIGN IS SUPERB.”

DEADLINE

“BOHEMIAN RHAPSODY’ IS THE CINEMATIC EXPERIENCE OF THE YEAR!
A FULLY SENSORY EXPLOSION OF MOVIES AND MUSIC AND MASTERY.”

DEBORAH LYNNE ELIAS, BEHIND THE LENS

FOR YOUR CONSIDERATION

BEST PICTURE

BEST SOUND MIXING
MOTION PICTURE-LIVE ACTION

nominee

Production Sound Mixer
JOHN CASALI, AMPAS

Re-Recording Mixers
PAUL MASSEY • TIM CAVAGIN

BEST SOUND EDITING

Supervising Sound and Music Editor
JOHN WARHURST

Supervising Dialogue/ADR Editor
NINA HARTSTONE

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NETFLIX PROUDLY CONGRATULATES OUR CINEMA AUDIO SOCIETY AWARDS NOMINEES
Apple to Discontinue DNxHD and DNxHR Codec Support

by Peter Kelsey CAS

Apple has announced that in future versions of the macOS after macOS Mojave, 32-bit applications will not be supported. This means that certain video codecs that are used by Pro Tools will not be supported. Specifically, DNxHD and DNxHR codecs will no longer be supported.

Both of these are Avid codecs and are used by Pro Tools. They are implemented natively in Pro Tools and Media Composer and, thus, this announcement by Apple will NOT affect the functionality of these applications. However, any application that would like to use these codecs will have to have them implemented natively.

The original QuickTime is still supported in Mojave as QuickTime 7, but it is a 32-bit application and will disappear with the next macOS. The QuickTime Player now on Apple is based on a 64-bit platform called AVFoundation. This still supports, and will continue to support, the QuickTime MOV file format.

If you are currently working on the Mac platform, consider converting files to Apple-friendly codecs to be safe; especially if work is being edited in Final Cut Pro. Post macOS Mojave, the Apple OS will NOT support third-party codecs AT ALL! You may wish to consider using a separate video playback application such as Video Slave 3. Apparently, a growing number of people have stopped using the Avid Video Engine, using Video Slave Pro instead, and have found their video problems solved.

Further information can be found at:

The Avid Knowledge Base in the December 10, 2018, release titled: The Future of Avid DNx on the Apple Platform (link info here):


And on the Pro Tools Expert site’s December 4, 2018, post on the topic (link info here):

In 2002, I had the incredible good fortune to be brought onto Quentin Tarantino’s project, *Kill Bill*. It became 10 glorious months spent loving the making of movies, filmed in four countries.

That journey began in earnest with five months in Beijing, China. Beijing was a place of fascinating contrasts in those days: from hours of long lines in Tiananmen Square to view Mao’s mummified remains, to the protest songs by the Chinese Bob Dylan, Cui Jian.

In retrospect, the privilege of making that film exponentially expanded my worldview of the international filmmaking experience. Although profoundly different in the day-to-day nuts and bolts of process and hierarchy, the larger commonality of filmmaking culture, the love of making movies was in evidence daily. Things were a bit primitive back then. The Beijing Film Studio had been built in 1949 and remained essentially unchanged from that time. Power was two-wire 220V and I had to hammer 10-foot copper rods into the earth to achieve electrical ground for our gear! These days, Beijing offers one of the newest and most modern production facilities in the world.

There are many anecdotes from *Kill Bill* that still vibrate in me today, but they are tales for another time. What is relevant here is the exponential growth of home-produced content for the domestic Chinese market and the subsequent growth of local production and hunger for education.

During *Kill Bill*, I was very lucky to meet and work with my friend, Li Xueli. Xueli was our 2nd boom operator/utility sound technician. He has since become one of the premier production sound mixers in China. He was our link to the Chinese film crew, interpreter, protector, guide and ultimately, friend. We had many discussions about creative and technical approach, and he came to understand just how passionate I was about evangelizing the essential contribution to filmmaking that the sound arts provide. I had begun teaching workshops a few years prior to this time and Xueli was a graduate of the Beijing Film Academy (BFA) and maintained close contacts with his former classmates and mentors. He proposed that I give a talk on film sound at his alma mater, and so the connection began. He also arranged for me to visit his mentor, Tao Jing CAS, who was pre-dubbing the film *Hero* (an amazing piece of sound craft). Through the years, Xueli and I have maintained our connection and he has helped me on my other trips to China, such as my keynote talk in 2015 at the CSMPTE sound conference in Chengdu, also Tao Jing spoke there and joined CAS soon afterward.

I was called in at the last minute to fill in for my friend and mentor, Chris Newman CAS, who was stuck in a New York snow blizzard, preventing travel. I was asked to give a talk at a seminal three-day event, which brought university film educators from 25 nations together with senior professionals from the working cinema sound community. We were there to share, discuss, and consider the way forward in improving the sound curriculum in film education everywhere. What a concept! Thank you, Michael Kowalski, head of this program.

At this conference, I was lucky enough to meet several amazing filmmaking educators, building connection for furthering the teaching of the sound arts. I was scheduled to give a class in Amsterdam at the Netherlands Film Academy (another great experience) soon after, and got to meet my Dutch host, Ben Zijlstra, head of Sound Design at NFA.

Also attending my talk on the art of production sound was Dr. Wen-Shing Ho (Sc.D), Director, Masters of Cinema program at Shanghai Jiao Tong University in association with USC-SJTU Institute of Cultural and Creative Industry.
She later approached me to come to Shanghai to give an extended workshop to their graduate film students and film professionals at the prestigious Jiao Tong University. Their international program is in deep collaboration with University of Southern California (USC).

After Amsterdam, we were diving head first into Quentin’s passion project for the next six months, however, we could be available right after, which is what happened and what a blessing.

My partner and longtime boom operator, Patrushkha Mierzwa, and I flew to China at the end of November and taught an intensive two-week workshop in Shanghai to a group of Dr. Ho’s amazing and devoted graduate students, all in the heart of their creative careers. We dove deep into the theory and practice of creative sound for film, covering attitude, philosophy, and technique of telling the story, revealing the characters and serving the project. The iconic Japanese sound master, sensei Tetsuo Segawa, joined us in our teaching. Tetsuo rounded out our team with his extensive history and knowledge of post production, as well as his approach to production work. The dominant metaphor was our membership in the orchestra of filmmaking. We perform the score-script, lead by our conductor-director as musician-filmmakers. We’re passionately devoted to the study and performance of our instrument, but become fully expressed when we make music and telling the story with our fellow musicians. Daily practical exercises in sound approach, dailies the next day, the individual projects, then taken through post and evolving over the two weeks was a testament to the learning going on in the class.

Dr. Ho and her husband/creative partner, professor of Art Ouchal Hwang, became fast friends with us as we recognized like spirits and common ground. The teaching was focused and reciprocal. We learned as much about Chinese film culture as we taught about creative sound culture. A true meeting of the minds was achieved.

Once we had booked our time in Shanghai, I naturally alerted my old friend Xueli about our trip and he responded by approaching his friends and colleagues at the Beijing Film Academy (now grown to substantial size and sophistication compared to nearly 20 years ago) about taking advantage of our presence for the Beijing school. And so, we were invited to add a workshop for them as well. Professor Li Wei was an old classmate of Xueli and she is now head of the sound program at BFA. When we completed our time in Shanghai, we tearfully said our goodbyes to our great new friends and took the four-hour bullet train from Shanghai to the freezing December weather of Beijing. Xueli, his wife, and professor Wei met us at the train station with gifts of giant down coats and warm hearts. It’s an amazing feeling to travel to a strange city in a foreign land and to be greeted warmly by old friends.

The Academy had grown enormously from my last time there. They had to move the venue to the major lecture hall as the response to news of our class overwhelmed to the intended space. We had several hundred attendees to our two days of talk and demonstration. While there, Patrushkha and I would be celebrating our 37th wedding anniversary and unbeknownst to us, our hosts arranged an amazing dinner for us and a whole film faculty; over 25 teachers brought us flowers and gifts and blew us away. Most special was the opportunity to reconnect with Xueli and make new relationships, bringing the East and West sound communities closer together. We have been asked to return for a touring lecture series for several other universities and look forward to advancing the art with our piece of the conversation. We also look forward to 2019, with bookings in Dublin, London, Oslo, Rome, and Maine. •
“TURBULENTLY SPECTACULAR AND ENTHRALING.”
- VARIETY

FOR YOUR CAS AWARDS CONSIDERATION

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE – LIVE ACTION

MARY H. ELLIS CAS, PRODUCTION MIXER
JON TAYLOR CAS, FRANK A. MONTAÑO,
AI-LING LEE CAS, RE-RECORDING MIXERS
NICK BAXTER, SCORING MIXER
THOMAS J. O’CONNELL, ADR MIXER
RICHARD DUARTE, FOLEY MIXER

FIRST MAN
Many times over, I was fortunate that someone chose to go out of their way and put in a positive word because they had faith and trusted my abilities.

