From the US to the UK: Mixing Without Borders

Mix Presents ‘Sound for Film & TV’ Event

Meet the Mixer: Alexandra Fehrman CAS

FALL 2019
“★★★★★ EXTRAORDINARY.”

DAMON WISE, THE TIMES

“ONE OF THE MOST MOVING AND HEARTBREAKING FILMS YOU’LL SEE THIS YEAR, TREADING ON THE SAME HALLOWED COMIC GROUND OF CHARLIE CHAPLIN AND MEL BROOKS. ‘JOJO RABBIT’ IS ULTIMATELY A CELEBRATION OF TOLERANCE AND HUMANITY.”

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JOJO RABBIT

WINNER!
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2019 TORONTO INTERNATIONAL FILM FESTIVAL
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Cover: Collage of CAS events
BEST ANIMATED FEATURE FILM
Produced By
BRADFORD LEWIS p.g.a. | BONNIE ARNOLD p.g.a.
Written & Directed By DEAN DeBLOIS

OUTSTANDING ACHIEVEMENT
IN SOUND MIXING
MOTION PICTURE – ANIMATED
Supervising Sound Designer RANDY THOM
Re-Recording Mixers GARY A. RIZZO cas
SCOTT R. LEWIS | SHAWN MURPHY

“AS EMOTIONALLY MOVING AS IT IS BEAUTIFULLY MADE.
THE ANIMATION IS UNBELIEVABLY STUNNING.
THE FILM FEELS TIMELESS.”
TRIBUNE NEWS SERVICE
**THE PRESIDENT’S LETTER**

The summer has just flown by. And, as we prepare to go “back to school,” I am left reflecting on the incredible experiences we had together over the past three months. Whether it was our membership meeting, our summer screening series, our co-sponsored events in LA and NYC, or our annual co-event sponsorship of the “Sound for Film & TV” event at Sony, I am reinspired and invigorated every time I interact with the talented members of the Cinema Audio Society.

And I am not the only one who is blown away by all of you. This year, for example, as in many years past, we dominated the Television Academy nominations and many of us took home gold. Allow me to congratulate the following CAS members who were honored this year with Emmys for their incredible work in the art and craft of sound mixing. Congratulations to Onnalee Blank CAS, Mathew Waters CAS, Ronan Hill CAS, Elmo Ponsdomenech CAS, Benjamin Patrick CAS, Patrick Baltzell CAS, and finally, Tom Fleischman CAS, who is also this year’s CAS Career Achievement recipient!

And with the Emmys marking the commencement, it is now officially awards season.

Entry submission forms for our own CAS Awards went live on the CAS website on Monday, September 23, 2019.

We look forward to receiving your submissions and to seeing you at the 56th Annual CAS Awards on Saturday, January 25, 2020, at the InterContinental Los Angeles Downtown Hotel in Los Angeles, California. The event will be a special time to connect with new friends, reunite with old, and celebrate our amazing community, as well as all of our most recent mixing achievements.

Finally, a great continued thanks to the generous volunteerism that powers all of our wonderful events and other member benefits such as the CAS Quarterly, podcasts, web content, and awards show. Members are working behind the curtain with the goal of ensuring a richly rewarding experience for every member of our society. As always, I invite you to join us in our efforts, as well as help us to determine what is the best way to serve the community by reaching out to CASPresident@CinemaAudioSociety.org or CASOffice@CinemaAudioSociety.org

Have a wonderful fall season!

Karol Urban CAS MPSE
President
OUTSTANDING ACHIEVEMENT
IN SOUND MIXING

STUART WILSON AMPS, CAS, PRODUCTION SOUND MIXER
SCOTT MILLAN, MARK TAYLOR, RE-RECORDING MIXERS
With Halloween here and the holiday season upon us, I hope you can take a moment to relax and explore the contents of the fall Quarterly. As you know, we’re excited to have re-recording mixer Tom Fleischman CAS as this year’s CAS Career Achievement honoree. Read about Tom in preparation for his full interview, which will be included in the winter Quarterly. Speaking of interviews, in our “Meet the Mixer” column, Patrick Spain sits down with re-recording mixer Alexandra Fehrman CAS and G. John Garrett CAS interviews production sound mixer Chris Durfy CAS about his experiences moving from the US to the UK and establishing his place in the European sound industry. Chris even translates some common sound terms for us.

We had fun exploring some technology in preparation of this issue. See what Devendra Cleary CAS has to say about the new Lectrosonics DSQD receiver, which is designed to receive multiple flavors of transmission from different Lectro transmitters. David Bondelevitch CAS MPSE had his students perform some real-life listening tests by putting Aston’s Stealth mic up against some competitors. Wanting to improve the speaker playback accuracy of my home studio, I gave the Sonarworks Reference software a try and share my thoughts here. If you’re unfamiliar, the software is designed to flatten the frequency response curve of your playback system as it reacts to your space.

Also in this issue, a number of your colleagues report in from the sold out Mix presents “Sound for Film & TV” event of which CAS and MPSE are event partners. The event, now in its sixth year, always provides valuable information and insight for those of us who work in this aspect of the industry. Thanks to David Bondelevitch, Stephen Fitzmaurice CAS, Kurt Kassulke CAS, Peter Kelsey CAS, and James Ridgley CAS for the coverage. Continuing on the topic of events, Karol Urban CAS MPSE recaps the CAS co-sponsored Sound Advice Event entitled “Pathways: Journeys to our lives in Sound” that took place in NYC in August. Karol also shares some feedback on the two CAS-sponsored “Summer Screening Series” films while David Bondelevitch provides a look into this summer’s CAS Membership Meeting and the 695 Casino Night. Finally, don’t forget to read about the happenings of your fellow members in the “Been There Done That” and “The Lighter Side” sections.

The CAS Quarterly is produced as a service to our members and relies on their voluntary nature. 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 (Associate and Student members, this means you, too!). 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.

Matt Foglia CAS
For Your Consideration

Television Series - 1 Hour

FOR ALL MANKIND
JOHN WICK: CHAPTER 3 - PARABELLUM
FOR YOUR CONSIDERATION

BEST SOUND EDITING
SUPERVISING SOUND EDITOR | MARK STOECKINGER

BEST SOUND MIXING
PRODUCTION SOUND MIXER | DAVID J. SHWARTZ
RE-RECORDING MIXERS | ANDY KOYAMA, MARTYN ZUB
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 was the Secretary of the Cinema Audio Society from 2012-2019 and served on the Board of Directors from 2003-2019. 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.

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 Post Sound. He is currently working on Speechless, The Chi, Arrested Development, and Dead to Me.

Peter has a degree in mathematics, a black belt in taekwondo, and loves public speaking.

Devendra Cleary CAS

has 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.

Patrick Spain

began his career in the scoring world at Signet Sound in 2001 working on varied films like Cars and Eternal Sunshine of the Spotless Mind. In 2006, he was hired at the venerable Ocean Way Recording (now renamed United Recording), this time working on everything from Dr. Dre productions to John Mayer records to the score for Avaner. In 2011, Patrick was hired as a mix tech at the industry leading Todd-AO Lantana stages in Santa Monica. His very first day there was an FX playback of a single reel of Avengers for director Joss Whedon on the same stage where Saving Private Ryan was mixed! It was in this incredible environment where Patrick learned the ropes of film and television audio post from some of the best re-recording mixers, editors, and sound supervisors in the world. He worked on shows as different as the run-and-gun feature Lone Survivor to HBO’s Girls to the music centric hit Nashville. After the closing of Todd-AO, Patrick worked a quick stint at Technicolor Sound Services, and then made the jump to freelancing as a re-recording mixer full time. In that time, Patrick has mixed for clients such as Netflix, Disney, WB, ABC, and DreamWorks.

G. John Garrett CAS

began mixing live music around 1970 and learned acoustics, signal flow, and recording technology along the way. He began in the industry booming for Boulder mixer Garrett Collenberger and moved into mixing documentaries, commercials, and feature films after moving to Boston in 1984. He then expanded his RF training by working with broadcast engineers and now also consults with a broadcast tech company in the area.
Stephen Fitzmaurice CAS has been a re-recording mixer since 2001. He is currently working on productions for Netflix and ABC Television.

James Ridgley CAS

Traversing the globe several times as a comedy juggler was the first career of James Ridgley. Writing screenplays brought him to film school where he lucked into production sound mixing by borrowing two-time Academy Award-winning sound mixer Willie Burton’s Nagra 4.2 to mix a pilot sizzle for his producing partner (who was also shopping James’ screenplay *DC DOG* to several of Disney’s first-look companies). James still writes and markets his screenplays while maintaining his sound career, for which he received an Emmy Certificate Award in 2010 and a pat on the back for helping Christopher Plummer win an Oscar in the film *Beginners*, for which he was one of two production sound mixers on the project.

Kurt Kassulke CAS is a longtime effects re-recording mixer with an Emmy for *Ally McBeal* and diverse credits ranging back to *The X-Files, The Practice, Buffy the Vampire Slayer, NYPD Blue, Castle, Under the Dome, The Vampire Diaries*, and *Hawaii 5-0*. Kurt is currently working on *Grey’s Anatomy, Project Blue Book*, and more!

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James Ridgley CAS

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outstanding achievement in sound mixing
motion picture – animated

Sound Designer
David Acord

Re-Recording Mixers
Gary A. Rizzo CAS
David Acord
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FORD v FERRARI

BEST SOUND EDITING
Supervising Sound Editor | Donald Sylvester
Sound Designers | Jay Wilkinson · David Giammarco

BEST SOUND MIXING
Sound Mixer | Steven A. Morrow
Re-Recording Mixers | Paul Massey · David Giammarco
The CINEMA AUDIO SOCIETY is happy to announce the submission period for the 56th CAS Awards is now open! This year, we are honoring re-recording mixer Tom Fleischman CAS with our Career Achievement Award.

Submissions are now open for the following awards:

- Motion Pictures – Live Action
- Motion Pictures – Animated
- Motion Pictures – Documentary
- Television Movie or Limited Series
- Television Series – One Hour
- Television Series – Half-Hour
- Television Non-Fiction, Variety, Music Series or Specials
- Outstanding Product – Production
- Outstanding Product – Post Production

CAS Awards and Student Recognition Award Timeline

Due to changes in the overall awards season calendar, there are considerable changes in the CAS Awards timeline. The CAS has also taken this opportunity to change the television categories eligibility dates to contenders that air between January 1, 2019, and October 31, 2019. These dates have been chosen in order to prevent any “orphaned” episodes that may not have completed production by the entry deadline. The timeline for next year will be November 1, 2019, through October 31, 2020. Providing an eligibly period that ends close to our entry deadline allows more members of the television community to have the opportunity to submit their work, participate, and be celebrated. The motion picture timeline will remain January 1, 2019, through December 31, 2019.

56th CAS Awards Timeline:

- Entry Submission Form available Online on the CAS website at www.CinemaAudioSociety.org Monday, September 23, 2019
- Entry Submissions due Online by 5 PM PST, Monday, November 4, 2019
- Outstanding Product Submissions due Online by 5 PM PST, Thursday, December 5, 2019
- Nomination Ballot Voting Begins Online – Thursday, November 21, 2019
- Nomination Ballot Voting Ends Online – 5 PM PST, Wednesday, December 4, 2019
- Final Nominees in each category announced Tuesday, December 10, 2019
- Final Voting Begins Online – Thursday, January 2, 2020
- Final Voting Ends Online – 5 PM PST, Tuesday, January 14, 2020
- All winners announced at the 56th CAS Awards, Saturday, January 25, 2020

2019 Student Recognition Award (SRA) Timeline:

- Entry Submission Form available Online on the CAS website at www.CinemaAudioSociety.org Monday, June 3, 2019
- Entry Submissions due Online by 5 PM PST, Monday, October 21, 2019
- Finalists announced Tuesday, November 19, 2019
- Winner announced at the 56th CAS Awards, Saturday, January 25, 2020

The 56th Annual CAS Awards will be held on Saturday, January 25, 2020, at the InterContinental Los Angeles Downtown, Wilshire Grand Ballroom, Los Angeles, California

The Cinema Audio Society presents the next episode of our podcast series

In Conversation

Moderated by Peter Devlin CAS, it features Simon Hayes and Chris Munro CAS

This three-part episode was recorded in London at Warner Bros. De Lane Lea in November of 2018.

Our thanks to Teri Dorman, Bob Bronow CAS MPSE, and Icemen Audio for their work on the podcast.

http://CinemaAudioSociety.org/podcasts/
MEET THE MIXER

AN INTERVIEW WITH Alexandra Fehrman CAS

Re-recording mixer Alexandra Fehrman’s ascent to the dub stage followed a path of vision, determination, and talent—with a couple detours thrown in along the way.

I THOUGHT WE WOULD JUST START AT THE BEGINNING. WERE YOU AN LA KID?
No, I’m from a small San Diego suburb called Escondido.

HOW DID YOU END UP HERE THEN?
Well, audio brought me here. Do you want to hear that whole story?

I LIKE TO ASK IF PEOPLE GREW UP HERE BECAUSE THEY MIGHT HAVE SOME KIND OF CONNECTION TO THE BUSINESS.
No, no.

SO DOES THAT MEAN YOU WERE A MUSIC KID? A LOT OF PEOPLE NOT “BORN” INTO THE BUSINESS HAVE THAT TRAJECTORY.
I ended up in the recording studio, initially taking guitar lessons and being pretty frustrated with them. I was having a rough day at practice one day and wandered into a recording studio.

