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The Guardian

THE IRISHMAN

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Cover: Career Achievement recipient Tom Fleischman CAS
Happy holidays!

**As we come to the close of 2019,** we ready ourselves to come together and celebrate the incredible achievements of this year’s sound mixing community. It is always such an amazing display of craftsmanship, artistry, and creativity.

The beauty and technical wonder of our craft is evergrowing and the gifts of our CAS membership are truly astounding. Each award season, a collection of incredible achievements in sound mixing are brought to our attention. The array of work spanning passion-filled indies, existential art house masterpieces, sparkling mega-blockbusters, and pop culture-defining television leave me humbled, inspired, and reinvigorated each year.

Congratulations to all the nominees and to everyone in our CAS family! We live the adventure of storytelling through sound. What a blessing we share!

This year, the CAS is recognizing Tom Fleischman CAS with our highest honor, the Career Achievement Award. His decades of work have given so much to the fabric of our cultural lexicon. Additionally, his longtime collaborations with various directors exhibit the importance of our work as sound artists to build deep relationships that allow us to understand, capture, and translate the filmmaker’s vision into sound. Whether mixing a music documentary such as *No Direction Home: Bob Dylan*, an edge-of-your-seat documentary like *Free Solo*, or creating dramatic sonic worlds for projects such as *Hugo*, *The Silence of the Lambs*, or *Boardwalk Empire*, Tom is able to build worlds unrecognizable to each other that nevertheless equally envelope us in the narrative.

Continuing with our theme of shapeshifting storytellers, this year’s honored filmmaker will be James Mangold. This filmmaker excels as a producer, director, and writer. His ability to involve an audience in different experiences and perspectives of the human condition is expressed in his extremely diverse repertoire of films. A true partner with sound, Mangold and his mixers have manifested a myriad of soundscapes, including that of *3:10 to Yuma*, *Walk the Line*, *Logan*, and *Girl, Interrupted*. And his most recent film, *Ford v Ferrari*, exemplifies a true marriage of sound and picture.

Please give yourself the gift of enjoying the work of all of this year’s contenders and don’t forget to vote for your selections by Tuesday, January 14, 2020!

Looking forward to seeing all of you at the 56th Annual CAS Awards on Saturday, January 25!

Karol Urban CAS MPSE
President
BEST PICTURE

BEST SOUND MIXING
CINEMA AUDIO SOCIETY AWARDS NOMINEE
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE - LIVE ACTION

PRODUCTION SOUND MIXER
STEVEN A. MORROW CAS

RE-RECORDING MIXERS
PAUL MASSEY CAS
DAVID GIAMMARCO CAS

SCORING MIXER
TYSON LOZENSKY

ADR MIXER
DAVID BETANCOURT

FOLEY MIXER
RICHARD DUARTE

“EVERY SHIFTING GEAR IS CAPTURED WITH FORCE AND ATTITUDE. ‘FORD v FERRARI’ IS AN INCREDIBLE AUDIO EXPERIENCE.”
– MIKE RYAN, UPROXX

“TIGHT, TAUT, PERCUSSIVE, AND EMOTIONAL.”
– ANNE THOMPSON, INDIEWIRE
As we forge into a new year, let’s take a moment to look back. In the Fall 2014 Quarterly, we looked back at 50 years of the CAS and how technology evolved over that period. In the Fall 2018 issue, we looked back at 25 years of the CAS Awards. In this issue, CAS historian James A. Corbett CAS MPSE, along with Aletha Rodgers CAS, take us back to the origins of the Cinema Audio Society itself, which started to evolve 55 years ago under the vision of Bob Hoyt. See how our internationally recognized and highly respected organization came to be.

Of course, looking back allows one to appreciate how they’ve evolved over the years and, this year, the CAS celebrates and honors the career of re-recording mixer Tom Fleischman CAS, who will receive the CAS Career Achievement Award at the CAS Awards on January 25. Read about Tom in his one-on-one interview with our President, Karol Urban CAS MPSE. Along the lines of acknowledging those who inspire us, the CAS is pleased to announce that writer, director, and producer James Mangold will receive the CAS Filmmaker Award!

Also in this issue, Devendra Cleary CAS, with assistance from Danny Maurer, looks into the always scary FOMO (fear of missing out) relative to production sound equipment purchases. Checking in from France, Sam Cohen CAS shares his experiences recording production for a project featuring multiple languages spoken at the same time. James Ridgley CAS looks into how genre affects our sound choices, CAS Associate Patrick Spain provides some tips for matching ADR, and G. John Garrett CAS highlights some gear that caught his eye at AES. Finally, CAS Associate Brandon Loulias looks back on the iconic and innovative production sound mixer Jim Alexander. As always, be sure 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. Finally, don’t forget to cast your vote for the CAS Awards.

Matt Foglia CAS
FOR YOUR CONSIDERATION BEST DOCUMENTARY FEATURE

"THE DOCUMENTARY'S REMARKABLE SOUND DESIGN BY PETER ALBRECHTSEN AUGMENTS OUR PROXIMITY TO BALLOUR AND THE NURSES, AT TIMES AMPLIFYING THE SOUND OF THEIR BREATHING, AND LETTING US IN ON THEIR EXTREME ANXIETY."