“by Matt Foglia CAS

DURING THE 55TH CAS AWARDS ceremony on Saturday, February 16, 2019, production sound mixer LEE ORLOFF will receive our organization’s highest honor, the CAS Career Achievement Award. Lee has served as a member of the CAS Board of Directors for the past decade and has worked on more than 75 feature films with industry accolades that include winning an Oscar for Terminator 2, receiving six additional Oscar nominations, receiving six CAS Award nominations, a BAFTA win for Terminator 2, and three other BAFTA nominations.

Lee was gracious enough to take some time over the holiday break to discuss his career.
What was your first exposure to sound growing up?
My great uncle was in the Army band and played clarinet, so I gave that a shot. But then I discovered the guitar, which I enjoyed a whole lot more. So, I played it throughout my youth.

Were any other family members in the music or entertainment industry?
My family was, and still is, in “shmattas,” the fashion business in New York. Since I was a teenager, my father had introduced me to manufacturing and sales with an expectation that I’d be joining his company when it was time for me to get a real job.

Well, it looks like that didn’t happen! Were you thinking you might make it in music instead?
Growing up, I’d been playing music with one of my closest friends, and his father was a commercial animator. Both his brothers went into that field and people I’d met through his family were a lot hipper than those I’d been exposed to through mine. I figured if I’d be working hard my whole life, I’d be better off in the end doing it alongside people more like them in that type of field than if I were selling dresses.

Is that what led to you studying film & television at NYU?
In the ‘70s, there weren’t many film schools and NYU, conveniently, was one of the foremost. After I got in, I found myself focused on sound and editing. Having some musical background must’ve made me feel more comfortable wading into those areas. Plus, the lines were much shorter than for directing and camerawork.

Were you getting exposure to the industry outside of class during that time?
During my last couple of years at NYU, I worked in their equipment department. That experience led me to receive an offer to manage a number of rental departments at an established New York firm. I took the job knowing it would mean night classes for the degree, but it was steady work and I was building contacts.

Did those contacts and that interaction pique your interest in production sound?
I left the rental house after a couple of years to venture into production, certain the sound department was where I ultimately wanted to be. However, I’d get calls from former contacts and others for pretty much everything, and I’d take it even if it wasn’t solely sound.

So you weren’t immediately working on the sound side after you left the rental house?
No. I PA’d, worked a bunch with electric, pulling four aught, tying into boxes in basements of crummy old NY buildings. One of my departments at the rental house had been “Projection,” so I’d get calls for interlock projection of dailies on Xenon units I knew.
How did you end up landing your early production sound gigs then? During this time, I was putting together my sound package, steadily adding pieces while renting the rest, offering services and gear to fill in the résumé. I know I wasn’t nailing all the jobs I was getting then, it was definitely a case of “earn while you learn.” I credit the years in film school and generous knowledge shared by professionals I’d met at and through the rental house in helping me make the most of those opportunities when they’d come. This led me to finding work doing industrials, some commercials and eventually, more documentaries than anything else.

Who were some of those early professionals that helped get you going in the industry? There have been many people who’ve extended kindness to me, and I’m forever grateful for their generosity. While studying at NYU, I became fascinated with the process of building a soundtrack. My sound editing instructor, Robert M. Reitano, was a fabulous teacher who’d recently completed Serpico and was transitioning into picture editing. For the final, he had us bring our cartons of mag and cue sheets over to Sound One for the mix. Bob graciously offered me a chance to shadow. Jeri Sopanen, a Finnish cameraman I’d often worked together with on documentaries, recommended me for a feature he’d be shooting that Frank Gilroy, the Pulitzer Prize-winning screenwriter and father to both John and Dan, was directing. Many times over, I was fortunate that someone chose to go out of their way and put in a positive word because they had faith and trusted my abilities. It made all the difference in the world. Mentoring helped me develop the path, one based on tangible experience rather than operating in a vacuum. It’s why we at the CAS do what we can to make that an important aspect of our mission.

And, I assume, one of the reasons why you volunteer your time as a member of our Board of Directors. Now, looking at your IMDb credit list, your first credit as a sound mixer was for the Coen brothers’ first commercial film, Blood Simple. Do you remember the circumstances surrounding your involvement in the project? Joel Coen and I had been fellow undergrad film students at NYU. On the advice of Sam Raimi, he made a two-minute trailer to raise money for the film. In a relatively short amount of time, Joel and his brother Ethan had raised $750,000 to go into production. Barry Sonnenfeld, who’d gone to NYU Grad Film School in the East Village, shot the trailer and would DP it. Barry and a fellow former undergrad, Robert Chappell, who I’d been working with since we’d graduated, had partnered in buying a camera. It was through that relationship that I’d met Barry, who subsequently recommended me to the Coen brothers. Incidentally, when we shot Blood Simple in Austin, Texas, Peter Kurland picked up his first credit as my boom operator. A decades-long friend, Peter continued to boom all subsequent Coen brothers’ films until he transitioned to mixing for them, as well as on Barry Sonnenfeld’s films.

A half-dozen years after Blood Simple, you were working on James Cameron’s The Abyss; assumingly, the largest budget and most intense project you’d been involved with up to that point. How did you get on the radar to work on that film? I’d been working on a series of HBO international location-based TV movies being made by renowned Magnum photographer Elliott Erwitt. He introduced me to his friend, the brilliant technologist/inventor and later head of Walt Disney Imagineering, Bran Ferren. Bran and I worked together on an installation film for the Corning Museum utilizing Ken Farrar’s Calrec Soundfield. Around this time, I did some sound recording training with his staff for a film he was directing. Bran had intended to be working on The Abyss with James Cameron in the areas of engineering/visual effects, although he bowed out due to scheduling conflicts with Star Trek V: The Final Frontier. At some point during their discussions, the myriad sound challenges related to underwater filming came up and Bran mentioned me. This resulted in a nearly hour-long call between James and myself. I didn’t hear back after the phone call, so I took a job shooting a film in Indonesia. Months later while on location there I received a harried phone call from the UPM, Charles Skouras. He said systems were already in place and I’d be needed ASAP for extensive pre-production testing getting underway at the abandoned nuclear power plant site in South Carolina. I guess I’d gotten the job!

What a start to your work on a film that would lead to your first Oscar nomination. Do you recall hearing that announcement?
It was just before nine in the morning on Valentine’s Day when the nominees were announced. They got to our category and when I heard the news, a real sense of joy poured over me. I’d spent 8½ months on the most challenging production I’d ever attempted, and it had come to this very happy moment. I waited until all the nominations were announced, then I called my folks. I spent the rest of the day trying to shake off the happy feelings to no avail. It was a really wonderful gift.

Shortly thereafter, you worked on another Cameron project, the action/sci-fi staple Terminator 2. During the 1990 awards season, I was in the Carolinas working on a production with Linda Hamilton when James Cameron flew out to visit. Given the knowledge Terminator 2 would be starting up before the end of the year, I made a decision that I’d move west right after it wrapped in the spring.

For that film, you won the Oscar for Sound Mixing against an impressive group of other films (Backdraft, Beauty and the Beast, JFK, The Silence of the Lambs). What an achievement!

Terminator 2 was an all-encompassing, epic undertaking. Lessons learned from it and the other James Cameron projects have served me very well since. In the end, to be recognized alongside such exemplary films that year and topping it off with a win was truly unforgettable. I was so excited to share the moment with such an amazingly talented group, who were also nominated that year for Backdraft.

You continued working on dozens of box-office action hits like Last Action Hero, True Lies, Heat, The Patriot, the Pirates of the Caribbean series—a list too long to fit in these pages. Not being typecast, you have biopics like Ali, Concussion, The Insider; comedies like The Hangover and The Odd Couple II; and even musicals like the Pitch Perfect series. Is there a cinematic genre that you have a preference for given the involvement of the production sound team?

I’ve had the opportunity to work in a number of different genres, as you mentioned. All of them have helped me see how much they have in common, so there’s not really a favorite. I enjoy the collaborative nature of our work and have been incredibly fortunate to have developed relationships with filmmakers who value it.

The nature of our process, with all the many forms it takes, separates it from other work. One of the benefits of working on long-form projects comes from the ability to sometimes when I just relaxed and had a little faith, some really amazing things have occurred.
be involved from early on and for a long time collaborating with others in planning an integrated approach. Involvement can take many different forms. On *The Abyss*, the challenges inherent in the production recording were significant, but we were also tasked with keeping the cast members, underwater crew, submersible operators and topside personnel in constant contact with each other, necessitated by both the creative process and their overall safety. Any hiccup from that end might require the company to surface, god forbid. As a result, it was in everyone’s interest that we were kept very much in the loop by production. Long after the rest of the crew wrapped, usually the director was needing to decompress after working at depth. I’d play back audio for dailies he’d screen on his floating monitor, place phone calls, and otherwise keep the tank safe.

On *Rango*, which was a rare opportunity for me to be involved on an animated project, our recordings were one aspect of the production which would carry straight through to the final product. Before we would move onto the next setup, we would often hear, “How was that for sound?” I enjoyed the heightened involvement we had on the three *Pitch Perfect* musicals with their ensemble casts, sometimes with upward of 40 pieces of music, as the sound department was always front and center, right in the crosshairs.

Over the past decade, you’ve also been sprinkling in TV series work, including *Luck*, *Bosch* and the very popular *Westworld*. Was there something that led to you deciding to accept series-based work?