WOW, WHAT STUDIO?
It was called DML Studios. It was small local...

BUT IT WAS THERE AND YOU WALKED RIGHT IN.
Yeah, their claim to fame was they recorded Blink 182’s first album. So I wandered in the studio that day and said, “Hey, what are you guys doing here?” Now I’d always been around audio equipment because my uncle was a patent attorney for audio equipment, specifically for Yamaha. So I was comfortable walking in there saying, “Hey, what’s going on in here?” and the engineer, Don, put me to work that day. He was changing his patch...
MEET THE MIXER
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SUPERVISING SOUND EDITOR
ALAN ROBERT MURRAY

BEST SOUND MIXING
SOUND MIXER
TOD MAITLAND
RE-RECORDING MIXERS
TOM OŽANICH
DEAN ZUPANCIC

“THE FILM OF THE YEAR.”
– TERRI WHITE, EMPIRE

“A BRAVURA PIECE OF FILMMAKING, IT SPEAKS TO THE WORLD WE ARE LIVING IN TODAY IN WAYS THAT FEW FILMS DO.”
– PETE HAMMOND, DEADLINE

WINNER
GOLDEN LION BEST FILM
76 MOSTRAS INTERNACIONALE D’ARTE CINEMATOGRAFICA LA BIENNALE DI VENEZIA 2019

JOKER
BEST PICTURE

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING
For Your Consideration

Television Series - 1 Hour
leaving from quarter inch to TT and he was like, “Just wire this stuff up, it's already labeled.” So he put me to work and then I just kept going.

**DID YOU SPEND A LOT OF TIME IN MUSIC STUDIOS BEFORE YOU GOT INTO POST?**

Yes, I was 15 at that time and decided to hurry as fast as I could to graduate from high school so I could pursue a career in audio engineering.

**YOU GOT OUT LIKE A YEAR EARLY OR SOMETHING?**

I graduated high school when I was 16 and told that engineer that I was going to go to audio engineering school. He said it was the stupidest thing he’s ever heard in his life as he’d already taught everything I needed to know! Why would you do that? I told him that I wanted to learn a program called Pro Tools. Which he also thought was the stupidest thing in the world.

So, I moved to LA when I was 17 and went to audio engineering school, learned Pro Tools, as well as analog. Then I moved back to San Diego after that and he had bought a Pro Tools rig!

**RIGHT!**

And I taught him how to use it!

**OF COURSE! DID YOU START WORKING RIGHT AFTER SCHOOL?**

All along, I had two jobs to get through school, and then I also interned at a recording studio while I was here in LA. When I moved back to San Diego, Don hired me as a tracking engineer, but I only worked the night shift. So I’d work my day job—which was a lingerie sales person at Nordstrom.

**HA!**

And, then I’d work all night in the studio.

**THAT’S OK. I WAS A VALET AT THE STANDARD FOR SOMETHING LIKE FIVE YEARS WHILE I WAS A RUNNER AT SIGNET SOUND.**

You have to have a job to keep your job!

**EXACTLY!**

The studio was paying me nothing, but I was just happy to be getting paid.

**HOW DID YOU BECOME AWARE OF THE BUSINESS IN TERMS OF POST AUDIO?**

I had always been into independent films and there were a couple of films that I saw that made me start thinking about sound. Now, I still didn’t really know or grasp how it was done or what went into it, but there’s obviously musical and sound design moments that caught my attention. So all that was filed in the back of my mind. But I still very, very much wanted to be a music producer.

**OF COURSE!**

So I stayed in San Diego and I moved to, in my perception, a larger, more popular studio called Rolling Thunder and started working there. It was also a little bit disappointing, so I decided I had to move back to LA, but I didn’t have the financial capabilities to do so. So, I started interning at a hip-hop studio in LA two days a week. I’d work five days a week in San Diego and drive here two days a week. Unfortunately, they wouldn’t give me two back-to-back days off at my job, so I had to come here Tuesdays and Thursdays.

**THAT’S COMMITMENT!**

Yeah, but at the time, I was still only 18 or 19.

**THEN HOW DID YOU MAKE THE JUMP FROM THAT TO POST? WHAT WAS YOUR FIRST POST JOB?**

I got a little bit fed up with the happenings at the hip-hop studio and decided to leave. A friend of mine told me I should check out post-production. He had heard you could still mix and be contributing to films instead of music, and I thought that sounded amazing! So, I just knew the keyword “post-production” and sent my résumé all over town. I got a job as client services at Encore, which is a video post-production house. I went to the interview wearing a shirt with headphones on it and the girl interviewing me said, “Y ou know, this is a video house, right?”

**HA!**

I said, “Yeah, totally!” but I had no idea—but I was hired immediately! I wanted to be on the technical side, so I started training right away to work as a color assistant. Then I transferred three months later to being a dailies tape op, we were still on film then. I’d come in, get my stacks of film, take them to the machine room, lace them up, set up the colorist, sync all the original audio to the dailies, and transfer all that to different
tape formats to send out to editors. All that good stuff.

My shift was from 2 to 11 a.m. But, I never really got off until 2 or 3 p.m. because there was an earlier graveyard shift and they usually weren’t finished with their shows, so I took them over before I started my own.

**GEEZ.**
So, I worked on *The Closer* at that time and *Nip/Tuck* and *Monk*.

**THOSE ARE BIG SHOWS!**
Yeah, but no one who worked on those shows ever knew I worked on them because I was back in the way back!

All the while, I knew that Todd-AO at that time was owned by Ascent Media, and so was Encore. So every night before my shift, I would come in 10 minutes early and check the board to see if there were any openings at Todd because I thought that was the ultimate goal; to get over there.

Finally, there was a job for a scheduling assistant. I went for that job and luckily met Steve Bartkowicz, and Steve was like, “Why do you want this job? You have a technical background, you have all this audio knowledge, and you’ve already been mixing.” And I said, “I just really want to work in the daytime!”

**THE SHOW’S PRODUCER WANTED TO INTERVIEW YOU FOR THE MIX TECH GIG?**
**HOLY COW!**
I know, it was crazy.

**WELL, NEEDLESS TO SAY, YOU GOT THE GIG! HOW LONG WERE YOU A MIX TECH?**
I was mix-teching over the course of, I would say, seven to nine years, because I started editing two years in. I had a lot of side work, and I started mixing three years in. I was doing all kinds of projects at night and on the weekends.

**IT’S AWESOME THAT YOU HAD THOSE OPPORTUNITIES!**
Yeah, I made myself available for those opportunities because mixing was such a big goal for me. So, eventually they started to put me on M&E’s after a couple of years stage-teching. Then I got the opportunity to mix some Comedy Central shows and some lower budget things. Basically, whatever came in that was lower budget and that, you know, people weren’t available for. I got a lot of experience that way. I was kind of hybrid mixing, editing, and re-recording for the last five years before Todd-AO went down.

**RIGHT.**
I was so fortunate. But, I had proven myself to all these different people, all these supervisors who have heard my editing work and all these mixers who heard my mixes. I thought I’m going to have to go somewhere else and completely re-prove myself.

**YEAH, BUT IT’S THE SAME GROUP OF PEOPLE, RIGHT?**
Yeah! As soon as Todd-AO went under, I had a couple of people call me with opportunities, but it was editing because there weren’t any stages. It was a crazy time. So, I went to Warner Bros. and did some sound design very briefly. Then I got a job as a sound supervisor on a show called *Scorpion*. I ended up taking it to Sony and that client also had a new pilot. That turned out to be *Timeless*, and I was hired as a sound designer and supervising sound editor.

**I’M CONSTANTLY LEARNING; EVERY DAY. THAT’S WHAT I LOVE ABOUT THIS JOB!**
**EVERY DAY I GET A NEW CHALLENGE.**

**VERY GOOD! BUT YOU WERE NOT WORKING ON DIALOGUE?**
Not at that time. As an editor, I did mostly sound design and sound FX. I did that pilot as a sound designer and supervising sound editor. We then brought on another supervisor, Wade Barnett. He ended up taking over everything and I started mixing that show as the FX mixer.

At the same time, there were several other shows I was mixing during the summer and whenever I had a hiatus. I did an HBO show with a director who prefers that I mix both sides because that’s what I’ve always done for him. In fact, we also did a film together around this time.
IS THAT WHERE YOU STARTED DEVELOPING YOUR DIALOGUE CHOPS, OR DO YOU THINK YOU ALREADY HAD THAT?

Well, like I said, I’d been mixing as much material as I could get my hands on even previous to what we’ve talked about. I was mixing dialogue on shows as far back as 2003. Workaholics was the first thing I mixed dialogue on, which was really tough because it was from an AAF.

SO, NO DIALOGUE EDITORS INVOLVED, JUST STRAIGHT FROM THE PICTURE EDITOR’S MACHINE.

Yeah!

MAKE THAT SYNC HAPPEN!

Right! I shared that show with another mixer, but as he got busier, I started taking over. And, that was also a one-man, sorry, one-person mix! I’d been mixing a while and I’d been mixing both dialogue and FX and was comfortable with both.

I FEEL THAT’S BECOMING MORE AND MORE COMMON AS OPPOSED TO IT BEING A VERY RESENTED CLIMB.

Yes.

BEFORE, A MIXER WAS GOING TO BE IN THE FX CHAIR FIRST AND FOR A WHILE. THEN YOU MIGHT HAVE A SHOT AT DIALOGUE WHEN A POSITION OPENED UP.

NOWADAYS, IT SEEMS YOUNG MIXERS ARE MORE APT TO BE PUT IN THE SITUATION WHERE THEY ARE A SINGLE MIXER. SO YOU HAVE TO FIGURE IT OUT EVEN IF YOU DON’T KNOW WHAT’S GOING ON.

To that point, I’m constantly learning; every day. That’s what I love about this job! Every day I get a new challenge. So, I’m always learning. I’m really grateful that I had this little detour through supervising because it taught me a lot about what things to watch out for while you’re mixing.

IN TERMS OF WORKFLOW OR FINAL PRODUCT?

Final product. I think about spotting notes. I wonder if somebody had an idea about a moment in the show. I ask myself, “What were they feeling?” So I know exactly what things to try to embellish based on all the spotting sessions I’ve been to and that kind of experience.

DOES THAT MEAN YOU SEE THE NOTES BEFORE YOU START MIXING, GENERALLY?

I don’t. I don’t want to step on any toes, so I’ll ask if I have any questions. I’ll defer to whoever’s supervising the show.

DO YOU THINK YOUR MUSIC BACKGROUND HELPS YOU WITH THE DIALOGUE STUFF, OR DO YOU THINK OF IT SEPARATELY?

I think it definitely helps! Mixing-wise, a lot of the same concepts apply. It’s also fun because I can get some creative movement out of the mix more easily due to my background mixing music. I’m always counting while I’m mixing and making sure that my mix moves are rhythmically correct. I always want to make sure that everything is flowing. Hopefully, when the greatest combinations happen, the picture editing is also flowing with the music.

Anyway, following that, I was brought over to Formosa as an FX mixer and was fortunate to be paired up with Gary Bourgeois.

NICE!

Yeah! Around the same time, Gary mentioned to Formosa that he was interested in mixing television and I was working on bringing a show there. Then Gary took another gig, and since these clients were familiar with me and my work over the years I got the job.

WELL, GOOD! IT DOESN’T ALWAYS, BUT IT’S SUPPOSED TO WORK THAT WAY, RIGHT?

Yep!

WELL, THAT BRINGS US TO TODAY AND YOUR HIT ON AMAZON, THE BOYS!

The Boys was super fun to work on! It was such a cool mix because they wanted to push the envelope in all directions. Have you seen the show?

I’VE BINGED THEM ALL! IT’S HILARIOUS!

And so dark! It’s dark in the best way. I had worked with (writer/EP) Eric Kripke before on Timeless. On that pilot, I was the sound supervisor, and we did a ton of work designing the time machine. I knew that this project was going to be tough in the beginning.

WHY, BECAUSE YOU’D BE EDITING ON THE STAGE?

Well, just because we had a lot of ground to cover in terms of mixing the specific sounds for these superheroes. I knew that Rich, my mixing partner Rich Weingart, was going to be very busy with FX.

YEAH, ABSOLUTELY.

I ended up being very busy, too, because I was … It was interesting, we mixed the
show, Eric came in and his notes were really specific, and really stylized. He had ideas about what he wanted to do with the music. It was so refreshing! It wasn’t what you would normally think that you should do in this moment. He wanted to make some places quieter than others so that scenes with driving music, like the needle drops, like The Damned, would play bigger. Which I was so excited about because it was really a dynamic mix; we got to mix it like a feature!

THAT WAS FOR AMAZON. WERE THEIR DELIVERY SPECS SORT OF MOVIE-LIKE OR ARE YOU STILL SHOOTING FOR A -24 LKFS DIALOGUE, WITH A -22 LID ON IT? We still had to fit within the spec. We were always fitting it right in there at the limits. It’s challenging because the show is huge, it’s huge. It was just really fun from start to finish! There were lots of challenges, but good challenges.

YEAH, INTERESTING … NOT BORING. Yeah!

I ASSUME HAVING HAD WORKED ON SEVERAL SHOWS WITH ERIC, THERE’S A RAPPORT THERE TO THE POINT WHERE YOU CAN SORT OF HEAD THINGS OFF AT THE PASS BEFORE THE BACK LINE IS EVEN IN THE ROOM. Yeah, it was after the first mix when we got the flavor, the feeling that Eric was going for. We had a good grasp on what to do with the next episodes. But that show is, again, really exciting because every episode is really different.