FILM COMMENT

“EXTRAORDINARY”
Los Angeles Times

"OUTSTANDING...
THE CAVE SHOWS US THE WORK OF A SYRIAN ANGEL”
San Francisco Chronicle

“UNPRECEDENTED”
IndieWIRE

"...BEAUTIFULLY HUMANISTIC... WITH REAL HOPE AND LEVITY”
Entertainment

"ONE OF THE MOST NECESSARY FILMS OF THE YEAR”
DAILY BEAST

WINNER
Golden People's Choice Documentary Award

tiff
Toronto International Film Festival 2019

HOPE SHINES IN THE DARKEST PLACES

THE CAVE

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THE NEXT GENERATION
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RUSSIAN DOLL
THE WAY OUT
TELEVISION SERIES – 1/2 HOUR

STRANGER THINGS
CHAPTER EIGHT: THE BATTLE OF STARCOURT
TELEVISION SERIES – 1 HOUR

NETFLIX
David Bondelevitch CAS MPSE

is a re-recording mixer and educator who has won two Emmy Awards and two MPSE Golden Reel Awards (and has been nominated 22 times). He is Past President and Board member of the Motion Picture Sound Editors. David was the Secretary of the Cinema Audio Society 2012-2019, Vice President 2007 -2011, and has been on the Board of Directors since 2006. 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 won a Peabody Award. He also mixed the cult comedy Jimmy Vestvood: Amerikan Hero, starring Persian-American comedian Maz Jobrani.

David is an associate professor at CU Denver, where he teaches Recording Arts. David received his MFA in Cinema Production from USC and also holds a Bachelor of Music in Jazz Composition from the Berklee College of Music in Boston, and moved to Paris at the age of 12. After studying at the National School of Sound for Features, Louis Lumiere, he started to work as a boom op on documentaries all over France. Over the next 25 years, Sam worked on features in Spain, Morocco, France, England, Italy, Thailand, Russia, the Czech Republic, and Bulgaria with incredible directors such as Richard Lester, Oliver Stone, Jonathan Demme, Brian De Palma, Ridley Scott, and Woody Allen. While working on Lawrence Kasdan’s French Kiss, he met the great production sound mixer John Pritchett CAS. Sam made the difficult decision to move from boom op to production sound mixer and has since worked on a number of series in France and on a number of international projects, having won the Israeli Film Academy’s Best Sound Award in 2017 for Fast & furious and the Romanian Gopo Award for Best Sound in 2017 for Caini. Sam most recently finished the series Possession for Canal Plus. Sam likes to work on international projects because he likes to discover different universes and to question himself as he adapts to new situations.—finding it very exciting!

David is an associate professor at CU Denver, where he teaches Recording Arts. David received his MFA in Cinema Production from USC and also holds a Bachelor of Music in Jazz Composition from the Berklee College of Music in Boston.

Devendra Cleary CAS

is a Los Angeles-based production sound mixer who is currently mixing Season 2 of 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.

Sam Cohen CAS

is a production sound mixer who was born in Morocco and moved to Paris at the age of 12. After studying at the National School of Sound for Features, Louis Lumiere, he started to work as a boom op on documentaries all over France. Over the next 25 years, Sam worked on features in Spain, Morocco, France, England, Italy, Thailand, Russia, the Czech Republic, and Bulgaria with incredible directors such as Richard Lester, Oliver Stone, Jonathan Demme, Brian De Palma, Ridley Scott, and Woody Allen. While working on Lawrence Kasdan’s French Kiss, he met the great production sound mixer John Pritchett CAS. Sam made the difficult decision to move from boom op to production sound mixer and has since worked on a number of series in France and on a number of international projects, having won the Israeli Film Academy’s Best Sound Award in 2017 for Fast & furious and the Romanian Gopo Award for Best Sound in 2017 for Caini. Sam most recently finished the series Possession for Canal Plus. Sam likes to work on international projects because he likes to discover different universes and to question himself as he adapts to new situations.—finding it very exciting!

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James Corbett CAS MPSE


To give back to the industry, Jim was active in Local 695 and was elected President. He joined the CAS in 1975, elected VP in ’77 and President in 1980. In the mid ’80s, he become a member of the MPSE, working his way up to Treasurer. In 1984, he was again elected President of the CAS until 1988 and continued on the Board for many years after. Jim retired in 2005. He loves to travel, kiteboard, work out at the gym, and care for the family’s four dogs, all rescues.

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G. John Garrett CAS

is a production sound mixer living in Boston, MA.

He 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.

Continued on page 12.
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RE-RECORDING MIXERS
MICHAEL MINKLER, CAS
CHRISTIAN P. MINKLER, CAS

FOLEY MIXER
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A TRIUMPH OF PURE CINEMA.”

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QUENTIN TARANTINO

“A DAZZLING, GORGEOUS, ELEGIAIC MOVIE.”