I had done a number of pilots over the years, most often with feature directors with whom I’d worked. I enjoyed adapting to the challenges dictated by their compressed schedules, aware that they were still given a bit more breathing room than if the show would be going to series.

Since a lot of scripted series work is like doing mini-movies, what do you see as the differences between working on features and series?

I enjoy working in each of the formats for their respective qualities. I like the extended and deeper involvement you get by working on one long project as happens with features. Working the shorter episodes of a series, there’s a nice balance between short cycles of initiation and completion coupled with the longer arc of story and character that’s not possible on a feature. I also enjoy the working rhythm of a series crew.

Let’s talk tech. How have you adapted to recorder advancements over the years?

Well, I started off in analog. I loved the full-track Nagras, they are such great machines. I have fond memories from those days, for many reasons. I was told I bought one of the first Nagra IV-S TCs in New York, but my timing was a little off. I had to drop an FM Piloton board back in because none of the productions had geared up yet for SMPTE! I was very intrigued by digital technology, so I bought a Sony PCM-F1 processor in the mid-’80s. That device allowed digital audio recording onto video tape.
My only interaction with an F1 was using it as a backup while doing a couple months of classical recording decades ago. Were you using the F1 for actual location recording?

No, I put my F1 to use recording VO/narration and sound effects.

Did you jump on the DAT bandwagon?

I owned a DAT machine, but couldn’t bring myself to use it as a primary format. However, I was instructed to use it as primary for a distant location project. Day One, we’re in the middle of gypsum dunes, the windstorm kicked up, it was a white-out. The scene looked amazing. The DAT didn’t make it through the day, but the Nagra backup did! So, I found a better solution in the high-resolution, four-track, open-reel Nagra D, which I became more or less synonymous with for well over 10 years. I needed three machines, not just one. The second as a backup and for additional tracks later on and the third for transfer. I know I caught a bit of grief over it, was even called a “bit queen” for the higher resolution, but it was a sweet sounding recorder.

Do you recall any bumps transitioning from tape to disk-based recorders?

When the big change occurred from linear to disk-based recording, the transition was fairly swift since traditional transfer operations were closing down throughout the industry. Once disk technology became adopted, higher track count formats followed steadily.

You have an incredible body of work that includes thousands of scenes. What are a few that come to mind off the top of your head?

Well, I liked the authenticity in Lindsey’s drowning scene in The Abyss, submersible through Bud’s resuscitation effort in the moon pool. In the first Pitch Perfect movie, Anna Kendrick’s “Cups/When I’m Gone” audition scene was a nice instance of a collaboration between the director, DP, and myself for the live record. Live records are often a good chance to discuss filming options. The bank heist scene from Heat was a dynamically staged sequence. With that scene, in order to augment the sync footage and provide post production with more options, we did lunchtime recordings all week with each one of the weapons used during the scene in each of the urban environments in which they occurred. Is that okay?

That’s great! You’ve probably recorded under unusual circumstances as well.

Oh, sure. In the pre-OSHA days, I had mixed in car trunks, sometimes with the lid shut. I am pretty compact. I’ve also been strapped up on the roof of a city bus in a speed rail cage, spent months below deck on boats on the Pirates films, in the bowels of a train on The Lone Ranger, squeezed below a desk on the bridge of a container ship on Blackhat.

My goodness! Nothing makes me appreciate the safety of the mix room more than hearing things like that from our production mixer colleagues! Understandably!

Given the caliber of projects you’ve worked on, you’ve probably had some pretty awesome boom operators and team members through the years.

I have had plenty of good fortune in this industry, but none more so than with the men and women I have had alongside me doing the decades of work. There has been much deeply rewarding work along the way, but it has rarely, if ever, been easy. Our department is a tight unit of only three people, four only under the rarest of circumstances. As the technology evolved, our department’s load increased. Yet the greatest talents of the crew I’ve had the pleasure of working with haven’t been the degree with which they practice their mad skills, or how well they’ve been able to adapt to the circumstances, it has been the strength, love, and support they’ve shown me and to each other. I know that we’ve often spent far more time with each other than we probably have had with our families, and I know that it’s only one part of what has made it hard. If each and every one of them hadn’t put their heart and soul in those projects, I couldn’t have accomplished a thing. With my heartfelt thanks to all: Mark Agostino, Jon Ailetcher, Nicholas Allen, Michael Anderson, Don Coufal, Rene Defrancesch, Thomas Giordano, Jeffrey Humphreys, Randall Johnson, the late Fred Johnston, Alana Knutson, Peter Kurland, George Leong, Jason Lewis, Joseph Magee, Kevin Maloney, Robert Maxfield, Thomas Payne, Mathew Price, Brian Robinson, and Knox White.

When you’re away from the set, what do you enjoy doing?

I enjoy getting on a bicycle and climbing whatever hills I can find with some pals, even better if I can do it with either or both of my two sons. I like cooking, wish I’d be a better baker, but it is a new thing and I’ve still got plenty of time. Cocktails have fairly recently entered my life and I am enjoying doing the research.

Ha! Any closing words?

Looking back, I’m sure there was no better way than I’ve found here to learn that you can’t control everything. Sometimes when I just relaxed and had a little faith, some really amazing things have occurred. So with that, I’d just like to thank the CAS Board for this honor and my family and friends for all the years of support.
The Cinema Audio Society announces the nominees for the 55th Annual CAS Awards for Outstanding Achievement in Sound Mixing for 2018 in seven categories. Also announcing the Outstanding Product nominations.

“The CAS would like to congratulate all our nominees for their fine work in 2018. The standard of excellence from our creative community is on display for all to hear and we are delighted to be blessed with this year’s wealth of wonderful work,” said Mark Ulano, CAS President.
Outstanding Achievement in Sound Mixing for 2018

Motion Pictures—Animated

**Incredibles 2**
Original Dialogue Mixer: Vince Caro CAS
Original Dialogue Mixer: Doc Kane CAS
Re-recording Mixer: Michael Semanick CAS
Re-recording Mixer: Nathan Nance
Scoring Mixer: Joel Ivataki
Foley Mixer: Scott Curtis

**Isle of Dogs**
Original Dialogue Mixer: Darrin Moore
Re-recording Mixer: Christopher Scarabosio
Re-recording Mixer: Wayne Lemmer
Scoring Mixer: Xavier Forcioli
Scoring Mixer: Simon Rhodes
Foley Mixer: Peter Persaud CAS

**Ralph Breaks the Internet**
Original Dialogue Mixer: Doc Kane CAS
Original Dialogue Mixer: Paul McGrath CAS
Re-recording Mixer: David E. Fluhr CAS
Re-recording Mixer: Gabriel Guy CAS
Scoring Mixer: Alan Meyerson CAS
Foley Mixer: Scott Curtis

**Spider-Man: Into the Spider-Verse**
Original Dialogue Mixers: Brian Smith
Original Dialogue Mixers: Aaron Hasson
Original Dialogue Mixers: Howard London CAS
Re-recording Mixer: Michael Semanick CAS
Re-recording Mixer: Tony Lamberti CAS
Scoring Mixer: Sam Okell
Foley Mixer: Randy K. Singer CAS

**The Grinch**
Original Dialogue Mixers: Bill Higley CAS
Original Dialogue Mixers: Michael Miller CAS
Re-recording Mixer: Gary A. Rizzo CAS
Re-recording Mixer: Juan Peraltu
Scoring Mixer: Noah Scot Snyder
Foley Mixer: Blake Collins CAS

Outstanding Achievement in Sound Mixing for 2018

Motion Pictures—Documentary

**Fahrenheit 11/9**
Production Mixer: Mark Ray
Re-recording Mixer: Andy Kris
Re-recording Mixer: Lee Salevan
Re-recording Mixer: Skip Lievsay CAS

**Free Solo**
Production Mixer: Jim Hurst
Re-recording Mixer: Tom Fleischman CAS
Re-recording Mixer: Ric Schnupp
Scoring Mixer: Tyson Lozansky
ADR Mixer: David Boulton
Foley Mixer: Joana Niza Braga

**Quincy**
Re-recording Mixer: Al Hicks
Re-recording Mixer: Jonathan Wales CAS

**They’ll Love Me When I’m Dead**
Production Mixer: Rob Filmore CAS
Re-recording Mixer: Brian Riordan CAS

**Won’t You Be My Neighbor?**
Re-recording Mixer: Pete Horner
Re-recording Mixer: Jeff King
Outstanding Achievement in Sound Mixing for 2018

Television Series—One Hour

**Better Call Saul**
“Talk”
Production Mixer: Phillip W. Palmer CAS
Re-recording Mixer: Larry B. Benjamin CAS
Re-recording Mixer: Kevin Valentine
ADR Mixer: Chris Navarro CAS
Foley Mixer: Stacey Q. Michaels

**Ozark**
“The Badger”
Production Mixer: Felipe Barrero CAS
Re-recording Mixer: Larry B. Benjamin CAS
Re-recording Mixer: Kevin Valentine
Scoring Mixer: Phil McGowan CAS
ADR Mixer: Matt Hovland
Foley Mixer: David Torres CAS