WAS IT ONE OF THOSE THINGS WHERE YOU GET TO THE LAST EPISODE AND YOU FEEL LIKE, “WE JUST FIGURED IT OUT!” HIGH-FIVE? Ha! No. Rich and I kind of got it dialed in by, I’d say, the third episode. That’s where we really hit our flow. We kind of knew which things Eric would think were funny, what kind of things he wanted to highlight, you know. He liked playing with perspectives; he liked all of these fun things for us to do.

IT WASN’T THE STANDARD “DIALOGUE IS IN THE CENTER” AT ALL TIMES KIND OF THING. Exactly!

PLUS, IT’S SUPERHEROES; THEY’RE GOING TO BE IN WEIRD ENVIRONMENTS AND MAYBE THERE ARE POWERS, THAT KIND OF THING… Yeah, the powers were a big thing. Yeah, I was really happy with that mix.

SOUNDS LIKE A GREAT EXPERIENCE. ANY OTHER FUN SHOWS YOU’RE WORKING THAT YOU CAN TALK ABOUT? We’re working on the Wu-Tang show right now, An American Saga. It just dropped on Hulu.

VERY COOL! That one’s a fun one!

THE MUSIC MUST BE A BALL ON THAT! Yeah, and the composer is RZA! He’s really nice, and he’s got a couple of really talented people on his team with him. It’s been a good experience. It is a bit reminiscent of my studio days.

HA! I BET! WELL, IT SEEMS LIKE YOU’VE GOTTEN WHERE YOU WANTED TO GO TO A CERTAIN EXTENT, RIGHT? Well, there’s always room for growth. I’m super, super happy and grateful for where I am. I have friends that are in other veins of our industry who are directing and acting. I’ve spent a lot of time with people who’ve finally gotten their first big gig and I think it’s all equally competitive in mixing!

SURE. As crazy as it sounds, being able to mix on this level of projects … it’s pretty rare.

YEyah, it’s a BIG DEAL! SO, WHAT’S THE NEW GOAL? I want to keep doing what I love and continue to work on creative projects that push the boundaries. Like some of the streaming content is becoming more and more interesting.

It’S LESS TETHERED TO THE OLD SCHOOL RULES. Although, I have to say, I’m currently working on two network shows, S.W.A.T. and Bull, and I love working on them, too! I work with amazing people on those two shows.

I SUPPOSE I SHOULD ALSO SAY WELCOME, BY THE WAY. I HEAR YOU ARE A NEW MEMBER OF CAS. I’m so happy to be a member of CAS! Oh, I should tell the story of when I was in audio engineering school. There was one day that I went to the Farmers Market at the Grove and there was a man wearing a CAS shirt. I said to myself, “I have to go talk to him.” Of course, I don’t know who he was but I went up to him anyway and said, “I love your shirt” and he looked at me with the most puzzled look, because I was a young girl. I said, “I’m studying to be an audio engineer and I really respect what you do.” It’s funny how things come full circle.

WELL, THANKS FOR YOUR TIME, ALEXANDRA. SEE YOU ON THE DUB STAGE!
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– OWEN GLEIBERMAN, VARIETY

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KATY WOOD

BEST SOUND MIXING
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JAY MEAGHER
RE-RECORDING MIXERS
ONNALEE BLANK, CAS
MATHEW WATERS, CAS
"The film sounds dangerous and dazzling."

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE – LIVE ACTION
PRODUCTION SOUND MIXER
PUD CUSACK
RE-RECORDING MIXERS
RON BARTLETT
D.M. HEMPHILL

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Tech Review: 
Lectrosonics DSQD (D2)

INTRODUCTION
In the interest of full disclosure, I just want to mention that I am currently an owner and an early beta tester of the Lectrosonics DSQD receiver. This four-channel, digital receiver is compatible with a whole slew of new Lectrosonics digital transmitters, as well as legacy transmitters that production sound mixers of all stripes are using. Getting my hands on this unit early was very exciting and very rewarding.

Two rules applied to beta testing it: I had to keep quiet about it and I had to try to break it. I was fairly successful on the quiet part. The only challenge was I had to let some of my assistants peek at the unit in order to enlist their help with the walk tests. However, I was not successful in trying to break it—as hard as I tried. I didn’t drop it on concrete or anything like that (I’ll let The Fanatics do that themselves for their YouTube videos), but I did try to “hotbox” it inside sound bags. I tried to test its physical limits in regard to rough truck transportation and aggressive handling and unabashed interfacing and menu navigation. Essentially, I didn’t treat the unit like I treat my own equipment. It’s definitely keeping constant to Lectrosonics’ reputation that their products aren’t at all “fragile.”

The build quality is just one of the many perks of this unit. The others are the practicality of its channel count, its physical space and size factors, compatibility in frequency bands (the whole legal spectrum), and compatibility in transmitter usability. Something obvious Lectrosonics was keeping in mind while they designed this unit was their longtime users. It’s a phenomenal way to upgrade your receiver package! For less than the price of four channels’ worth of Venue 2 channels, and about the same (if not a little bit less) than the price of two SRC’s equaling four channels, you get this robust and versatile unit that can tune all of your transmitters and then some, right out of the box.

COMPATIBILITY MODES
The DSQD has, basically, all the compatibility modes. There are practically no transmitters from the last two decades left behind. Challenging even with all of this recent ETSI compliant, post October 2018 drama. If it’s a Lectrosonics digital hybrid-anything or later, the DSQD can receive it.

One of the first things you would need to set is the compatibility mode. When pulling this up in the menu, you will see: Digital or “D2,” DUET CH1, DUET CH2, NA HYB (for legacy digital hybrid transmitters with 75 kHz deviation), EU HYB (for European digital hybrid transmitters), practically the same mode just under a different name is NU HYB for current (post ETSI compliant transmitters with 50 kHz deviation), and JA HYB for Japanese digital hybrid transmitters.

SCANNING
Scanning is impressive with the full display and even better when zooming. There are some improvements coming to the scanning workflow that will put this unit more in line with a routine that may be more customary when using Venue 1 and 2 units, SR’s, and 411a’s. The DSQD has a grouped approach which works well, but more options are on the way. What I like about this...
This display is like nothing I’ve ever seen from a Lectrosonics receiver pre-Duet system. A full-color high-resolution screen which makes spotting noise floor, RF level, RF activity, audio level, battery life, receiver naming, and a whole bunch of other things really easy to see. There’s plenty of brightness for outdoor viewing. I found on stage I set the display to about 50 percent to match the intensity of the other screens of various devices on the cart. Then outside I tend to bump it to 75 percent.

What I love about this display is it looks like a native Wireless Designer (WD) readout. This is helpful because, as much as I love Wireless Designer, sometimes it’s more ideal to not have to break out the laptop on certain production days that require more speed and mobility.

**WIRELESS DESIGNER**

For anyone not familiar with Wireless Designer, it is an application designed to interface via USB or ethernet connection with your Lectrosonics rack-mounted wireless receivers and transmitters such as a Venue 1, VR Field, Venue 2, Duet, and now the DSQD. It’s a brilliantly organized and laid-out visual representation of all of your receivers, a frequency scanning and coordinating app, and a liaison to updating firmware on various Lectrosonics receivers and transmitters.

The DSQD was announced as a new product on Tuesday, June 4, 2019. What may have fallen through the cracks of the news cycle that day, was the fact that Lectrosonics dropped this new version of their Wireless Designer app that is now also native to Mac OS.

For anyone who has used WD the past few years, you know how important this is! The previous version of the program was written for Windows and always required a lot of tweaking to get it to settle in properly on a Mac. Most of my colleagues using it were apprehensive about downloading the new app because it required a full uninstall and deletion of the previous Windows-adapted version. This, understandably, prompted pause, but since I was in hiatus mode and doing some “soft prep,” I decided to go for it.

I uninstalled the previous version and reminisced about how it required a download on a specific 2015 revision of the Firefox browser and required the download of a third-party app called Silverlight. Even though it was not ideal, I’m happy Lectro made all of those hoops to jump through in order to accommodate Mac OS users for an
“SWEET SOUNDS
and bright, kaleidoscopic visuals.”
Los Angeles Times

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BEST SOUND MIXING
SOUND MIXER
JOHN HAYES, AMPAS
RERECORDING MIXERS
MIKE PRESTWOOD SMITH
MATTHEW COLLINGE

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SUPERVISING SOUND EDITORS
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DAN HILAND, CAS Re-Recording Mixer
app not written for it. But now it was time to delete all of these files associated with it. I installed the new 2019 Wireless Designer 2.0.0 native Mac OS app and it’s been flawless and hiccup-free ever since. It works so well I feel like I could possibly take it for granted and not realize the years of work that probably went into it.

**MENUS**

The menu functions are very simple and intuitive, though they are different if you are accustomed to a Venue 1 or 2. No jog wheel and it feels more like navigating through their well-used and well-learned transmitters. It may come second nature to anyone who has ever navigated anything Lectrosonics. There’s a “quick access” menu for anything that is most likely common use. Just like the Venue 2, there is menu-selectable antenna bias power. Anyone upgrading to a DSQD from something older like a Venue 1 should be thrilled with this feature. No more extra power draw by having antenna-bias power turned on full time with the dip switches, and no more physically modifying your Venue 1 to provide for on-demand antenna-bias power. Speaking of power, if you’re not using the Dante function of the unit, you can turn Dante power off and you will save 85 mW in power draw. This is helpful especially in the bag with limited powering capacity.

**FORM FACTOR**

Specific numerical divisibility matters. Analog input schemes, digital input converter schemes, Dante, and a ton of other factors come into play when deciding how to divide your receiver inventory. I think four is a genius number when realizing how many channels per rack space fit with this package comparatively, how two DSQD’s stacked on each other will rank in small size relative to a VR Field, and lastly, how it accommodates decisions with planning your transmitter pairing.

For many reasons in my own personal organization of wireless channels, the number four seems to often come into play. It’s possible because the number eight often comes into play. And then that’s also a possibility because the number 16 often comes into play. But not just because of those being console number or track number counts. It’s also because I organize my transmitters in groups of two or four equal parts. This is due to cast groupings, boom and plant combinations, frequency band purchasing decisions, and stereo recording.

For example, a very common thought process for a sound mixer to experience is this: “I’m going to buy four SMV’s in Block 20 to match my four Block 20 Venue 1 receivers. Then I’m going to buy four ‘A band’ SMWB’s to pair with my two ‘A band’ SRC’s. Then I’m going to purchase two ‘Plug-on’ transmitters in ‘B band’ and two handheld transmitters in ‘B band’ as well.” All of these self-contained conversations may have taken place several years ago under various circumstances. Now, enter the new DSQD on the market and it seems to seamlessly integrate into anyone’s previously calculated buying decisions.

**THE DIGITAL PRESENT AND FUTURE**

I think everyone is aware of the current and future wireless crunch we’re dealing with. I wrote a little bit about it in 2015 for my “Antennas!” article and much of it which hadn’t come to a fruition has now. Everyone including wireless microphone users and TV broadcasters have had to implement their plans on how to vacate the 600 MHz and above spectrum space. This includes the fact that broadcasters of digital TV have or are in the process of repacking their stations in many large cities. Much of that repacking is right on top of some of our commonly used channel space. We have always shared space with TV broadcasters, but analog TV was a dream to work around compared to DTV since wireless microphone technology was designed to fit in their white space gaps.

Also, something relatively new we will always have to work around are fixed white space devices. Sharing is
caring! Realistically, we need to fit more wireless transmitters into a smaller space, and share that space with other sound mixers who are neighbors on studio lots. Like Broadway productions, we need to transmit at even lower power and eventually need to all go all-digital transmission. Baby steps, though. Soon we will have solutions to all of our woes, but not before shelling out more money for fantastic equipment.

And there is no reason to hold our breath for any government to reimburse for these additional investments that come from this repack. Figuring out the local DTV transmission span and range in your city is now very important. Frequency coordination and antenna placement are also very important.

CONCLUSION
To end on a higher note than the dark digital and DTV discussion (DDDTVD), I’d like to talk about the fact that the DSQD receiver holds a large piece to the puzzle of solving your own “repacking” obligation. You have your transmitter collection with its own transmitting range, whether it’s block-specific or wideband. Theoretically, you’re parting ways with all of your 600 MHz and above transmitters. But up until now, you had to coordinate your own buying decisions so specifically with transmitter and receiver pairings. When I first learned of the DSQD but didn’t have its specs in front of me, I assumed I’d have to choose an “A band” model or a “B band” model. I started drawing charts that reflected this to match transmitters in my package. But now we don’t have to distinguish! Lectrosonics looked at the market of users both on the sound cart and in the sound bag and said: Here’s a small receiver with a high-density-channel-count-to-physical-size-ratio, and we’ll make it tune ‘em all.

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Sound Mixer Pud Cusack
Re-Recording Mixers Skip Lievsay, Paul Urmson

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“ONCE UPON A TIME IN HOLLYWOOD’ IS A TRIUMPH.”
MICHAELE PHILLIPS Chicago Tribune

“A DAZZLING, GORGEOUS, ELEGIAC MOVIE.”
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CONSIDER
ONCE UPON A TIME IN...
HOLLYWOOD
BEST PICTURE

BEST SOUND MIXING
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MARK ULANO, CAS
RE-RECORDING MIXERS
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SonyPicturesAwards.com
On July 25, at Avid’s offices in Burbank, the Cinema Audio Society had its first full membership meeting in many years. Avid provided the facilities while, at the same time, showing off their new hardware, the S1 and S4 Control Surfaces. The S4 is for all intents and purposes, a scaled-down version of the S6, which will be offered at a lower cost. The S4 limits the user to only 24 faders, and there are only four knobs per channel. In addition, the faders are not the same type as on the S6. A quick test showed the ALPS faders on
The Cinema Audio Society was a Premier Sponsor of the 695 Casino Night, held on August 10 at the Sportsmen’s Lodge in Studio City. The event was a fundraiser for the Motion Picture & Television Fund (MPTF) which provides millions of dollars annually to help industry workers. More than 140 attendees raised more than $5,000 for the fund, playing various table games, including poker, craps, and blackjack. The CAS sponsored two tables and provided a raffle prize of a 55” UHD television. The event included a delicious buffet dinner, live music, as well as close-up magic, and was judged an enjoyable success by all present.

\[\text{Photo provided by David Bondelevitch CAS MPSE}\]

695 Casino Night

by

David Bondelevitch CAS MPSE

The Cinema Audio Society was a Premier Sponsor of the 695 Casino Night, held on August 10 at the Sportsmen’s Lodge in Studio City. The event was a fundraiser for the Motion Picture & Television Fund (MPTF) which provides millions of dollars annually to help industry workers. More than 140 attendees raised more than $5,000 for the fund, playing various table games, including poker, craps, and blackjack. The CAS sponsored two tables and provided a raffle prize of a 55” UHD television. The event included a delicious buffet dinner, live music, as well as close-up magic, and was judged an enjoyable success by all present.

\[\text{Photo provided by David Bondelevitch CAS MPSE}\]
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- DAVID EDELSTEIN, NEW YORK MAGAZINE

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The Summer Screening Series

by Karol Urban CAS MPSE

In addition to other summer events, the Cinema Audio Society held two screenings as part of its “Summer Screening Series.” The first was a family-friendly event held on Saturday, August 3, at the Universal Studios Lot.

The chosen film, in honor of last year’s CAS Filmmaker honoree, Steven Spielberg, was the 1982 iconic family classic, E.T. the Extra-Terrestrial. The film took home four Oscars in 1983, including three for sound; Best Sound, Best Original Score, and Best Sound Effects Editorial.

The event began with a CAS-hosted reception with family-friendly snacks and concluded after the screening with a gift pack of Reese’s Pieces, reminding members to come back to attend the next CAS event.

The second screening was held at Warner Bros. Lot on Saturday, September 7, and featured a new print version of Stanley Kubrick’s 1980 horror classic, The Shining. This new 4K scan of the original 35mm camera negative offered wider color spectrum and definition. It also featured a surround mix that was honored with a President’s Award by past president Richard Lightstone CAS during the 40th Annual CAS Awards. The soundtrack restoration involved seven classic Stanley Kubrick films in total, including 2001: A Space Odyssey, A Clockwork Orange, Barry Lyndon, Full Metal Jacket, and The Shining. The President’s Award was shared by Chris Jenkins, Senior VP, Sound Services, Universal Studios; Ned Price, VP mastering, technical operations, Warner Bros.; Tom Regal, manager, audio restoration, Chace Productions; and Leon Vitali, director of Kubrick Restoration, who worked on the project.

This highly anticipated event started off with a reception hosted in the Fine Dining Room and was followed by a Q&A on “The Sound of the Scream,” featuring Marti D. Humphrey CAS, Joe Dzuban, and Brad Zoern CAS. I was honored to moderate the panel which discussed the art and craft of mixing horror film soundtracks and covered such topics as the importance of silence and the anatomy of the jump scare. A video recording of the panel is available here: http://cinemaaudiosociety.org/cas-summer-screening-the-shining/

Please stay tuned to your inboxes as the Cinema Audio Society works hard to continue organizing events and activities for our members. Thank you so much for all those who attended. •
by Dorothea Sargent

Cinema Audio Society President Karol Urban CAS MPSE announced that the organization will honor multiple CAS- and Oscar®-nominated sound mixer Tom Fleischman CAS with the Cinema Audio Society’s highest accolade, the CAS Career Achievement Award, to be presented at the 56th CAS Awards on Saturday, January 25, 2020, at the InterContinental Los Angeles Downtown, Wilshire Ballroom, Los Angeles, California.

“I am delighted to announce the selection of Tom Fleischman by the CAS for our Career Achievement honoree at this year’s 56th Annual CAS Awards,” said CAS President Karol Urban. “Tom is a world-renowned sound mixer with a portfolio of over 190 films and over 20 television projects. He has won seven CAS Awards and garnered
another six nominations. His unique and excitingly expansive career has also led him to receive an Oscar, as well as multiple Emmys. It is hard to be a fan of the small or large screen without having experienced the work of this talented sound artist. Whether collaborating with Martin Scorsese or mixing rare footage of some of the world’s most renowned musical artists, Tom is a powerhouse professionally, as well as a true citizen of his community. He shares his passion for sound with all around him and generously gives back to his community as a Board member and mentor to the next generation of professionals. It is with great pride and enthusiasm that I announce the selection of Tom Fleischman for this honor.”

Upon hearing the news that he was to receive this, the highest honor of the CAS, Tom said, “I am thrilled to be receiving this honor. The recognition of my peers is the greatest gift I could ever receive.”

Mixing Angels & Demons in the Cary Grant Theater. Photo by Dan Pinder
Tom Fleischman was born and raised in New York City, the son of legendary film editor Dede Allen and television documentary writer/producer/director Stephen Fleischman. Although Tom began his career in 1969 as an apprentice film editor, it was not until he went to work for Image Sound Studios in 1971 that he became truly interested in sound. At Image Sound, he began by cataloging and creating a sound effects library and recording sound effects and Foley.

In 1973, Tom joined Trans/Audio Inc. where he worked in the transfer department and was given the opportunity to begin mixing under the tutelage of the well-respected New York re-recording mixer Richard Vorisek.

In 1979, he mixed his first commercial feature film, Jonathan Demme’s *Melvin and Howard*, and in 1981, he and Dick Vorisek were nominated for an Academy Award for Best Sound for their work on Warren Beatty’s *Reds*.

While at Trans/Audio, he also first worked for Martin Scorsese and Thelma Schoonmaker, doing temp dubs on *Raging Bull* and then joining Dick Vorisek on the mixing of *The King of Comedy*. This began a career-long collaboration with Scorsese which continues to this day.

In 1985, Tom moved to Sound One where he continued to develop long-term working relationships with many other great directors, including Jonathan Demme, Spike Lee, John Sayles, David Frankel, Oliver Stone, and Ron Howard, and earned four more Academy Award nominations for Demme’s *The Silence of the Lambs* (1991), Martin Scorsese’s *Gangs of New York* (2002), *The Aviator* (2004), and *Hugo* (2012), for which he also won the Oscar and the British Academy BAFTA Award. For his work in television, Tom has won Emmy Awards in 2006 for Outstanding Sound Mixing on Scorsese’s documentary *Bob Dylan: No Direction Home*, and two Emmys in 2012 for the HBO television series *Boardwalk Empire* and Alex Gibney’s Showtime documentary *History of the Eagles*.

Tom’s most recent projects include Spike Lee’s *BlacKkKlansman*, in-depth documentaries on the life of Elvis Presley, the history of *Rolling Stone* magazine, the rock-climbing documentary *Free Solo* for Chai Vasarhelyi and Jimmy Chin, Scorsese’s *Rolling Thunder Revue*, and Scorsese’s *The Irishman*.

Tom lives in Nyack, NY, on the banks of the Hudson River, a few miles north of New York City with Priscilla, his bride of 39 years. They have three grown children and four grandchildren. In addition to his professional career in sound, Tom is also a former captain in the Nyack volunteer fire department, of which he is a lifetime member. He is also an instrument-rated private pilot (retired), past president of the Westchester Flying Club, plays and collects acoustic guitars, and plays competitive chess.

“TRULY EPIC AND THUNDEROUSLY EXCITING. The movie hits you like a shot in the heart.”

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JUAN PERALTA
JOHN PRITCHETT, CAS

BEST SOUND EDITING
SHANNON MILLS
DANIEL ‘LAURIE’

BEST FILM EDITING
JEFFREY FORD, ACE
MATTHEW SCHMIDT

AVENGERS ENDGAME
The Mix “Sound for Film & TV” event experienced a sellout during this, its sixth year. Held on Saturday, September 28, at Sony Pictures Studios, Culver City, CA, the event, hosted in partnership with Mix magazine, Motion Picture Sound Editors, and the Cinema Audio Society, was a day filled with panels, presentations, demos, networking opportunities, and screenings. With so many great events taking place throughout the day, it was difficult to pick which to attend. If you were unable to make it, David Bondelevitch CAS MPSE, Stephen Fitzmaurice CAS, Kurt Kassulke CAS, Peter Kelsey CAS, and James Ridgley CAS took some time to share their observations.
After a brief welcome and introduction from Mix magazine editor Tom Kenny, Wylie Stateman took the podium to deliver the keynote address.

Mr. Stateman touched on the ways in which sound is essential to the filmmaking process. He marked more than the ways in which we can contribute to and augment the story, he talked about the importance of being able to communicate with directors and producers in an effective way. To this point, he shared what he felt was some of the most important advice he received in his career from director/writer/producer/showrunner William Brown: One should always consider your interactions with other creatives, spoken or not, with the four words, “In terms of sound…” In using these words, we frame the conversation, both for ourselves and the person with whom we are speaking, in a way that clarifies and underscores the contributions that sound can offer to filmmaking.

Mr. Stateman outlined how there are three major roles in the field of sound: director, producer, and designer of sound. Directors need to be primarily responsible for the big picture ideas behind what the needs of a film are. Producers are responsible for the financial/logistical process, and designers are, of course, primarily responsible for the creative aspects. As sound professionals, we need to be intimately familiar with the complexities of each other’s responsibilities as problems can come up unnecessarily when there isn’t good communication and understanding between the roles.

The main thrust of this panel was about the expectations of directors and the process of refining the finished score and how to deal with deadlines. Paul Haslinger said that the composer’s job is to be a translator of what the creators are describing, and Pieter Schlosser said that talking about music is like dancing about architecture.

The first point that was asked was about how they handled deadlines and Pieter replied that “Deadlines are amazing, a beautiful thing. Without them, we wouldn’t finish anything,” and “I believe in failing faster.”

It is important to get in as early as possible in the process so that the director will get used to your music and not a temp score that then the composer will have to copy. When asked about creating a unique soundscape for each project, Paul said, “You need to have some rules and be ready to break them at any time.” Pieter added, “They just want to see the sausage, not how it is made, and it has to sound great from the very beginning.” Keep building, keep refining, don’t throw away anything. It is a constant process of changing things until it matches the creator of the show’s vision.

When asked about giving advice to someone coming up, they both said to meet as many people as you can and cultivate relationships. They also suggested starting as an assistant so that you can fail faster from a safe space.
"I'M LONELY. YOUR WORLD, IT GROWS BIGGER. MINE IS EATEN AWAY."

—MR. LINK

"SWELLS THE HEART AND NOURISHES THE SOUL."
A TRUE TREASURE."
—EMPIRE MAGAZINE

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Sound Editor  CLAYTON WEBER
Supervising Sound Editor/Sound Designer  TIM CHAU
Sound Effects Editor  THOMAS O'NEIL YOUNKMAN

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A TRUE TREASURE.
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Sound Editor CLAYTON WEBER
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Best Sound Mixing
Re-Recording Mixer TIM CHAU
Re-Recording Mixer TIM LEBLANC

I’m lonely. Your world, it grows bigger. Mine is eaten away.
—Mr. Link

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For Your Consideration

Disney

THE LION KING

Best Sound Mixing • Best Sound Editing

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Greg Ondo, Sr. Tech Specialist for Yamaha (with a focus on Steinberg products), hosted a lively discussion about composing for television with three veteran composers. They covered diverse topics from workflow through developing themes, and even sharing a few war stories of some of their most challenging days. They finished with words of encouragement for those trying to break in. Danny encouraged, “Research what’s going on [and] don’t be afraid to demo for it.” Bobby said to “Stay excellent [and always] do your best work,” while Fred summed it all up with, “Be the solution!”

The “Composers Lounge” in the Quinn Theater had several interesting events. One was an interview with Russell Emanuel of Bleeding Fingers Music and four of his staff composers, all of whom happened to be young women. Bleeding Fingers uses a new model of composition. Instead of a single composer for a project, the company will assign whatever composer(s) it feels are appropriate for the film or television show. Bleeding Fingers was inspired by Hans Zimmer’s use of a team at his facility, which is in the same building as Bleeding Fingers.

Following Bleeding Fingers, composer/music editor Shie Rozow gave a presentation discussing his work in both occupations. He carefully skirted a question about which is more difficult, saying that it depended on the project. Rozow has worked with Danny Elfman on a number of films and pointed out that his scores are the hardest to edit because much of it is through-composed.
This panel followed the path that dialogue takes from being recorded during the production all the way to the final mix.

Both Ben and Tod said that they like to get in as early as possible to figure out how they will set up mics. If they can, they like to go on the location scouting and they both talk to the set designer to make sure they have the height to use their boom mics. When asked how often they interact with dubbing mixers, they replied that 80 percent of the time the dubbing mixers are not even hired when they are shooting the production.

Matt’s job as assistant dialogue editor is to take a full set of production recordings and organize them so that all the dialogue is frame accurate and they are in a form that will make sense to the dialogue editor.