**The Handmaid’s Tale**
“Holly”
Production Mixer: Sylvain Arseneault CAS
Re-recording Mixer: Lou Solokofski
Re-recording Mixer: Joe Morrow
Scoring Mixer: Scott Smith
Scoring Mixer: Adam Taylor
ADR Mixer: Mark DeSimone CAS
Foley Mixer: Jack Heeren

**The Marvelous Mrs. Maisel**
“Vote for Kennedy, Vote for Kennedy”
Production Mixer: Mathew Price CAS
Re-recording Mixer: Ron Bochar CAS
Scoring Mixer: Stewart Lerman
ADR Mixer: David Boulton
Foley Mixer: George A. Lara CAS

**Westworld**
“The Passenger”
Production Mixers: Geoffrey Patterson CAS
Roger V. Stevenson CAS
Re-recording Mixer: Keith Rogers CAS
Re-recording Mixer: Andy King CAS
ADR Mixer: Michael Botha
Foley Mixer: George Sincavage

Television Series—Half-Hour

**Ballers**
“The Kids Are Alright”
Production Mixer: Scott Harber CAS
Re-recording Mixer: Michael Colomby CAS
Re-recording Mixer: Richard Weingart CAS
ADR Mixer: Michael Miller CAS
Foley Mixer: James Howe

**Barry: Chapter Seven**
“Loud, Fast, and Keep Going”
Production Mixer: Benjamin A. Patrick CAS
Re-recording Mixer: Elmo Ponsdomenech CAS
Re-recording Mixer: Todd Beckett CAS
Scoring Mixer: David Wingo
ADR Mixer: Aaron Hasson
Foley Mixer: John Sanacore CAS

**Modern Family**
“Did the Chicken Cross the Road?”
Production Mixer: Stephen A. Tibbo CAS
Re-recording Mixer: Dean Okrand CAS
Re-recording Mixer: Brian R. Harman CAS
ADR Mixer: Mark DeSimone CAS
Foley Mixer: David Torres CAS

**Mozart in the Jungle**
“Domo Arigato”
Production Mixer: Ryotaro Harada
Re-recording Mixer: Andy D’Addario
Re-recording Mixer: Chris Jacobson CAS
ADR Mixer: Patrick Christensen
Foley Mixer: Gary DeLeone

**Silicon Valley**
“Fifty-One Percent”
Production Mixer: Benjamin A. Patrick CAS
Re-recording Mixer: Elmo Ponsdomenech CAS
Re-recording Mixer: Todd Beckett CAS
Scoring Mixer: Oren Hadar
ADR Mixer: Aaron Hasson
Foley Mixer: Aran Tanchum
Outstanding Achievement in Sound Mixing for 2018

Television Movie or Limited Series

American Crime Story: The Assassination of Gianni Versace Part 1
“The Man Who Would Be Vogue”
Production Mixer: John Bauman CAS
Re-recording Mixer: Joe Earle CAS
Re-recording Mixer: Doug Andham CAS
ADR Mixer: Judah Getz CAS
Foley Mixer: Arno Stephanian

Escape at Dannemore
Episode 101
Production Mixer:
Tom Nelson CAS
Re-recording Mixer: Bob Chefalas
Re-recording Mixer: Jacob Ribicoff
Scoring Mixer: John Witt Chapman
ADR Mixer: Kris Chevannes
Foley Mixer: George A. Lara CAS

Fahrenheit 451
Production Mixer:
Henry Embry CAS
Re-recording Mixer:
Tom Fleischman CAS
Re-recording Mixer: Jacob Ribicoff
ADR Mixer: Mark DeSimone CAS
Foley Mixer: George A. Lara CAS

Genius: Picasso
“Chapter 1”
Production Mixer: Tamás Csaba CAS
Re-recording Mixer: Bob Bronow CAS
Re-recording Mixer: Mark Hensley
ADR Mixer: Beau Emory
ADR Mixer: Matt Hovland
Foley Mixer: David Torres CAS

The Romanoffs
“House of Special Purpose”
Production Mixer: Petr Forejt CAS
Re-recording Mixer:
Larry Benjamin CAS
Re-recording Mixer: Kevin Valentine
ADR Mixer: Chris Navarro CAS
Foley Mixer: Terry Boyd Jr.

Television Non-Fiction, Variety, Music Series or Specials

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

Carpool Karaoke: Primetime Special 2018
Production Mixer: William Kaplan
Production Mixer: Scott Smolov
Production Mixer: Tim Murphy
Foley Mixer: Chris Maddalone
Scoring Mixer: Otto Svaboda

Deadliest Catch
“Blood and Water”
Re-recording Mixer:
Bob Bronow CAS

Jesus Christ Superstar Live in Concert
Production Mixer: Tom Holmes
Re-recording Mixer: Brian Flanzbaum
Re-recording Mixer: Christian Schrader
Re-recording Mixer: Ellen Fitton
Scoring Mixer: John Harris
ADR Mixer: Anthony Lulumia

The Late Show with Stephen Colbert
Production Mixer: Pierre Delaforcade
Foley Mixer: Tom Herman
Monitor Mixer: Al Bonomo
Scoring Mixer: Harvey Goldberg

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

Production

Aaton: Cantaress
The Aaton Cantaress is a 12-channel, fully featured mixing surface for use with Aaton’s Cantar recorder. Cantaress provides production sound mixers with a digital mix panel which was designed exclusively for use on set in every kind of condition. Sporting a bright LED display that can be packed full of useful information, and with magnetic faders and pots, the board is virtually sealed from the elements. Like the Cantar recorder, it is practically waterproof.

The Cantarass is an advanced mixing surface that remotes the CantarX Mixer recorders and extends their functionalities. The patented magnetic smooth sliders provide a unique feeling. The ultrawide foldable screen shows all inputs simultaneously and status of the recorder. Its foldable display is aligned to the VU meters of the 12 assignable channel strips. The Cantaress provides for each channel an instant view of the setup of analog input gain, solo functionalities, mix gain, and equalization. Connected through Ethernet, the Cantaress allows work with distant configurations. Rugged machined aluminum body and delivered in a hard case with custom foam. In addition to the main display, two intuitive screens are available on the right of the faders to show custom options, setup, or shortcuts. Large mixing surface lovers will find comfort, design, and ergonomics they cherish while using their Cantar recorder.

Denecke, Inc. JB-1 Compact Timecode Generator
The Denecke JB-1 is very small in size (about the size of a 9-volt battery), yet it offers features that no other syncboxes of that size offer, such as a display screen, a battery life of 150 hours, and an easy user interface with the click of just one button. The JB-1 features a display and menu system, which allows for ease of use and display of timecode and settings. It reads, generates, and jam syncs to all standard frame rates, including 23.976 for high-definition shoots. The JB-1 provides an automatic jam sync capability, which senses the incoming timecode rate. Cross jamming of different rates can be accomplished as well. The advanced Temperature Compensated Crystal Oscillator (TCXO) has 10 times the frequency stability than previous products, eliminating the need to jam more than once per day.


Dan Dugan Sound Design: Dugan Automixing in Sound Devices 633 Compact Mixer
The addition of Dugan Automixing to the Sound Devices 633 has increased flexibility for managing multiple live microphones in field recordings. Dugan Automixing is widely used in broadcast television applications and dialogue recording for TV and motion picture production. Automixing is offered for up to six audio channels and was made available at no additional cost to existing users of 633 mixers via a firmware release. With the addition of the Dugan Speech System algorithm, users can focus on the mix balance rather than trying to ride all of the microphones in use. Dan Dugan invented the automatic microphone mixer in the 1970s and is still very active in the sound industry.


Lectrosonics: SMWB Series Wideband Transmitter
The Lectrosonics: SMWB Series Wideband Transmitter has a selectable output power. The “WB” series SM transmitters offer selectable output power of 25 mW, 50 mW, and 100 mW. With higher power output, the operating range is improved at the expense of battery life. When range is not an issue, a lower power level can be used to extend the battery life. It has water-resistant seals for use in damp environments. It covers two frequency blocks. It has an alternate use as a recorder on an internal micro SDHC memory card. The transmitters offer hands-free setup and adjustment using audible tones. They can be put to sleep to conserve battery power during setup while buried inside costuming, then awakened for normal operation when the production begins. Other features include input gain adjustment in 1 dB increments over a 44 dB range and adjustable low-frequency audio roll-off.


Sound Devices, LLC: A10 Digital Wireless System
The Sound Devices/Audio Limited A10 Digital Wireless System is an all-digital RF transmission for zero companding artifacts and ultra-low distortion. It has extremely low latency. The fully balanced, broadcast-quality mic preamp includes an analog limiter. It has a super wideband UHF receiver. It can use 20 simultaneous channels per 8 MHz bandwidth, 15 channels per 6 MHz. It has a fully legal ETSI/FCC spectral mask, meeting present and upcoming standards. The Advanced Digital Diversity System selects the best RF signal among the two diversity receivers and combines signals in challenging RF environments. The A10-TX includes integrated recording.

https://audioltd.com/a10/
Outstanding Product Nominees

**Audionamix: IDC (Instant Dialogue Cleaner)**
Audionamix Instant Dialogue Cleaner plugin offers immediate and effective dialogue cleaning technology through an intuitive interface, compatible with many post-production and broadcast workflows. The IDC plugin is versatile and easy to use due to its unique, integrated DNN artificial intelligence that automatically detects and separates speech, no matter the surrounding content. The software excels at addressing common audio issues, including complex interference, wind, birds or insects, car and plane interference, and roomy recordings. With the turn of a knob, users can clean up dialogue from production audio, field recordings, news and sports recordings, and more. The plugin supports sample rates between 44.1 kHz to 192 kHz, bit depths between 16 bits to 32 bits, and features fully automatable plugin settings.

Visit [Audionamix](https://audionamix.com/products/instant-dialogue-cleaner/) for more information.

**Exponential Audio: Stratus 3D and Symphony 3D reverbs**
These new reverb plugins from Exponential Audio address the need for reverbs that match new surround formats. Stratus 3D and Symphony 3D offer the usual formats, plus Atmos Bed, Extended Atmos (7.1.6), Auro 9.1, 11.1, and 13.1. The new plugins use expanded EQ, building on the popular NIMBUS architecture, with added bandpass and notch filters on the early reflections and tails, and also added an input EQ to help keep undesired elements out of the reverb. Early reflections include a unique reflection pattern from every input to every output. All reverbs are down-mix compatible.

Visit [Exponential Audio](https://www.exponentialaudio.com/plugins-for-audio-post-production) for more information.

**Todd-AO: Absentia DX 2.0**
The Absentia DX (ABDX) noise-reduction algorithm analyzes production dialogue recordings and then removes obvious hums, wireless rings, and ticks, while maintaining the integrity of the human voice. ABDX was developed for a network television show with difficult production sound that resulted in substantial repetitive manual labor. Simply drag and drop volumes, folders, or sound files directly onto the application or the settings window and files will begin processing. ABDX sound files’ metadata and Sound File ID are identical to the original files except for the noises that have been removed. With identical metadata, you can swap the original files with ABDX files or vice versa.

Visit [Todd-AO](https://toddao.com/) for more information.

**Sound Particles: Doppler + Air**
Doppler + Air is a plugin bundle with two plugins that replicate the physical behavior of pass-by effects (Doppler) and atmospheric absorption (Air). Doppler simulates the behavior of objects moving, providing audio with characteristics of sounds passing by, with control of all parameters that physically affect pitch, level, and EQ. Air simulates the natural dampening that happens to higher frequencies from sounds as they travel through air, providing perfectly simulated frequency responses to dialogue or effects that you want to sound naturally distant.

Visit [Sound Particles](http://soundparticles.com/dopplerair.html) for more information.

**iZotope, Inc.: RX 7**
RX 7 is the latest update to the popular noise reduction software. New to RX is the Music Rebalance function, a source separation tool that allows you to enhance or isolate elements of an audio track. You can also create instrumental versions of songs by removing the vocal elements or isolate the vocal to prepare a remix.

Also new is Dialogue Contour module which can create a new performance by altering the pitch contour of the dialogue to adjust the intonation of the speaker. The new Dialogue De-reverb module is powered by machine learning to reduce the presence of reverberations around dialogue. RX 7 also supports multichannel files, which means you can quickly and easily edit one, multiple, or all channels of audio (up to Dolby Atmos 7.1.2) using any of your favorite repair modules.

Finalists for the CAS Student Recognition Award

Five finalists from schools across the country and Colombia, South America, have been invited to attend the 55th Annual CAS Awards where the recipient of the CAS Student Recognition Award will be revealed and presented with a $2500 check.

Additionally, the 55th CAS Awards will be honoring Steven Spielberg with the CAS Filmmaker Award and production sound mixer Lee Orloff CAS with the CAS Career Achievement Award. Awards for Outstanding Sound Mixing in seven categories and Outstanding Product Awards in Production and Post Production will also be presented at the awards to be held on February 16, 2019, in the Wilshire Grand Ballroom of the InterContinental Los Angeles Downtown.

“The CAS Board and membership strongly believe in fostering the next generation of sound professionals and a continuation of the art of sound mixing, so it is with great pride that we announce the finalists for the 5th Student Recognition Awards,” said CAS President Mark Ulano. “The Student Recognition Awards Committee diligently reviewed and evaluated all the applications to determine these five outstanding students who represent some of the brightest and the best sound professionals of the future.”

The CAS Student Recognition Award finalists are:

Maria Cecilia Ayalde Angel  
Pontificia Universidad Javeriana – Bogotá, Colombia

Allison Ng  
University of Southern California – Los Angeles, CA

Bo Pang  
Chapman University – Orange, CA

Anna Wozniewicz  
Chapman University – Orange, CA

Kaylee Yacono  
Savannah College of Art and Design – Savannah, GA

Previous CAS Student Recognition Award Recipients

Where Are They Now?

They studied, worked hard, competed and were ultimately honored with our prestigious Student Recognition Award. As we officially enter awards season and approach the 55th CAS Awards, we reached out to see where some of our past CAS Student Recognition Award recipients are now.

We are so proud of all of you!

Here Sam is seen mixing the film The Sea with the sound supervisor Chen Xu (left) and director Degena Yun (middle) at the Beijing Film Academy last June. The Sea became the Tokyo Film Festival’s opening film.

Wenrui “Sam” Fan  
2017

The CAS Award was a great confidence boost for me as a young starter.

Afterward, I worked and learned with 424 Post. All the 424 Post people treated me like family and it was a great experience for me to learn and build my craft from all the veterans, like Kami Asgar, Sean McCormack, Tim Tuchrello, Ben Cook, Rob Chen...There are so many that have helped me during the past couple years and guided me to see the whole picture and think through different perspectives.

In 2018, I had some visa issues that forced me to go back to my hometown for almost a year. But I quickly built up the relations with local sound mixers and sound supervisors in Beijing. It was one of the busiest years for me. The most unforgettable project for me in 2018...
would be an independent feature An Elephant Sitting Still. The film is four hours long, really well made, and unique from a young director, Hu Bo, who sadly passed after the film picture locked. Hu had passed by the time I was involved. I never got a chance to meet him. The only thing he left us is his film. Another sound designer, mixer Lou Kun, and I, spent three months on the project and tried to polish the film as much as possible to achieve Hu’s wishes and thoughts. The film has now won multiple awards, nominations, and been covered in the press all over the world, including Berlin, Hong Kong, and Sydney.

It has been one of my most unforgettable and unique experiences and while I hope this kind of sad situation never happens again, I am deeply thankful for all the people and post facilities in Beijing who helped us with the project during sound post production. In October, I finally got my working visa approved from the immigration office and came back to LA to continue my work with 424 Post and am starting the next chapter of my life.

Matt Yocum
2015

Since winning the CAS Student Recognition Award, I have been fortunate to have received many opportunities to work as a re-recording mixer, as well as many positions on the editorial side on many indie and union feature films and television shows. I won the award in February of 2015 and joined the union in November of the same year. My first union gig was for a Sundance film called To the Bone which I supervised and mixed at Deluxe on Stage 2 in Hollywood. I went on to supervise an indie film, American Folk, which I got to mix on the Wise Stage at FOX Studios. My first role on a big studio movie was as sound effects editor on Cloverfield Paradox at Bad Robot under supervisors Will Files and Robby Stambler. I got to work on Bad Robot’s Overlord shortly thereafter as well. I provided additional sound design for six episodes of FOX’s TV show, The Orville. I also mixed the SXSW Grand Prix winner, Thunder Road, which is a beautiful film. I have supervised a one-hour pilot and a feature film, Sweetheart, for BlumHouse which will be premiering at Sundance this year. And I worked for a time at Esquared, where I provided sound effects editing and sound design on Pokemon: Detective Pikachu, The Lego Movie 2, and Pet Semetery.

My latest project was providing additional sound design for The Wolf Hour, starring Naomi Watts. I then mixed it on the Capra Stage at Sony and it will also be premiering at this year’s Sundance.

It has been quite the journey for me in the past three years. I feel that time has both gone by incredibly slowly and extraordinarily fast at the same time. I count my blessings every day and I honestly look forward to learning new things on every single project, big or small. I have been humbled by my extremely talented peers in the industry and I hope to pay the same kindness forward that they have shown me. I’d like to give a short special thanks to Will Files for his mentorship and support and thank you to everyone else at CAS who has been kind and welcoming to me.

Matt Yocum is smiling at the console while mixing for BlumHouse.

Lisa on vacation on Hawaii. Recharging for 2019!

Xiang “Lisa” Li
2018

2018 has been the busiest and happiest year of my entire life. I officially started my career in the industry and have been super lucky. I had the chance to work on a few features, documentaries, and shows. It’s very exciting to see my first show working as sound effects editor. Pen15 will be released on Hulu in the beginning of this February. I can’t be more grateful that people I met this year were always nice and willing to teach. They encouraged me a lot and helped me become not only a better skilled worker, but also a better person.

Finally, I took a Christmas vacation to Hawaii as a reward for a busy and crazy 2018. I am very much looking forward to 2019. I’ll never stop learning and working hard! •
INTRO
This is a discussion of a constant debate that takes place amongst myself, colleagues, and co-workers: How much do we as the sound department want to be heard or seen on set? Is it a good or bad thing to be stealthy and never heard from? Do we need to remind them of our existence every once in a while? Do we need to dial ourselves back or constantly stay on the radar of our producers and directors? Though actors and fellow crew members factor into this thought process, this is a discussion of our perception to them, and if we can or cannot, or should or should not, control these optics.