Anna spends two weeks weeding out which mics she is going to use and then uses booms as much as possible. She doesn’t like to do noise reduction, but builds fills to make the dialogue as smooth as possible. If she doesn’t understand something from the first hearing, she will slate that for ADR.

Adam’s job is to assist the mixers and make their job as easy as possible.

Chris, as FX mixer, tries to clear out the center channel for the dialogue and pan off screen. He has to work with the PFX if that is being handled by the dialogue mixer or else he will have it in his session and integrate it into his mix.

Gary’s job as dialogue mixer is to make the dialogue consistent with quality and timbre of production. He is the last link in the chain and 50 percent of his time is just trying to make it work. His template is all-inclusive and can handle any situation, but once he has imported the dialogue into his tracks, he will hide all the tracks he is not using.

In summary, communication and organization are crucial between the different people in the chain to ensure the dialogue is clear and consistent and carries the story without any anomaly disturbing the viewing experience.

Audinate is the company behind Dante, which distributes uncompressed, multi-channel digital media via standard Ethernet networks with near-zero latency and perfect synchronization. Using Dante enables a room to be built where there are no analog elements except the final speakers. It also means that a producer in a remote location can now listen to the mix.

Ron built the first university Dolby Atmos room at Belmont University (Nashville) and said that their equipment now is ahead of their curriculum.

David has a small immersive room that he stripped back to the foundations and then had Dolby design everything from scratch. The room is 16’ by 15’ by 8.5’ high. David asked to use Adams

OBSERVATIONS by Peter Kelsey CAS

THE NETWORKED STUDIO:
BUILDING A NEAR-FIELD IMMERSE ROOM WITH AUDIO-OVER-IP

MODERATOR:
Phil Wagner (Wagner Consulting)

PANELISTS:
Mark Roberts (Streamline System Design),
Lane Burch (Sony Pictures Studios),
Ron Romano (Belmont University),
Shawn Jones (Audio Intervisual Design),
David Henszey (Henszey Sound),
and Patrick Killianey (Audinate)
OUTSTANDING TELEVISION SERIES - HALF HOUR

“UNMISSABLE”
VANITY FAIR

“QUIET PERFECTION”
Los Angeles Times

“FLAWLESS”
DECIDER

“PERFECT”
VULTURE

“WICKEDLY SMART”
ROLLING STONE

“A MASTERPIECE”
TIME

AMAZON ORIGINAL
FLEABAG

6 EMMY® WINS INCLUDING OUTSTANDING COMEDY SERIES
This seminar was quite an awakening experience for this old production sound mixer who started his career recording indie features on a mono Nagra. Dante will be a fast and furious takeover of our world as it has taken over the post world by storm. As moderator Brian Slack stated early on, “Anyone who has patched on analog knows how sexy Dante is!” Even more salient to this idea that formally big, complex systems which only bigger studios could afford has now come to the small businessperson. Mark Binder, one of the guest speakers, put it into context: “Dante has made the improbable probable. It makes mere mortals able to compete. A screen and an icon and a matrix system.” Production mixer Richard Lightstone CAS told of his early Dante experience with his Sound Devices 970, where he used 64 tracks of Dante for his Yamaha mixer and Pro Tools for his playback cart—and got rid of 60 pounds of XLR cables. One pro tip provided: Use a Cat 6 cable as opposed to the inferior Cat 5.

Jim Pace of Audio Intervisual Design spoke extensively about the complexities of building a new immersive workspace or upgrading an existing room. He addressed the geometric designs, hardware, and ergonomics necessary to optimize space in an effective way during this town hall-style panel.

Jim was also kind enough to list out a few salient points that can help anyone considering a new build or conversion:

• You need to “start with a good room.” The most common problems being ceiling height and door location.
• You must “define your need.”
• Do you need space for clients, a specific minimum format (i.e., 7.1.4 or 9.1.6), etc.?
• Be ready to understand that every room requires compromises of some kind.
• While the goal is actually simple, you can’t assume that in some ways it won’t be complicated.

Several immersive clips were played and the panelists spoke of specific approaches used in content creation. George Massenburg specifically spoke to mixing music in Atmos and the benefits of dispersion in acoustical room treatments.
This panel discussed changes in approaches to audio workflows with the ongoing development of immersive sound formats. From the design side, Paula Fairfield noted that in essence, the job of a sound designer has stayed the same, “My job … is to run to the edges of the universe and bring back all the weird treasures.” She emphasized that giving mixers separation of elements so that they can be panned or treated is important, and also that, while ambisonics are really interesting, at this stage, they are impractical due to the difficulty of separating sounds within an ambisonic recording and the burden the high channel count puts on the process.

When asked what the biggest misconception people have about Dolby Atmos might be, Netflix’s Scott Kramer responded the biggest misconception was that “it’s hard.” He emphasized that at Netflix, their goal is to try to be flexible and let “creatives be free to do whatever they need to do to get the job done.”

Tony Lamberti CAS, Cheryl Ottenritter CAS, and Steve Ticknor spoke to some of the challenges that surrounded conforming and moving mixes from room to room. Mix tech Caleb Hollenback spoke to the importance of having a clear idea of what deliverables would be necessary on episodic programming prior to starting work, as the process of reconfiguring mixes to create those deliverables as an afterthought can be time-consuming and expensive.
★★★★★
“AWE-INSPIRING, TRIUMPHANT AND AS MAJESTIC AS CINEMA CAN POSSIBLY GET.”
Martyn Conterio, CINEVUE

For Your Consideration in All Categories Including

BEST PICTURE

BEST SOUND MIXING
BRAD ENGLEKING, Re-Recording Mixer
STEPHEN URATA, Additional Re-Recording Mixer

BEST SOUND EDITING
BRAD ENGLEKING, Supervising Sound Editor

Written and Directed by TERRENCE MALICK

A HIDDEN LIFE
Based on True Events

AUGUST DIEHL     VALERIE PACHNER
After the keynote, many people marched from the Cary Grant Theater to the Barbra Streisand Scoring Stage for the CAS’s annual event, slightly retitled this year as “Parade of Carts … and Bags.” The format was also changed slightly. This year, there was a smaller number of carts and bags shown by invited guests, each of whom worked in different areas of film and television. The guests ranged from bag setups for documentary and reality to large carts used for major feature films. Production sound mixer and CAS Board member Peter Devlin CAS was the host and moderator for the program.

The guests were Devendra Cleary CAS, Veronica Kahn CAS, Dan Kelly, Scott Marshall, Gene Martin, Marcus Contreras, and Alex Altman. The crowd listened intently as they explained their choices of gear and why it worked for the genres that they were doing. There were a number of questions from the audience, which was made up of not only production mixers, but also folks who work in post-production. They found the lively discussion relevant and informative. The audience itself was a “Who’s Who” of mixers, including living legends Jeff Wexler CAS, former CAS President Mark Ulano CAS, and Jim Tanenbaum CAS. The event was long enough for people to network at the end of the session.
The themes and period time capsule used for this film’s undertaking was explained as using “Five levels of Vintage Sound.” Having hours of AM station KHJ radio songs from the 1960s, which would start as a mono, practical source on screen then had to transition into full-bodied 7.1 immersive audio seemed to be the biggest challenge. Matching songs from different sources was a painstaking process, especially since many of the radio-sourced songs were broadcast 20 percent faster to attract more viewers to the failing AM radio format at the time. The post-production mixers then had to transition to the CD, vinyl, or whatever other source material director Quentin Tarantino wanted to use for the remainder of the song.

Two big take-aways from this information-packed panel of veteran sound pros are:

1. Certain big, complex films have the absolute need to have a sound editorial “presence” actually in the picture editorial room. Not so much as any kind of problem solver but so later the sound department has less surprises to contend with.

2. Any sound engineer who can answer the director’s question about what they might plan to do, BEFORE the film is shot and edited, probably shouldn’t be hired to work on that film. The reason is that their job can’t really be done until the picture edit is seen and they can work toward making sound as true to picture as humanly possible.

One of the more interesting comments from the panel that I heard came from production sound mixer and former CAS President Mark Ulano CAS. When asked what’s it like to know that Tarantino does not do ADR, so the pressure to get usable tracks in every shot must be like a pressure cooker, said, “Fear and anger don’t succeed in that; open heart and mind prevails.” He went on to say that Quentin shows no hierarchy of departments and that if anyone comes up with a great idea and he uses it—they get five dollars.
“Who would ever believe that toys could break your heart?”

LOS ANGELES TIMES, Kenneth Turan
Lessons learned from veteran production sound mixer Tod A. Maitland CAS as he discussed his long and varied career (Tootsie, The Doors, JFK, Seabiscuit, Joker—and these are just the title-character movies) and, in particular, his recent turn on Steven Spielberg’s remake of West Side Story. Knowing six months ahead of time that it was a musical with up to 20 speaking or singing parts in any one given scene, he decided to test several wireless manufacturers to see which system might serve him best. Shure, one he had not even considered at first, won the lottery. He used their new TwinPlex microphones and lightweight transmitters through a receiver, spectrum manager, and wireless workbench system that made frequency management painless. Not only did it assign two dozen wireless frequencies with one push of a button, but the software could also assign a complete four-channel IFB system for boom op com, director, and crew IFB, earwig assignments (up to 50 earnings available), and also playback systems on Pro Tools with up to 30 small speakers which could line the circumference of the stage to account for possible latency or delay issues.

Maitland commented, “Wireless are just a part of our life. It took me till this movie to really embrace it.”

Maitland also offered up some career wisdom on success stating, “50 percent is how good we do, and 50 percent is how well we play the game.” Surely, he would know as only a master sound mixer can pull off a feat like this for the most famous director alive today. And for an iconic property, based on Shakespeare’s famous Romeo & Juliet, reenvisioned to become a smash hit Broadway musical, then a smash hit 1961 film, winning 10 Academy Awards, including Best Picture and Best Director, the classic West Side Story.

Some of the sound team for Stranger Things gathered together to discuss their work on the hit series. For Season 3, the theme was “Make it bigger!” Craig noted, “We thought of the show as eight massive reels.” He stated that the Duffer Brothers’ directive was we “just want you to try anything,” which fearlessly gave new material a chance. Craig concluded saying, “If we cut it, they are into it!”
BEST ANIMATED FEATURE
BEST SOUND MIXING • BEST SOUND EDITING
One of the creative events of the day was *Dark Crystal: Age of Resistance*, described as covering “audio workflows, tools, and creative techniques behind three Gelflings’ epic journey.” Jeff Komar of Avid hosted, with the guest being Tim Nielsen, who was both supervising sound editor and re-recording mixer for all 10 episodes of the show. Nielsen discussed why he thinks background ambiences are the backbone of sound design, and specifically important to the 10 hours of material that this show covered.

The statistics that he rattled off about the show quickly showed how much work was involved. Because no production sound was used, there were more than 10,000 lines of ADR recorded for principals, using 800 hours of studio time. There were 64 tracks of on-camera dialogue, 120 tracks of backgrounds, 1,600 Foley cues, and 40 cloth tracks, for a grand total of more than 700 tracks per episode. These were all played in a single session. The show started with Pro Tools HD hardware but eventually moved to Native, still using 700 tracks at a time!

The end of the evening was the “Sound Reel Showcase,” which is the closest thing we have to the Academy’s Sound Bake-off. This year, there was a wide range of films shown, including two documentaries. Among the people who spoke were Cheryl Ottenritter CAS, who showed clips from the recent documentary she mixed, *The River & the Wall*; assistant editor Matt “Smokey” Cloud, who introduced *Ford v Ferrari* in place of supervisor Donald Sylvester; Shannon Mills, who supervised *Avengers: Endgame*; Steve Ticknor, sound designer of *Spider-Man: Far from Home*; and re-recording mixer Andy Koyama CAS, who showed a great scene from *John Wick: Chapter 3 – Parabellum*.

Clips were also shown from *Harriet*, with an introduction written by re-recording mixer Skip Lievsay CAS; Amazon’s first theatrical release, *The Aeronauts* (Lee Walpole, supervising sound editor/re-recording mixer); the documentary *Sea of Shadows* (sound designer/re-recording mixer Bernhard Zorzi); and *Uncut Gems*, mixed by CAS Career Award recipient Tom Fleischman CAS. As always, it was a fun evening with lots of great sound work!
FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

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

TOM FLEISCHMAN, CAS, EUGENE GEARY, TOD A. MAITLAND, CAS

"EXQUISITELY MADE. EVERY DETAIL CAREFULLY CONSIDERED. IT FEELS UTTERLY TRANSPORTING."

THE GUARDIAN

ROBERT DE NIRO  AL PACINO  JOE PESCI

TIME CHANGES NOTHING

NETFLIXGUILDS.COM
The CAS, MPSE, and PNYA Join Forces in New York to Celebrate the Sound Community

"Pathways: Journeys to our lives in Sound"

Midge Costin, MPSE
Sound Editor

Cheryl Ottenritter, CAS, MPSE
Re-recording Mixer/Sound Editor

Deborah Wallach, AMPAS, MPEG
Supervising Sound Editor/ADR Supervisor

Cece Hall, MPSE, AMPAS
Sound Designer/Supervising Sound Editor

Karol Urban, CAS, MPSE
Re-recording Mixer

Qianbairui Yang, MPSE
Sound Editor

Moderated by Skip Lievsey
On Thursday, August 22, Motion Picture Sound Editors, Cinema Audio Society, and Post New York Alliance partnered together to co-sponsor a Sound Advice Event entitled “Pathways: Journeys to our lives in Sound.” The event took place at the Dolby 88 in midtown New York, and started off with a reception and networking hour followed by a panel celebrating sound for film and then a screening of Midge Costin’s documentary, Making Waves: The Art of Cinematic Sound.