I have generally held the perspective that (whether correct or not), since we came onto the scene late as movies transitioned into talkies, sound department members are the guests in this collaborative art form. I wholeheartedly understand if anyone disagrees with this assessment. However, I have carried this ideology with me every day and I apply it to how I collaborate. Meaning that I feel I use this rationale as permission to be on the quiet, low-key side.

I write this essay as I’ve been examining myself on this subject and am deciding if I should be earnest and true to my personality, or if I should emulate others in regard to my “volume” on the set.

NATURALLY ALL BUSINESS
Since my natural instinct is to air on the low-key side, I feel disingenuous when I increase my volume, and even sometimes regret it and realize I should have just kept it organically low key. My working style is closely described as “all business.” It’s not that I’m overly serious necessarily. I find myself working on fast-paced projects and feel like I’m just naturally on alert. The moment I let my guard down to socialize or take time to read anything, it’s time to perform. This has caused me to predominately stay “clenched.” And as much as I manage to obviously stay pleasant, I don’t think I necessarily carry a super “laid-back” vibe. However, this could just be my own internalized assessment. Thankfully, this often syncs up with certain directors I work with as they are “all business” as well.

Sometimes I wish I was the life of the party, even though set is not a party. I wish I was that charming sound mixer who is delightfully entertaining the entire video village with war stories, pictures of kids, and tales of adventure. Although I will say that I do open up to a version of this if I’m working amongst friends.

DEFINE BALANCE
So why dig deep into the mind to write an essay about how present one should be while production mixing on set? Just like any other article’s inspiration, I feel that there are several schools of thought on this subject, all with merit despite their differences. Is it a slipup just showing up and trying to be as efficient as possible in my job and never taking time to schmooze, smile, and just soak it all in? I’ve been unsure if I’ve been too quiet and non-confrontational in my approach to mixing. I’ve also wondered if this has caused me to be too vocal in other situations and potentially overcompensate. Examining the spectrum promotes balance.

ON BEING LOUD OR EVER-PRESENT
When I was a utility sound technician, I worked for several more assertive or “loud” mixers. There was always some sound issue we were involving the other departments in solving. On one hand, this could be considered obnoxious. On the other, it was extremely endearing and collaborative. Take this simple scenario for example: emailing the post-production coordinator a reminder to send the music playback session that shoots the next day. On one hand, you may not want to bother them and on the other, it’s their job and who doesn’t need a reminder now and then. A second assistant director walked up to me because
of a scenario like this and said, “Hey, they already sent me the music for tomorrow and I could have just forwarded it to you, sorry!” I responded, “It’s OK, I need to check in with them and remind them I exist every once in a while!” Even as simple and non-confrontational as this example is, I personally would have still preferred to stay “off-radar.”

I do need to realize that I can assert more, but still never get carried away. This is because involving other departments in solving sound issues can be such a wonderful way to build two-way appreciation and trust. I recall the prop department helping us sort through their unorganized collection of mismatched shock mount parts for a studio microphone I wanted to use practically on camera. Under the gun, we solved this puzzle together and, in the end, made their prop look better and more accurate while giving our sound a healthy boost of proximity and realism. I felt like this could have been a distraction from other things they could have been doing but it made both departments feel like a team in the end. Here this approach seemed to have been a real asset.

Every day, the camera department works with the boom operators to work out shots, and the grip and set lighting departments work with the boom operators to work out lighting and support equipment. Every day, the costume department collaborates with the utility sound technician to make our body-worn mics both sound good and remain invisible. Aside from these more common interactions, the volume disparity question can come from the more unique (not every day) interactions like my post-production coordinator and prop master stories. To me, I was increasing my volume simply because I was asking for help.

**ON BEING A NINJA OR STEALTHY**

This mode of operating is more familiar to me. I tend to not want to enter their radar at all. We slip in there and do our jobs. The only interface with the production department is in organizing the timing of the talent wiring process. We do it very breezily and calmly, as we are often the last department they see before they go on camera after interfacing with several other more stress-inducing departments. I don’t like being the sound department that is constantly giving actors more things to keep in mind over what they already have to. If they already keep themselves acutely aware of footsteps over lines and close-up overlaps, etc., then I love it. But I just don’t like piling on even more items to keep in mind while they’re trying to perform. The only interfacing with camera/grip/lighting is in simple cooperation. The only interfacing with hair and makeup is letting them watch our monitors (in exchange for the occasional hair mic!). The only interfacing with transpo is the occasional, but efficiently orchestrated, run request.

Basically, just trying to always be “easy.” Never being too needy or creating any erroneous friction to any of these production processes. Ninjas in the night who come in and record great sound without as much as making a whisper. Being self-contained and carrying certain pieces of gear as to not ever have to ask to borrow something. Carry our own shade, sand bags, plant mic accessories, location carpets, and Wi-Fi. Having a small footprint both on set and on the camera truck.

I often like hearing someone say: “The sound department is so stealthy, we don’t even know they are there!” I take it as a compliment when applied to my team. But then I’ve also heard other crew members refer to sound teams they’ve worked with when I asked about them and often hear: “They were so quiet, I can’t even remember their names!” This drew my attention to the potentially negative byproduct of being too stealthy … being forgettable.

**THE BALANCING ACT**

There is a balance between being a social butterfly and being “all business” and there are virtues and pitfalls in both. However, I don’t know if one could ever come out with any concrete conclusions that can apply to all situations. It is a complex landscape.

For example, my fall 2018 Quarterly article titled “Cart-to-Car,” albeit an opinion piece, concluded with a somewhat concrete assessment. I settled that a combination of follow van and bag drop or recording wireless were the best coverage options for moving-car work, given the restrictions and limitations and absence of process trailer resources that we’ve often been working with. But after talking to Jeff Wexler CAS, I realized that a major takeaway from the article was the fact that we as production sound crews may not actually have this new way of doing car work completely figured out yet. We’ve revised it, but we haven’t perfected it yet. He’s right! We can add it to the long list of unsolved topics. But it’s possible to just hash out the dynamics of each side of a topic and benefit from the knowledge that that a spectrum exists.

**CONCLUSION**

While assessing “loudness” or assertiveness and stealthiness and sociability, sometimes I have doubts as to the right way to work things. What is the effect of not being tight friends with the bosses and “all business” if the sound I turn in is not always perfect because of extreme external challenges? Even though I am professional and I try to be a consistent practitioner, I continue to explore the “volume” spectrum as different situations arise. My commitment to the craft is permanent.

And I am also grateful and inspired every day when I think about the fact that with the CAS, a constituency exists where the passion for sound mixing is both intensely scrutinized and celebrated.

For instance, I feel very blessed to be given the opportunity to write here in the Quarterly. Sometimes for just the basic need to hash out a debate that exists or to share experiences with other professionals. Writing articles gives me a voice with my peers. That sounds somewhat ignoble on its own, but it comes from a place of desired continued education both for myself and others. We are all riding an ever-changing line where we must determine when to speak up and when to blend into the background. •
When gearing up for the battle against phone-recorded ADR, I have employed the classic EQ, reverb, compression, and Lo-Fi and noise generators, as well as the newer tech such as VocAlign, iZotope RX, various pitch correction and matching softwares and reverb matching. But it is virtually impossible to make terribly out of sync audio with very different inflections smooth in and out to match production. In addition, the often low sample and bit rates that are delivered with high noise floor, gratuitous reverb, and limited frequency spectrum marred with handling or wind noise make the task even more complicated as pitch shift and time correction tools needed for pitch and sync matching will likely cause aliasing upon minimal manipulation.

But now … there is an app to at least help with some of that. Introducing PhADR by Todd-AO, an innovative phone ADR app for iOS aimed to improve the necessary evil of remotely recorded phone ADR. The software is currently in beta, but will be available for sale soon.

The app provides talent with a reference picture and sound for sync and inflection match, beeps before the section to be looped, the ability to “star” takes and send specific selections via email to the producer/director as a .Wav file via email. This software, along with a script, a decently performing and reasonably priced lightning microphone, and a quiet, nonreverberant space (like walk in closet) could be a real game changer to remotely accessible talent and producers/directors unable to get to an ADR studio.

Rob Nokes is leading the project’s development. With a long history of innovating solutions and developing workflows, Rob aims to make what we do better and easier. An sfx recordist and sound supervisor himself, Rob has been globe-trotting to gather unique ambience, vehicles, and animal vocalizations for decades, as well as supervising and directing ADR sessions. Twenty-one years ago, Rob became an owner to the first and largest a la carte library of sound effects and music that allowed the auditioning and purchasing of sound effects online, Sounddogs. While still an owner of Sounddogs, Rob opened his studio, 3rd Street ADR, years ago to accommodate talent who prefer a Santa Monica location. Today, he owns the sound editorial and ADR studio, Todd-AO.

Last year under Nokes’ leadership, Todd-AO released its first software, Absentia DX. It was a hit with dialogue editors and re-recording mixers alike and was nominated for a CAS Outstanding Product Award. After seeing time lost on repetitive noise-reduction tasks needed for a particularly noise-challenged television show, Nokes collected a development team to craft a product with the goal to protect the integrity of the voice while tackling unwanted hums in the background before dialogue editorial begins.

After being part of the beta test group for PhADR myself, I reached out to Nokes for insight on his inspiration to develop such a product, as well as his focused intent on the market.

How did you become inspired to improve the necessary evil of phone ADR? Was there a particular project?

The inspirational moment came on Deluxe Stage 2 at 900 Seward with Kevin O’Connell on Icebox for Gracie Films. We received some iPhone ADR that would have been good if the performance had matched better. After our discussion, I drew a mock-up of the application, discussed it with Kevin, and then made a proof of concept. Most people know me as a sound effects guy, but for the last 15 years, I have been immersed in the world of ADR, supervising or mixing, and then building...
The actor can choose selects and it will be noted in the .Wav filename. The beauty of the design is that only the actor has to use PhADR and anyone on the post crew can update the .Mov filename to adjust ADR start and end timecodes.

Originally, I wanted to do file sharing using FireBase, however, I perceived privacy issues would arise. Actors are used to having a manager or agent acting as their intermediary so PhADR, basically, can replicate that privacy procedure.

What is your hope or vision for this technology?

First off, my preference is that the actor goes to an ADR stage and works with an ADR mixer that adapts to the individual’s acting method. Failing that, let’s try to get the best performance possible with PhADR. Our goal is to create a fast and easy way of recording ADR that helps the post producer get the actor’s ADR recorded from anywhere in the world. Hopefully, it’s a quiet, dry room with no reverb. [PhADR does come with a READ ME file that does make recording space and recording technique suggestions.]

And finally, why “PhADR”? I assume it is pronounced “Fader.”

That was obvious and easy: PhADR = Phone + ADR. Hopefully, I can help the connotation used with those two words to be less derogatory for post sound people.
CINEMA AUDIO SOCIETY to Present
MARYJO LANG CAS with PRESIDENT’S AWARD
by Dorothea Sargent

Cinema Audio Society President Mark Ulano has announced that this year’s CAS Awards will include a President’s Award honoree. The President’s Award is presented at the discretion of the president to an individual who has been dedicated to the Advancement of Sound.

“In the world of Foley mixing, MaryJo Lang CAS has been a force of nature. Her understanding of how to tell stories with sound has made her a filmmaker of iconic stature. Having worked on almost 300 projects in her extensive career and becoming the premier go-to person in Foley for her creative powers, MaryJo Lang’s career represents a pinnacle achievement in the sound arts,” said Ulano. “Long ago, she broke down artificial barriers in a traditionally male-dominated field with her spectacular ‘musicianship.’”

Ulano continued, “Beyond her own prolific output, she has contributed to the larger cinema sound community by participating in executive leadership, long serving as a Board member for the Cinema Audio Society and the Academy of Motion Picture Arts and Sciences Sound Branch Executive Committee.

Many mentees have had the great fortune of MaryJo ‘paying it forward’ as she has provided a nurturing spirit, repeating the mentoring she received along the way. I am delighted to place a spotlight on this amazing individual who has meant so much to so many people and who so fully deserves the Cinema Audio Society’s President’s Award as an acknowledgment of her many achievements.”

MaryJo Lang, now retired, was a Foley mixer at Warner Bros. Studios for more than 25 years. She started in 1984, apprenticing in production sound with Mark Ulano and Patrushkha Mierzwa on Friday the 13th Part V. That led to an internship at Taj Soundworks, a well-known Foley stage in Los Angeles where she began mixing in 1991. She moved to Warner Bros. Studios in 1992 with Foley artist John Roesch. She has worked on several motion pictures that have won the Oscar for Best Sound Mixing and/or Best Sound Editing, including Braveheart, The Matrix, The Dark Knight, Inception, and The Ghost and the Darkness, as well as several that have been nominated, Interstellar, The Girl with the Dragon Tattoo, and The Social Network. She was the first choice for mixing by top supervising sound editors Ren Klyce, Charles L. Campbell, and Dane Davis.

Lang served on the Executive Committee for the Sound Branch of the Academy of Motion Picture Arts and Sciences for two terms and, during her career has spoken at seminars in Stuttgart, Germany, and at USC on the art of Foley. She finished her career at Warner Bros. working on The Meg with her favorite Foley artists, Alyson Dee Moore and Chris Moriana.

Her last project was in Finland, working with Heikki Kossi, the top Foley artist in Scandinavia, on the documentary The Distant Barking of Dogs, which has been short listed for an Academy nomination.

She has won three CAS Awards for Foley mixing on Frozen, Big Hero 6, and Inside Out.

Lang has been enjoying retirement immensely by being able to satisfy her love of travel. She had already been to more than 50 countries while she was working and, since retiring, she has been to China, Mongolia, Russia, Cuba, Thailand, and Laos—and that’s just in the first year! She loves to see new places, try new food, and share it all with her friends back home, who follow her on Facebook and her email diary.

Lang will join previously announced honorees CAS Career Achievement Award recipient, production sound mixer Lee Orloff CAS and CAS Filmmaker Award recipient Steven Spielberg at the 55th Annual CAS Awards on February 16, in the Wilshire Grand Ballroom of the InterContinental Los Angeles Downtown.

Congratulations, MaryJo! •

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The JB-1 features a display and menu system, which allows for ease of use and display of timecode and settings. It reads, generates and jam syncs to all standard frame rates including 23.976 for High Definition shoots. The JB-1 features an automatic jam sync capability, which senses the incoming timecode rate. Cross jamming of different rates can be accomplished as well.

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CONGRATULATIONS TO ALL THE NOMINEES & HONOREES OF THE 55TH ANNUAL CINEMA AUDIO SOCIETY AWARDS

Special Recognition for our Warner Bros. Sound Talent:

TOM OZANICH
RE-RECORDING MIXER

DEAN ZUPANCIC
RE-RECORDING MIXER

JASON RUDER
RE-RECORDING MIXER

THOMAS O’CONNELL
ADR MIXER

ANDY KRIS
RE-RECORDING MIXER

LEE SALEVAN
RE-RECORDING MIXER

The sound community lost a giant of our industry on January 6, re-recording mixer Gregg Rudloff. Son of Oscar-nominated re-recording mixer Tex Rudloff, Gregg’s credit list starts in 1982 with Clint Eastwood’s Honkeytonk Man. (He would continue working with Eastwood throughout his career.) Soon after, he was mixing some of the more memorable films of the 1980s, including Risky Business, Footloose, This Is Spinal Tap, Stand by Me, and The Princess Bride. With over 200 credits, Gregg’s most recent credit is for the Orson Welles-directed The Other Side of the Wind.

Rudloff, an Oscar winner for Glory, The Matrix and, most recently, Mad Max: Fury Road, had an additional four nominations (The Perfect Storm, Flags of Our Fathers, Argo, American Sniper). Gregg also won CAS, BAFTA, and Golden Reel awards for The Matrix, an Emmy for An Early Frost, and had numerous additional nominations. Regarding his body of work, Gregg said, “For me, it’s not so much about what I’ve done, it’s about whom I’ve done it with.”

The CAS extends its condolences to Gregg’s family and colleagues. His presence will be missed in our community.

Gregg Rudloff
MULTIPLE OSCAR-WINNING RE-RECORDING MIXER

CONGRATULATIONS TO ALL THE NOMINEES & HONOREES OF THE 55TH ANNUAL CINEMA AUDIO SOCIETY AWARDS

Special Recognition for our Warner Bros. Sound Talent:

FAHRENHEIT 11/9

A STAR IS BORN

TOM OZANICH RE-RECORDING MIXER
DEAN ZUPANCIC RE-RECORDING MIXER
JASON RUDER RE-RECORDING MIXER
THOMAS O’CONNELL ADR MIXER

ANDY KIRS RE-RECORDING MIXER
LEE SALEVAN RE-RECORDING MIXER
Frank Morrone
CAS and Colette Dahanne are busy mixing Criminal Minds, The Fix, and On My Block on Stage Six at Westwind.

Karol Urban
CAS MPSE enjoyed a small mid-session break over the holidays from mixing Station 19 Season 2 and Grey's Anatomy Season 15 with sfx mixer Kurt Kassulke. She is also mixing Single Parents for ABC with sfx mixer Ross Davis. Finally, she had time to lend her services during the break as an additional re-recording mixer for Chris M. Jacobsen CAS on the Bollywood action blockbuster Petta, as well as mix the next film in the horror film anthology for Hulu Into the Dark with Marti D. Humphries CAS entitled Down.

For more than six months, Aron Siegel CAS, with the help of his crew of boom op Robert Vardaros, utility Nik Waddell, and day player utility Brittany Myers, mixed Season 2 of DC Comics' Black Lightning for The CW network (part of the Flash/Arrowverse), which shot from June of 2018 until January 2019. Splinter days were mixed by Aaron 'Cujo' Cooley CAS, Todd Weaver CAS, Rodney Gurule, and Bud Raymond. Music playback by John Maskew, as always. Splinter crews included CAS Associate Allen Williams, Matt Derber, Joey Meyerhoff, and Hunter Moore.