Panel members were made up of sound editor Midge Costin MPSE (Armageddon, Crimson Tide, Con Air); supervising sound editor Cece Hall MPSE, the first woman to be nominated for an Academy Award for Best Sound Effects Editing for Top Gun, who went on to win an Oscar for The Hunt for Red October; re-recording mixer Cheryl Ottenritter CAS MPSE, studio owner of Ott House Audio, an early implementor of immersive technology and innovative specialist in expansive special venue content; re-recording mixer Karol Urban CAS MPSE (Grey’s Anatomy, Into the Dark, New Girl), a 20-plus year audio veteran and current CAS President; supervising ADR editor and sound editor Deborah Wallach (The Silence of the Lambs, A Beautiful Mind, Julie & Julia); and Foley supervisor and sound editor Qianbaihui Yang MPSE (Captain Marvel, Solo: A Star Wars Story, Toy Story 4). Moderation was provided by supervising sound editor and re-recording mixer Skip Lievsay CAS (Gravity, Roma, No Country for Old Men). The discussion explored the origin of these careers, as well as life lessons, thoughts on future technologies and the future of cinema, as well as their inspirations.

The event was an incredible success, helping to bridge understanding of our individual crafts amongst the sound community and filmmaking community. Karol Urban explains, “This was a unique opportunity to work together with our sound editorial brothers and sisters, provide greater membership value to our East Coast members, and inform and educate filmmakers and producers about the incredible power of sound to communicate their narrative. We have so much to offer one another.” David Barber CAS MPSE led the event and represented the Board of Directors of Motion Picture Sound Editors. He summarizes, “This ‘Pathways’ panel was an incredible showcase of talent whose work has affected us all through the years, whether we knew it or not. Their artistry and expertise are only outmatched by the kindness, generosity, and enthusiasm that was on display for us all to learn from and enjoy. It was a truly memorable evening, and I hope just the first of many joint ventures with the MPSE, CAS, and PNYA.”

A complete video of the panel is available for viewing: http://cinemaaudiosociety.org/cas-summer-sponsorship-sound-advice-event-pathways-journeys-to-our-lives-in-sound/
At last year’s NAMM, I was given an Aston Stealth microphone for review. I decided that this would make a good test for our students in the Recording Arts program where I teach at the University of Colorado Denver. The Aston Stealth is being marketed as a broadcast vocal microphone retailing at $399. It is commonly compared to two other microphones in the same price range, the Shure SM7B and the Electro-Voice RE20, both of which we have in our school’s collection, so I thought a shootout might be beneficial. All three microphones are dynamic cardioids.
For good measure, I decided to throw a completely different microphone into the test, a Neumann U-87, one of the most popular microphones for vocals, but this one is a condenser and costs nine times as much.

The Aston Stealth has a number of good selling points. It is a completely new and original design. It has already been nominated for a TEC Award at next year’s NAMM and has received positive reviews in a number of other trade magazines. Among its unique features, perhaps the most interesting is that it can be used without power (as one would expect), but it also has a built-in preamp which they describe as “Class A.” The microphone automatically detects if you are sending 48 V power and turns on the preamp. The preamp lights up a purplish ring light near the base of the microphone. This is the mode we tested it in.

The Stealth also has four settings to choose from. Aston refuses to call it EQ, instead stating, “The voice settings are not EQ filters, they are contour networks, meaning the bulk of the signal does not pass through any sort of filter circuitry. The whole signal is slightly attenuated, with some frequencies being added back in at a higher level. This results in much lower phase distortion than conventional filter designs.” The settings are chosen by turning a ring around the base of the microphone.

The four settings are for Male Vocal, Female Vocal, Guitar “which is equally suited to Spanish guitar, electric guitar cab and steel string acoustic,” and one labeled “Dark.” The Dark setting is intended to sound similar to a ribbon microphone. We recorded a male and female singer both singing acoustic style of music using the male and female settings respectively. In a perfect world, we would have had a longer session recording with all four settings and with more performers.
choose the setting is much more difficult than it should be. They have made
monitors. In addition, I asked them to rate each microphone on a scale of
the female voice in our dub stage, which has excellent acoustics and Genelec
in an ABCD comparative test. Listeners were played both the male voice and
of the models of the four chosen, but asked them to identify them blindly
extensive experience with three of the four microphones, I informed them
bit. Listening tests were done the following week. Since our students all had
console with the internal preamps and recorded into Pro Tools at 48k/24-bit.
All four microphones were recorded at the same time through our SSL
also has a unique stand mount, which is quick-release.

Aston has also included a unique shock mount that is literally built inside
the microphone housing and made from Sorbothane, which “is a synthetic
viscoelastic urethane polymer used as a vibration damper and acoustic shield
used in computing, hi-fi and many industrial applications.” The microphone
also has a unique stand mount, which is quick-release.

METHODOLODY
All four microphones were recorded at the same time through our SSL
consoles with the internal preamps and recorded into Pro Tools at 48k/24-bit.
Listening tests were done the following week. Since our students all had
extensive experience with three of the four microphones, I informed them
of the models of the four chosen, but asked them to identify them blindly
in an ABCD comparative test. Listeners were played both the male voice and
the female voice in our dub stage, which has excellent acoustics and Genelec
monitors. In addition, I asked them to rate each microphone on a scale of
0-10, and to use any descriptive words they could think of to describe
the sound. Of the 36 students, two were graduate students, 26 were
seniors, and eight were juniors in our new accelerated curriculum. The
descriptors come in handy, as one can quickly look at word clouds (on
the left) to see what the listeners’ thoughts were.

RESULTS
Interestingly, the microphone that the students correctly identified the
most was the SM7B, with 50 percent of the listeners correct. Just under
50 percent correctly identified the RE20 and the U-87. Since none had
heard the Aston before, I was not surprised to see that only 38 percent
correctly identified it (through the process of elimination).

In terms of numeric ratings, the Stealth was the weakest, garnering only
a 6.89 rating. The SM7B rated 7.11, and the RE20 rated 7.41. I was
not surprised that the U-87 rated the highest, although only an
8.04. Although only two students ranked it as their best-sounding
microphone, another seven had it tied for their highest ranking. This
puts 25 percent of listeners choosing it as their best or tied-for-best
sounding microphone.

The descriptors show off a few weaknesses of the Stealth. In the 48
V mode, it did have a little more noise than I expected. To be fair,
the male vocalist in particular sang very softly. I personally did not
hear much of a difference between the male and female voice settings
on the microphone, but I would like to repeat the experiment with
more singers and a wider range of musical styles. Also, turning the ring to
choose the setting is much more difficult than it should be. They have made
it difficult to turn the ring deliberately to prevent it from being changed
accidentally, but if this were for on-stage use, the engineer might not
be able to change it quickly.

I also quickly tested the shock mount for on-stage handling. As
soon as I took the microphone into my hand, it was uncomfortable.
The microphone is cylindrical, and is 2.28” wide, which does not
feel anything like a typical handheld (an SM58, for example).
With active movement, there is still handling noise being passed
through the electrical signal. I would probably never recommend
this as a handheld microphone.
I like the quick-release design of the microphone clip, but it is proprietary and would probably become annoying if their special mount gets lost or broken. Also, the manual is mostly advertisements for their other microphones. The section on the Stealth is only four of the 20 pages.

CONCLUSION

If there is any problem with our methodology, I think it is the fact that the students are less experienced than professionals, and also that they are not used to a brighter microphone for vocals. Most students want a colored, studio sound. My personal ratings would put the microphone significantly higher than the students’ ratings.

Although the Stealth placed last, there are many reasons to consider the microphone. This microphone is a bargain. It also fills a market for people who want a more realistic sound out of the microphone. The RE20 and SM7B are both colored for low-frequency response, which is why DJ’s are fond of them. If you want better upper-mid-range in your vocals, this would be my first choice of the four. It is an excellent studio microphone and would also work great in live situations where the microphone is not handheld.

THANKS

Thanks to our studio manager, Scott R. Burgess, our performers Bonnie Clarisse Utter and Dylan Kober, our main student engineer for the session, Alexander Allred, and our student second engineers, Beau Bilinski, Jake Greenspan, and Spencer Short. They all came in the Friday afternoon before a holiday weekend to help complete the recording session!
Eleven years ago, I moved from New York City to the Nashville area after accepting a faculty position at Middle Tennessee State University. I remember sitting down in one of the university’s smaller studios and being excited to see the same Genelec 1037 monitors I had in my studio at PostWorks. However, as soon as I hit play on the CD player (everyone has a reference CD, right?), things sounded horribly wrong. How could these awesome (and awesomely expensive) speakers sound so ... yucky?

I’d been spoiled by purpose-built rooms at PostWorks and Sony Music Studios (RIP), not to mention other spaces where I’d listen to playbacks. This studio was retrofitted into a less-than-optimal existing space and hadn’t been fully tuned or treated as it was in transition. While I was, obviously, aware of the effects of environment on sound, I hadn’t expected things to be so “off” when in a “facility.” Shortly thereafter, the room was adjusted and tuned by acoustician Carl Tatz and sounds as you’d expect a properly treated room to sound: great.

Some areas of audio production allow work to take place unsupervised outside of a professional studio; mixing, editing, and music creation come to mind. With that, folks are working in rooms that often aren’t as acoustically transparent as they’d find in a “facility.” For years, manufacturers have been looking to fill that need, implementing technology to help bring accuracy to listening outside of a studio at a reasonable price. Generally, this is accomplished in two main ways: with self-aligning monitors or with software that processes signals before they reach the monitor.

**SELF-CALIBRATING MONITORS**

Self-aligning or calibrating speakers aim to significantly help out the cause in hardware form. Many consumer home theater systems even offer self-calibration (I have one myself). While there are a few other options from professional manufacturers such as Behringer and IK Multimedia, I’m personally familiar with those from Genelec and JBL. In my home studio, I have JBL LSR 4328 speakers which use their RMC (Room Mode Correction) software and Genelec 8331 SAM (Smart Active Monitoring) speakers that use the GLM (Genelec Loudspeaker Manager) software. “Where would the audio world be without acronyms,” ask the members of AES, AMPAS, ATAS, CAS, MPSE, SMPTE…

Anyway, just set up the speaker’s calibration mic in the sweet spot and let the sine wave sweep for each speaker play through. The software will then analyze and adjust content. The JBL RMC software really just tries to tame some of the room mode issues (below 200 Hz). And while mixes are more accurate with RMC enabled than without it, I still had to be cognizant of what was and wasn’t accurate when mixing; knowing the speakers just like we know what headphones sound like.

I have always been a fan of Genelec’s and the GLM software does a really strong job of evening-out a room with minimal effort. As a fun educational use at school, since you can alter the sweet spot, we’ll take readings from various positions in a room so that different students can be “in” the sweet spot with a click of a mouse. It’s also a great way for them to better understand the effects of a space on reproduced sound.
One characteristic of Genelec monitors is that they’re often perceived as a little bright. When I mentioned this to a Genelec rep prior to purchasing some of the Ones speakers, he said that Genelec monitors aim to provide a flat frequency response which, to some, may be perceived as a little bright, though it is accurate. Of note, this was not stated in a pretentious manner, just in a “We’re not saying it’s right or wrong, but that’s how a flat response sounds” manner. The GLM software has filters that users can adjust to bring the upper (or any) frequencies in line with what their ears are used to hearing. After running the calibration, I knocked down a little top end (1-2 dB).

A quick note about my home studio. It’s a rectangle that’s 8.5’ by 14’ with 8’ ceilings. While it isn’t acoustically tuned, I do have nearly floor-to-ceiling bookshelves of different depths filled differently along the rear wall to act as quasi-diffusers. I also have some Owens Corning 2” panels on the side walls behind the listening position and the floor is carpeted. I feel this combination helps tame the reflections and build up somewhat while not cosmetically annoying my wife.

After using their respective calibration software, I had the JBL speakers sounding better and the Genelec’s sounding really good. Wanting to bring the JBL’s to the next level, I decided to give the Sonarworks Reference 4 software a try.

SOFTWARE CALIBRATION
I had heard about the Reference software from some mixer friends who used it as a final step when adjusting their home, project, and even professional studios—and they were all very pleased. I was also aware of people using it in conjunction with their headphones to bring a more transparent and flat frequency response to their playback. While there is a reference headphone only version with over 200 headphone profiles, the main Reference Studio version also includes the headphone profiles. Sonarworks sells modified versions of popular reference headphones and even offers a service to permanently modify (“flatten”) your specific pair (not just model) of headphones so that you can listen to them without software.

After receiving Sonarworks’ specific measurement microphone (though you can use other manufacturer’s), I launched their Reference 4 Measure software with my interface connected. (I disabled the JBL RMC software as I wanted Reference to adjust the “raw” speaker signal.) Unlike the JBL and Genelec software which use a singularly positioned sinewave sweep, Measure takes multiple measurements—37 in fact—using a combination of sine wave sweeps and impulse response-like noises. Why so many? According to the Sonarworks Whitepaper:

“Automatic Microphone Positioning System (AMPS) and Perceived Acoustic Power Frequency Response (PAPFR)
measurement technology create an array of data tied specifically to the chosen audio playback region relative to the physical surroundings, highlighting any deviations in the audio spectra due to any dampening or sound augmenting elements arriving to the human ear.