Michael Perricone
CAS was at Smart Post West mixing Samurai Marathon 1855 with director Bernard Rose, plus indie feature Inherit the Viper with Swiss director Anthony Jerjen.

John Pritchett
CAS and crew, Dave Roberts boom and Tyler Blythe the utility, returned to Atlanta mid-year to complete Avengers: End Game. And in late January will be going back to Atlanta to record the next Jumanji, the third in the series, which will star the same cast as the last Jumanji: Welcome to the Jungle. It’s been a great couple of years for this team and they are looking forward to even more adventures in the next years.

Marvel’s Jessica Jones Season 3 wrapped this December with boom operator Gregg Harris, utility/2nd boom operator Eric Branting, and 2nd unit mixer Julian Townsend joining production sound mixer Joshua Anderson CAS to close out an eight-season run of television. With the cancellation of Marvel’s Daredevil in early December, it appears the team’s superhero journey is ending or at least taking a long hiatus.

In the middle of 2014, Josh Anderson CAS, Gregg Harris, Julian Townsend, and utility/2nd boom operator Terence McCormack Maitland started work on the first season of Daredevil. That began a 99-episode run through Jessica Jones S1, S2, and S3, Luke Cage S1, Iron Fist S1, Daredevil S3, and The Defenders miniseries. Along the way, David Tirolo joined them as the Pro Tools playback mixer and Eric took over as utility/2nd boom op for the last three seasons.

It was a long marathon of filmmaking and many thanks are in order to Gregg, Eric, Terence, Julian, and David, as well as the many other sound people who subbed in addition to the crew members, production staff, directors, and producers who help maintain a boom-heavy (mostly two booms) workflow. There was a lot of fun had in filthy locations and stunt-heavy scenes. The sound team will surely miss the chance to record the dialogue of some of their favorite superheroes.

Thomas Curley
CAS wrapped Season 2 of Yellowstone at the end of November, rounding out an overall excellent 2018! Along with a feature adaptation of A Million Little Pieces and a commercial or two, it was a great success! Additionally, Tom’s brother Brian is also busy on all kinds of shoots, commercials, and more. Here’s to a great 2018 and onto the next one!

2018 wraps up a big year for Gavin Fernandes CAS, with three series (HBO, MGM, NBC), three features, and a few docs. Next year starts off with a bang mixing the Superpower Dogs IMAX movie, then onto CBS’s Blood & Treasure.

Sound mixer Brad Harper CAS, boom operator Lesa Foust, and utility Chris Frazee just completed the first four episodes of the first season of The Chosen. The next four episodes will resume shooting spring 2019.

Alexander Markowski
CAS has been busy mixing the independent feature documentary When All That’s Left Is Love, about the burden of family caretakers of Alzheimer’s patients. During that time, he had to evacuate a family away from Hurricane Florence and created an impromptu mixing room safely away from danger in a family member’s guest room. Now he is back and safe and happy in Wilmington, North Carolina, beginning Season 2 of Tales, the hip hop anthology series for BET.

Steve Weiss
CAS has been mixing the Magnum P.I. reboot in Hawaii with Vince Schelly on boom and Chris Wiecking deftly handling utility chores.

It was a year full of HBO for production mixer Geoffrey Patterson CAS, who
is wrapping up Season 2 of *Westworld*, then seven months in the Ozarks on *True Detective 3*, and just wrapped up the *Deadwood* movie.

**Matt Foglia** CAS, sending greetings from Nashville, mixed the doc *Mr. Temple and the Tigerbelles* for CBS Sports, is mixing the series *Paranormal: Caught on Camera* for the Travel Channel and is dabbling in podcast mixing with a movie-themed podcast called *Full Cast and Crew*.

Greetings from Jones Beach, NY! **Charles Hunt** CAS is staying frosty for the Netflix film *Lost Girls*, due out in 2019.

FROM UNIVERSAL STUDIOS:

**Hitchcock Theater**

**John Taylor** CAS and Frankie Montaño are gearing up for predubs next week on *Pokémon Detective Pikachu* for Legendary Entertainment. John and Frankie recently wrapped the feature *What Men Want* for director Adam Shankman and Paramount Pictures.

**Mix-6**

Mix team Ron Bartlett and Doug Hemphill will start predubs on director Jordan Peele’s next feature film, titled *US*, for Universal Pictures. Sound supervisor is Trevor Gates.

**Mix-1**

The Christmas holidays are a busy time here on the Universal Studio lot. The remodel of Mix-1 is in full swing and being capped off with the installation of a full theatrical Dolby Atmos environment. Our contractor assures us that it will be completed with roses and chocolate by Valentine’s Day 2019. Just in time for **Mark Fleming** CAS and **Myron Nettinga** CAS to start the Dolby Atmos mix of Steven Spielberg’s *Amazing Stories*. Nothing better than that new stage smell … and a fresh series to work on!

**Mix-2**

In the meantime, Mark and Myron have moved next door into Mix-2. There they will be continuing work on Marvel’s *Agents of S.H.I.E.L.D.* S6. And when Mix-1 is ready, Steve Pederson and Dan Leahy will begin Season 2 of *Jack Ryan* in Mix-2, also to be mixed in Dolby Atmos.

**Mix-5**

**Peter Nusbaum** CAS and Whitney Purple are keeping really busy in Mix-5. They keep us all laughing with their half-hour comedies. Presently, they are mixing *Cool Kids* S1, *Last Man Standing* S7, *Will & Grace Reunion* S2, *Black-ish* S5, *Grownish* S2, *AP Bio* S2, *No Good Nick* S1, and *4 Weddings and a Funeral* S1. Nonstop laughter coming out of Mix-5, day and night…

**Mix-A**

**John Cook** CAS and **Bill Freesh** CAS are really looking forward to starting work on *Deadwood* the movie for HBO. This will pretty much take up all of March, but in the meantime, they are keeping busy with *Superstore* S4, *The Kids Are Alright* S1, *Brooklyn Nine-Nine* S6, *Whiskey Cavalier* S1, *Veep* S7, *The Good Place* S4, with *Lodge 49* S2 and *Mr. Robot* S4 both scheduled to round out the summer.

**Mix-B**

Rusty Smith and **Bobby Edmondson** CAS are keeping busy with *FBI* S1 and *Good Girls* S2. Rusty keeps trying to retire, but like the Mafia, we keep pulling him back in…

**Mix-C**

Peter Reale and **Todd Morrissey** CAS are staying fully engulfed in the Windy City with *Chicago Fire* and *Chicago P.D.*, and still find time to mix Season 8 of *Suits*. Only this season without the Meghan Markle… Duchess of Sussex, She got a better offer!

**Mix-G**

The Boys in Mix-G, **Gregg Watkins** CAS and **Derek Marcil** CAS, are also working hard in the Windy City of Chicago on *Chicago Med*. Then they round out their week with a quick trip down to New York for Season 20 of *Law & Order: SVU* … doink doink!

**Mix-1 at West Wind Media**

**Keith Rogers** CAS and **Andy King** CAS are the latest addition to the Universal family. We outgrew the lot and are four-walling an Atmos stage at West Wind Media. There the boys are mixing *The Enemy Within* S1, *Man in the High Castle* S4, and *Magic Hour*, aka *INK* S1.

**ADR**

To support all this entertainment, our three ADR stages keep busy with…

Jeff Gomillion in ADR-4

**Paul Drenning** CAS in ADR-6 and **Jesse Dodd** CAS in ADR-7

Foley… and not to be left out, Mike Marino and Matt Mondrick keep our Foley walkers on their toes with two shifts of Foley supporting all the shows mentioned above.
You can’t keep a good mixer down. While evacuating family away from hurricane Florence, Alexander Markowski CAS created an impromptu mixing room safely away in a family member’s guest room. He is now safe and happy to be back home now in Wilmington, North Carolina.

That’s CAS Associate member Tim Jones about to boom a scene in and around all those lamps at LACMA for the film Wander Darkly (above) and with Alan Arkin and Michael Douglas on the set of The Kominsky Method (right).

Bryan Mendoza, Steven A. Morrow CAS, and Craig Dollinger enjoying the sunrise on the docks in San Pedro while wrapping up Torrance for WB.

John Chalfant and Michael Perricone CAS mixing Life-Size 2, featuring Tyra Banks at Smart Post Stage 10.

John Pritchett CAS, production mixer, Dave Roberts, boom, and Tyler Blythe, utility, in Atlanta, mid-year completing Avengers: Endgame.

CAS Associate member Tim Jones contemplating the futility of recording a scene above the Santa Monica Freeway.

While filming Stay at Conder Beach, the mayor of Grand Isle, Louisiana, invited us to its Christmas party. The people of Grand Isle were very friendly and welcoming. Boom operator John Ewing, Mayor David J. Camardelle, and production mixer Dick Hansen CAS are here enjoying the festivities.

Shooting Lost Girls on Jones Beach, NY, with Mike Bedard on boom and Jerry “Niru” Cox on utility, Charles Hunt CAS is keeping toasty in front of the board.

Chris Howland CAS is here on a boat mixing a scene where dolphins were our background artists. We did lots of these takes in San Pedro.
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