The calibration is carried out by Sonarworks Audio Calibration Filter Engine (ACFE) that also includes Speaker Range Extension (SRE) technology to extend or limit the high-and low-end response of the target speaker system."

First, you have to calibrate the mic and speaker levels to your system (of which there is a well-defined procedure). In addition to the sweetspot, you place the mic very close (under two inches) to the main driver of your speaker (see photo). After you do this for each speaker, the software tells you how far apart your speakers are! You
“...a well-made, well-acted and gripping television show with bad guys, morally questionable good guys and a strong supporting cast.”

UPROXX
can adjust it, but it’s really close (and cool). Next, you hold the microphone in your hand at the level your ears would be if you were sitting. You then follow a graphic that’s a generic representation of your room and it shows you where to stand in the room relative to speaker position (see photo on p. 68). The system lets out these impulse response “clacks”—and it knows if you’re in the right place or not! You do this for 37 positions, the software does its calculations, it shows you a frequency response curve for that room, and then you save the profile. In the snapshots, you can see measurements before correction, after correction, and then what they call “simulated,” which is what the software is aiming for the outcome to be (i.e., flat).

Now, you would think this process would take a whole afternoon and be really tedious. However, the steps for measuring are presented so well and with such easy-to-follow instructions, the whole thing can be completed in under 30 minutes.

IMPLEMENTATION

The Reference Studio software, which is stereo or mono only, can be implemented in two ways. The first is “systemwide” using their application/extension called Reference Systemwide (See what they did there?). This is great for, basically, anything other than DAW playback like streaming music or movies, watching YouTube content, etc. For use in a DAW, you need to insert it as a plugin. You can insert it across your two-mix bus master or put it across a Master Fader. In order to not have Reference affect your metering, place Reference as the last plugin in your chain. The thing with having it as a plugin is that you have to remember to remove the plugin or bypass the

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The New York Times

“★★★★★”

USA TODAY

AMAZON ORIGINAL

undone

FYC | prime video
plugin, otherwise, you’ll be printing with levels lower than your meters are indicating. Why? Because the software reduces its output by the amount of boost it adds to achieve correction in order to avoid clipping. Look at the output gain reduction in the snapshot of the FR for the Shure headphones (below). If you are rendering offline instead of in real-time, you’ll get a prompt warning you when you try to print (see photo on p. 70).

**Observations**

After I measured, I opened a Pro Tools session that contained my reference songs, inserted Reference Studio on a Master Fader, and listened. The difference was instantly noticeable and I was extremely impressed. The low end seemed so much tighter and the mid frequencies much more uniform. I sat in my room for over an hour just enjoying the sound of the songs I know so well, analyzing how different genres translated. I was having such a good time just listening, that it made me want to start mixing music again!

One thing I really loved was the ability to sway out of the sweetspot without comb-filtering rearing its annoying head. This must be due to the averaging the software does during those 37 measurements. One of my audio pet peeves is a room with such a narrow sweetspot that you can barely move your head without audible phasing.

A great feature is that you can bypass the processing that Reference does (by pressing the “Bypass” button) and it will keep your volume consistent. Note, this is different than bypassing the plugin itself. Just like with the Genelec GLM software, you can do some additional boosts or attenuation with some high and low shelf filters (“Bass Boost and Tilt”). The software also has some alternate “Target Curves,” including the X-Curve, that you can engage (see photo).

**Conclusion**

I’ve listened and mixed and mixed and listened and am really glad that I gave this software a shot. Mixes are translating really well to speakers in treated rooms, my Genelecs, and also to headphones. If you’re curious, there are a number of videos available along with the Sonarworks Whitepaper (available on their site) that explain the science and setup. If your space could use some adjusting, I recommend giving Reference a try.

“[After Calibrating]

I sat in my room for over an hour just enjoying the sound of the songs I know so well.”
On location in Seville, Spain, for The White Princess. Andy Thomas (1AS), Alonso Velasco (2AS), Chris Durfy (CAS (production mixer)).

It's a cold day somewhere in Cheltenham.

Interiors in the Chippenham House on The Trial of Christine Keeler.
I recently caught up with busy mixer Chris Durfy CAS, who has taken his talents to the UK from the US. We spoke about where he started, how he got there, and what kinds of differences he found working in the two countries separated by a common language.

How'd you start out in sound, and where? How long have you been at it?

I started off as a reality mixer in Cincinnati, Ohio, in early 2002. I then moved down to Atlanta, where I met Whit Norris CAS. He took me under his wing, as he has so many others. (Thanks, Whit! Miss you guys!) I started doing 2nd unit work around Atlanta until I landed my first show as 1st unit mixer for *Teen Wolf* (the series on MTV). After that, it was a mix of movies and series around Atlanta. My last show before I moved to the UK was *Stranger Things*, Season 1. That was a good one!

How did you get established once you landed?

Getting started, it was quite slow going. I had some help from my good friend Robert Sharman, who was living here at the time. He helped me to understand how things worked over here. He also introduced me to another US mixer (aka Yank) living here, Glen Marullo, who is also now a very good friend.

Have you connected with the AMPS community and other mixers in the country?

I have joined AMPS as a member. I've also joined BECTU (the UK’s media and entertainment union) and IPS (Institute of Professional Sound). There is a strong community among sound folks here, for sure. There are monthly meetups at local pubs in many of the larger cities.

Are you there for good, more or less?

I'm here for the long term. In just over two years, I will be eligible for my UK passport. It was quite difficult for me to get my work visa, even though my wife is English, due to the current climate of politics. The costs were quite substantial and the paperwork was, and continues to be, quite a bit. I'm not sure that if someone didn't have a UK spouse or, at least, a spouse with a work visa, that it would be very easy for them to be able to work here.

What's different from working in the US, and what's the same?

I've come to the UK on a Spouse Visa with my family, as my wife is English. It’s great to be nearer to family and for the amazing experiences of living in and around Europe. I live in the southwest of Devon, but I have a base in Bristol. That allows me to work in Bristol, Cardiff, and Bath. Also, Cornwall is a stone’s throw from home. I’ll buy the first round!
That’s a big question! Mostly, the work is the same for sound. The hierarchy of how things operate is slightly different. Grips and electrics (aka sparks) have different responsibilities from their American counterparts. Terminology is also often different as well.

**Do the UK directors have a better understanding of location sound and its importance in the process, or do they see sound as ‘button-pushers’ who need to keep quiet?**

The UK directors, for the most part, have been very interested in getting good sound. As I often say, “It’s not my sound, it’s yours,” as they will most often be taking everything into the edit. They know that the actor’s performance is best on the day and ADR is not the preferred solution. But like anything else, location and conditions sometime have an inclimate effect on the recordings. For example, today we are filming in the busiest part of Bath, in front of the Abbey and Roman Baths. It’s a crazy busy area full of tourists and buskers (aka street performers), which we don’t have any control of. Generally, we shoot a wide master, then tighten up as we go in for (hopefully) matching headrooms.

**Are you using different kit there that we Yanks don’t know about but ought to?**

Nah, same stuff, really! Just different frequencies available for use to those who have registered with Ofcom (the UK’s regulator of communication services). Basically, Block 23-ish is aka Block 606. There are a handful of others you can use freely. You can use other frequencies, but you must book them in with Ofcom and pay a daily fee per channel.

My main cart is based around a Cantar X3 and Lectrosonics wireless. I’m exclusively using DPA Core 6060 lavs for all my cast. Such brilliant pieces of kit!

One thing of note for the UK,
shore power isn’t as available in certain locations. Expect to run off batteries for entire days at a time, depending on where you are!

Where and what have you been working on since moving?

Since I’ve been here the past three years, I’ve been very lucky to work in some amazing places in England and further abroad. I first started working on a historical drama that Glen Marullo was the main mixer on called The White Princess. It took me all around England and Spain to some amazing castles and grand houses. I then took over as 1st unit mixer near the end of the show as Glen moved on. (Thanks, Glen!)

I worked on a comedy movie in London about men’s synchronized swimming called Swimming With Men. That was fun! After that, I did the UK unit work for the latest Hellboy installment.

I also spent about 10 months in the studio on Dark Crystal: Age of Resistance. That was an amazing experience! It was the most demanding and technical job of my career. Who would have thought puppets would be so much work!

After that, it was The Trial of Christine Keeler, which is a drama about the Profumo affair—a 1960s sex scandal that rocked the UK government with some Russian involvement.

Then, this summer, I was working on Castle Rock Season 2 on the Morocco unit in Rabat. I also helped out on a few other shows more locally: His Dark Materials, Sanditon, and Agatha Raisin.

I’m currently working on a quirky detective drama called Invisible in lovely Bath. Then it’s onto a docudrama called Salisbury, about the Novichok poisonings last year to finish out the year.

Thanks, Chris, it sounds like you’re off and running, and doing great! All that in just three years! Now, about that pint?•

Two Countries Separated by a Common Language
by Chris Durfy CAS

There are a load of terminology differences. Steve Tibbo and I talked about writing a UK to US sound for film translation book. I’ve got Robert Sharman and Glen Marullo helping me with the bits on this one. Here are some examples:

Turning over vs. roll sound
End marker vs. tail sticks
Sound van vs. sound trailer
(Most sound mixers here self-drive a VW Transporter with all kit aboard.)
Dumb slates vs. smart slates
(Unless shooting for an American network, we just jam camera. Camera supplies the dumb slate.)
Sound trolley vs. sound cart
Consumables vs. expendables
Molton vs. Duvetyne
Wild walls vs. floating walls
Two-hander, three-hander vs. two-person or three-person scene
Sorry! vs. excuse/pardon me
Recce (reconnoiter) vs. location scout
Nervous (i.e., nervous recce) vs. idiot check “Did you do the nervous?”
Stitch up sound is a polite way of saying we are going to shoot wide/tight
Tea table vs. craft services (The tea table only gets snacks twice a day. First biscuits, then English sandwiches for the last half of the day.) And don’t get me started about “biscuits”! ;)
KBS: Kick bollock scramble. Basically, means the final push to get everything done near the end.

DFI: Disregard former information. AKA: Ignore what I just said.
GVs (general views) vs. b-roll
PSC (portable single camera) vs. ENG crew
UK frame rates 25 fps vs. US 23.97 for most TV. Film still at 24 fps.
Grips only deal with camera.
Grips still wear shorts ... always.

Standby art director do set modifications.
Chippy (carpenter) helps and also lays dance floor and wedges for dolly track.
Electricians supply light and shape it with flags.
Tape roll when skipping about the action, often for a wide shot to just shoot the beginning and end.

UK slates progress numerically, independent of the scene number and progress with each camera move or lens change. The first shot of the show is slated as “1.”
Crew show vs. marking rehearsal. (And EVERYONE attends, even in tiny cottages with no room and no reason for everyone to watch!)

Finally, there is nothing more English than for someone standing still on a film set to be bumped by someone else and then turning to them and saying, “Sorry”!
The Cinema Audio Society is now accepting submissions for its 2019 Student Recognition Award. We are excited to add our new format for application submission. Students will be offered the option of submitting either a written application or a video application.

This award is intended to encourage students’ interest in audio production and post-production sound mixing, and to recognize individuals with exceptional and demonstrated passion for the field. The selection criteria will focus on the student’s responses to questions via written or video application, as well as the professor’s recommendation letter.

Five finalists will be selected and invited to attend the 2020 awards dinner as guests of the CAS where the Student Recognition Award winner will be announced. (Travel expenses are not included) The Award recipient will receive a $5,000.00 cash award.* All 5 finalists will take home a gift bag filled with a variety of outstanding tools of the trade contributed by top audio manufacturers.*

Eligibility for the Student Recognition Award is open to any student enrolled in a Bachelors or Masters degree program at an accredited college or university. Students may be pursuing any major but should have a demonstrated interest and some experience in “sound mixing” for audio production and/or audio post-production for film and television. (*sound editors/designers will not be considered)

Please encourage all qualified students to apply.

Sincerely,

Karol Urban, CAS President
CAS STUDENT RECOGNITION AWARD

CAS will begin accepting applications on June 3rd 2019. All applications must be completed and submitted online no later than October 21st 2019. The CAS Student Recognition Award will be announced at the 56th CAS Awards on January 25th 2020.

ELIGIBILITY

Students must be enrolled in good standing at an accredited 4-year degree-granting college or university during any school term between Jan 1, 2019 and Dec 31, 2019. Students at US or International institutions are eligible provided the school is accredited. All application materials must be submitted in English. Student applications must be accompanied by a recommendation from a professor or instructor.

SELECTION CRITERIA

The CAS Student Recognition Award is given to an individual based on the recommendation of an instructor or professor at the student’s college or university. The award is given on the basis of the student’s accomplishments, enthusiasm, and demonstrated potential in the field of sound mixing and/or sound recording for film and television. It is not an award of excellence based on a specific student project. This award is intended for those students who have aspirations in furthering their audio careers, this is not an award for those seeking a career in film-making or sound editorial.

APPLICATION REQUIREMENTS

1. Students must submit the following materials online:
   A. Unofficial transcript (please highlight and explain relevant coursework).
   B. List of projects in which you were the primary person responsible for production and/or post-production sound mixing.
   C. Either written or video application.
   D. Once you have completed and submitted your portion of the application, a link will automatically be sent to your professor (via the email provided) to write their recommendation. *We highly recommend that you follow up with your professor on receipt of this link! (Applications without recommendations will be considered incomplete).

2. Shortly after submitting your application and required documents, you will receive an email confirmation that your materials have been received.

5 finalists will be selected and then be asked to submit a 5-minute example of their work and a 1-2 min explanation of the submission and their role in it.

Applications and all accompanying documents must be submitted no later than October 21st 2019 at 5:00 pm PST. Incomplete or late applications will not be considered.

Please check the CAS website for student nomination list during the week of November 18th, 2019.

ADDITIONAL INFORMATION

- The CAS Student Recognition Award will be announced and presented at the 2020 CAS Awards Dinner. Five finalists will be invited to attend the Awards Dinner as the guests of CAS. Any related travel expenses are the responsibility of the student nominees.
- $5,000.00 will be awarded to the selected student.*

Please visit our webpage for the online application.

CinemaAudioSociety.org

*Any related tax liability is the responsibility of the individual.
This past August, the sound community lost one of our most prolific production mixers, James R. Alexander. James’ first major film was as cable person on the 1956 George Stevens’ film *Giant*. He had been encouraged by his father, Gerard W. Alexander, himself a valued member of the Warner Bros. Sound Department, to follow him into the family business. From the ’50s to the ’90s, James worked with some of the greatest filmmakers of our times. From Clint Eastwood to John Hughes, his work was widely recognized and rewarded with multiple nominations. More importantly, his legacy remains and his commitment to his craft is recognized within our industry. He touched many with his kindness and lent support to those building their own careers. The CAS offers its profound condolences at this time to his family.

Shortly before going to press, the Quarterly received the bad news that Alex Allred, the main engineer for the Aston Stealth mic test session covered in this issue, had passed away on September 24, 2019, at his home in Lakewood, Colorado. Alex was born in Utah and served in the Air Force for eight years. During that time, he had the privilege of serving and traveling throughout the world with “Tops in Blue,” the prestigious Air Force touring performance ensemble. The love of Alex’s life was music. He was an accomplished violinist and pianist and enjoyed composing and recording. He performed locally with groups, as well as touring with a well-known artist in Canada. He was always interested in finding new ways of interpreting and producing sound. Associate professor David Bondelevitch CAS MPSE stated, “Alex was one of the few graduate students in our new curriculum. He was an outstanding student with dreams of a big future ahead of him. In addition, he was a warm and gregarious person who will be terribly missed in our department by students, faculty, and staff.” The CAS sends its condolences to his family and friends.
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BEST SOUND EDITING
LEE WALPOLE, ANDY KENNEDY
BEST SOUND MIXING
TOM WILLIAMS, STUART HILLIKER, LEE WALPOLE

“Ace cinematography and sound design”

“It should be seen...with the BEST SOUND SYSTEM THAT CAN HANDLE IT. It’ll keep you strapped to your chair”

AMAZON ORIGINAL
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HUSTLERS

BEST SOUND MIXING
TOM NELSON, CAS, SOUND MIXER
JOHN ROSS, CHRISTIAN P. MINKLER, RE-RECORDING MIXERS
Orloff for a day on the theatrical animated short Washer on boom and Dennis CAS is happy to be Grierson Hulu’s horror film anthology Into the Dark Pure Marti Humphrey CAS mixed CAS MPSE and Karol Urban All Rise for CBS with Stacey Steve Weiss CAS is mixing and also for having us for wiring guru! Special thanks to and Jill Cosh as utility and around the house, After a bunch of spring projects produced by Cate Blanchett. for FX Network, starring and been busy mixing Sylvain Arseneault CAS has CAS did final mixed CAS and fuzzy with my Cantar. It all helped to keep me warm in Hebrew, This series for Chris Au. The spring was busy with a co-production for Canal Plus in France and Yes in Israel. It has been shot for FX (thanks Amanda Beggs CAS), Euphoria for HBO (thanks Sean O’ Malley), and Why Women Kill for CBS (thanks David Barr-Yaffe CAS). The fall season has come and we’re now back on Schooled for ABC with Chris “Catfish” Walmer and Rachel Schroeder on Y-4 duties. Brendan Beebe CAS, when not playing softball or coaching little league, is mixing Season 3 of 9-1-1 for Ryan Murphy/ Fox. Challenging locations all around Los Angeles, with David Beebe and Rebecca Chan. Thankful to have Jeremy Brill, Blas Kisc, and Gregg Frazier on full-time double-up duty. James Ridgley CAS reporting on the last few months. Mostly working production audio on short films, commercials, and a documentary with various boom ops, plus did the Los Angeles part of feature film There You’ll Find Me for Nook Lane Entertainment. The best to you all!

Greetings! Devendra Cleary CAS reporting from Stage 9 at Sony Pictures Studios. The spring was busy with a pilot for CBS called Jane the Novela, followed by the LA unit pickups for the feature film Just Mercy for Warner Bros. Thanks to Richard Bullock, Veronica Kahn, and Rachel Schroeder for joining me on those. The summer was busy with double-ups on Legion for FX (thanks Amanda Beggs CAS), Euphoria for HBO (thanks Sean O’ Malley), and Why Women Kill for CBS (thanks David Barr-Yaffe CAS). The fall season has come and we’re now back on Schooled for ABC with Chris “Catfish” Walmer and Rachel Schroeder on Y-4 duties. Brendan Beebe CAS, when not playing softball or coaching little league, is mixing Season 3 of 9-1-1 for Ryan Murphy/ Fox. Challenging locations all around Los Angeles, with David Beebe and Rebecca Chan. Thankful to have Jeremy Brill, Blas Kisc, and Gregg Frazier on full-time double-up duty.

Been There Done That

Philip Perkins CAS did final mixes for the ballet video Art Songs, the doc Journey to Hokusai (PBS), and the theatrical animated short Kapamaaba.

Sylvain Arseneault CAS has been busy mixing Mrs. America for FX Network, starring and produced by Cate Blanchett.

After a bunch of spring projects around the house, Brett Grant-Grierson CAS is happy to be back at CBS on SEAL Team with Josh Bower on boom and Jill Cosh as utility and wiring guru! Special thanks to Dave Yaffe for having us for a few days of double-ups on Why Women Kill and also Lee Orloff for a day on Westworld. It all helped to keep me warm and fuzzy with my Cantar.

Sam Cohen CAS: My latest TV series is called Possession, or Dibuk in Hebrew. This project is a co-production for Canal Plus in France and Yes in Israel. It has been shot in Hebrew, French, English, and Arabic! The challenge was to do the original version in the four languages and keep the production sound with subtitles.

Steve Weiss CAS is mixing All Rise for CBS with Stacey Washer on boom and Dennis Carlin doing utility chores.

Karol also just finished mixing the lovely new Netflix series Gentified with Kurt Kassulke CAS at Westwind. Finally, she also mixed an indie horror film called Noise in the Middle, also at Westwind Media.

Gavin Fernandes CAS will be embarking on the fourth season of The Bold Type for NBC-Universal, the feature film Slaxxx, and the documentary Train Time for IMAX director Stephen Low.

Paul James Zahnley CAS recently wrapped Coming Home Again for Wayne Wang, which premiered at the Toronto Film Festival in September. Another mix in the can for Paul was Q Ball with director Michael Tolajian that’s set for release with Fox Sports/Magnify. Also, early mid-summer saw him mixing The Surrogate for Amy Glazer and the Bulge Bracket series for Chris Au.

Jon Ailletcher CAS has had a very busy year so far. Currently in Chicago working on Chicago P.D. for a 22-episode season with boom operator Jason Johnston, utility Michael Capulli, and full-time sound PA Mike Murrie. We are averaging 12 to 15 locations a week which keeps everyone on their toes, and often racing for shelter from the rains that come out of nowhere. Tents are always close by.

Production mixer Lori Dovi CAS and boom op Gail Carroll have been doing pickups in Los Angeles for Netflix’s Kissing Booth, even riding the Ferris wheel at the Santa Monica Pier in the middle of the night to capture marvelous dialogue.

While also teaching summer school classes, Matt Foglia CAS kept the faders moving for some cable shows, including CourtCam for A&E and Paranormal Caught on Camera for Travel. He also continues to mix a podcast exploring cast and crew members called, you guessed it, Full Cast and Crew.

Kenn Fuller CAS is extremely grateful for a busy, busy summer here in Los Angeles. Wrapping up a phenomenal seven-season run on Marvel’s Agents of S.H.I.E.L.D. in June with the dream team of Kevin Culligan and Ron Hairston Jr. Next up was the LA production unit of Fox television rookie Deputy with good friends and great sound guys Colin Campbell and Damon Harris. The HBOGO pilot Generation will follow in late September, and then the Marvel/Hulu series Ghost Rider in October. Many thanks to the CAS, IATSE, and all the others who work so diligently to keep film production in Los Angeles.

From Branko Neskov CAS: In August, I finished mixing Richard Stanley’s film Color Out of Space in my studio, Loudness Films in Lisbon. Location sound was mixed by Olivier Blanc and the Foley was recorded and edited by Joana Niza Braga (last year’s CAS Award winner for Free Solo). The film is based on an H.P. Lovecraft short story and features a score written by Colin Stetson.

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Checking in from NBCUniversal StudioPost Sound Operations:

In the Hitchcock Theater, mix team Jon Taylor CAS and Frank Montano are currently mixing *Queen & Slim* for director Melina Matsoukas. Up next for the team is the *Voyages of Dr. Dolittle* for Universal.

On Mix Stage 3, Jon Krupp is mixing feature trailers for Universal, including *Rambo V: Last Blood, Bombshell*, and the second trailer for *Knives Out*.

Mix Stage A was our busiest summer stage with John Cook CAS and Bill Freesh CAS/Andy King CAS; Brian Dinkins and Michael Jesmer move right into the fall with another packed slate of shows. *Mr. Robot and Briarpatch* will be mixed by John Cook and Bill Freesh, *The Good Place* by John and Andy King, and squeezing in on Sundays will be *Superstore* with the new mixing team of Brian Dinkins and Michael Jesmer. All of these shows one way or another will wrap in December, and then the stage moves into another packed mid-season slate.

Mix B is another of our stages dedicated primarily to the Dick Wolf shows. Bob Edmondson CAS is moving over to the dialogue chair this season and running the effects and music side of things is his new mixing partner, Steve Tibbo CAS. *FBI* returns for its second season and *FBI: Most Wanted* starts its inaugural run here, too. These two 22-episode series will keep this stage pretty well booked until May of 2020.

On Mix Stage C, Eddie Bydalek returns to Universal (once a feature mix tech here), now as an effects and music mixer paired up with Todd Morrissey CAS, whom this season moves over into the dialogue mixing chair. Todd and Eddie will mix both *Chicago Fire* (Season 8) and *Chicago P.D.* (Season 7) which, as with the other Dick Wolf show stages, should keep them busy until May of next year.

After working on Stage B during the summer for the series *Dare Me*, Greg Watkins CAS and Derek Marcil return to their regular Mix Stage G for another run of *Law & Order: SVU* (Season 21) and *Chicago Med* (Season 5). Both series, for the most part, will consume the stage until May 2020.

Steve Pederson and Dan Leahy kick things off on Mix 1 with the new Amazon show *Tales From the Loop*. That show runs from August through November and then Mark Fleming CAS and Myron Nettinga return to the stage for Season 2 of *Dirty John*. Two new Marvel shows (*Matchstick* and *Omen*) begin their run here starting in December and will carry through to April of next year.

On Mix 2, Andy King CAS and Keith Rogers CAS began their fall run (Sept.-Jan.) with the new ABC show *Emergence* and with *Good Girls* (Season 3) returning in November running through March of next year. *Westworld* begins its Season 3 in December and will also run into March of 2020.

And on Mix 5, Pete Nusbaum CAS and Whit Purple have an unbelievably heavy fall schedule (typical of that stage, though) with the team mixing *Will & Grace: Reunion, Last Man Standing, Black-ish, Mixed-ish*, as well as the new Mindy Kaling project entitled *Never Have I Ever*.

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Karol Urban CAS and Kurtis Ewing visit the trucks mixing the Dodgers game.

Mike Murrie (sound PA), Michael Capulli (utility), Jason Johnston (boom), and Jon Ailetcher CAS (production mixer) on the set of Chicago P.D.

Steven A. Morrow CAS on the set of Ford v Ferrari mixing one of the night scenes on pit row.

James Riddley CAS working with Kate del Castillo from tons of films and television shows.

Devin Golub CAS is off to a great start on Season 4 of American Housewife. The cast and crew are great. Fingers crossed for a back nine pickup. With David Hadder on boom and Steve Blazewick doing some great utility work, along with 2nd booming.

James Ridgley CAS working with Kate del Castillo from tons of films and television shows.

We know that your soundtracks are smokin’ hot, but how about your food? Fred Ginsburg CAS has formed a private Facebook group called “Sound and Food” for members of our industry who love to grill, slow smoke, and cook!

Karol Urban CAS MPSE and Kurtis Ewing visit the trucks mixing the Dodgers game.

Good times were had with friends at the LA Sound Mixers organized Dodgers game.

Above: Kurtis Ewing, Pattey Ryane, Carrie Sheldon CAS, and Lincoln Morrison.

Lincoln Morrison, Carrie Sheldon CAS, Kelly Ambrow, Chris Howland CAS, and Jordan Kadovitz.
“PACKS A RICH, EMOTIONAL PUNCH”

“A CINEMATIC ACT OF COURAGE”

“I’VE NEVER SEEN A FILM QUITE LIKE HONEY BOY”

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Kudos to the talented sound teams nominated for HPA awards

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