MICHAEL HAINEY  Esquire

SonyPictures-Awards.com
Brandon Loulias is a fourth-generation sound professional for film and TV. He started working in music around 2002, recording and mixing independent records in Los Angeles. At 20, he was hired to work in post sound for King SoundWorks, mentored by owner Greg King. This was a comprehensive introduction to the inner workings of post sound, cultivating Brandon’s development in all departments: sound editorial, Foley, and re-recording, with meticulous instruction. He then began freelancing on various independent movies worldwide, as both a production and re-recording mixer for the same projects. He recorded effects and ambience on location, and cut the dialogue after the fact. For five years, he was the supervising sound editor for Reading Rainbow, which kept him and his crew busy recording and cutting sound effects in between movies. He joined IATSE Local 695, and began booming and mixing 2nd units, most recently on such shows as The Good Place, Veep, and Station 19. Along the way, he was engineering his own cart, as well as many others, optimizing their interfaces as needed. Brandon is proud to say that he was mentored by production mixers Agamennon Andrianos CAS, Bill MacPherson CAS, David Kirschner CAS, and Peter Devlin CAS, and continues to work in the field.

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.

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 Avatar. 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.

Aletha Rodgers CAS
began mixing in 1990 in Los Angeles as an independent contractor under Rodgers & Marshall Sound, Inc. and as an IATSE Local 695 member where she recorded sound/dialogue for TV, commercials, and feature films. From 2004 to 2006, she was co-editor and contributor to the Journal of the Cinema Audio Society, where she interviewed award-winning production and post-production sound mixers. Rodgers also served as a CAS Board member for many years. Along with Paul Marshall CAS, she wrote and produced a 10-minute documentary on The History of the Cinema Audio Society that was shown at the CAS Awards ceremony in 2004. It was also published in the awards winter edition of the CAS magazine in 2004. She is currently the communications & marketing coordinator for Northeastern State University for Tahlequah, Muskogee, and Broken Arrow, Oklahoma.

Danny Maurer
CAS Associate member Danny Maurer is a Colorado transplant who now calls LA home. He is a member of the Local 695 Young Workers Committee. This summer, Danny wrapped the recently renewed Mayans M.C. and is currently working on a new Disney+ show called Love, Simon. While mostly occupied as a boom op and utility, Danny also spends his spare time maintaining a full featured bag-cart setup for mixing commercials and 2nd units.
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EMPIRE, Ben Travis

DISNEY

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BEST ORIGINAL SONG “INTO THE UNKNOWN”

2 CRITICS’ CHOICE AWARD NOMINATIONS
BEST ANIMATED FEATURE
BEST SONG “INTO THE UNKNOWN”

8 ANNIE AWARD NOMINATIONS
INCLUDING
BEST ANIMATED FEATURE
When I first took on this subject, it seemed like a straightforward “Tips and Tricks” article. I was to show how differing versions of EQ Match (FabFilter or iZotope, for example) could speedily help a mixer match ADR. And they can, to a certain extent.

But first, let’s take a step back for our non-dialogue mixing friends and define our terms. What is the primary difference between production dialogue and ADR?

Well, production audio is simply that. Audio captured on set/location (the production) via shotgun (aka “boom”) mics, lav (aka “radio” or “wire”) mics on the actors, and occasional plant mics hidden in a prop. After the rubicon of production mixing, these recordings are subsequently put through the ringer of picture editorial, a crop of assistant dialogue editors, and then the actual dialogue editor. All this happens before it ever makes it under faders at the hands of the re-recording mixer.


Here, Vicki told us that a “show’s supervising sound editor creates a timecode cue sheet with a reason for an ADR recording. There could be an airplane passing over set polluting a line, the director might want a different performance, or a line might change or be added because the script had evolved.” This is all achieved “primarily on a dedicated stage at a post sound facility” where “an ADR mixer places the appropriate microphones for the recording on the stage, records and edits the new performances.”

I have walked you through all this to point out the enormous difference in the provenance of these two types of dialogue. One is captured on a frenetic set in a space built with little or no regard for the vagaries of sound. The other is recorded in a calm space designed with dead quiet, acoustically clean recordings in mind; quite literally a recording studio dedicated to the human voice.

In short, even when using the same microphones and making every effort to get the actors in the same headspace to deliver their new performance, production and ADR audio rarely sound similar. These points illustrate the paramount importance of high-quality ADR matching.

That brings us to speed. And speed seems to be a big element in ADR matching, mostly due to the rate at which one is expected to mix these days for broadcast/streaming. Even theatrical mix schedules can be noticeably compressed, leaving less time for mixers to finesse each one of these lines into an acceptable shape.

As such, a handful of companies have been developing tools to help mixers smooth out the difference in tone between production dialogue and ADR. The most ubiquitous these days seem to be offerings from iZotope and FabFilter. In fact, as this article was submitted, iZotope had just released their new “Dialogue Match.”

iZotope Dialogue Match
result. Sometimes these matches are quite good but often need a little extra EQ help for the match, additional reverb and, almost always, a good level match. Apologizing for a poor performance by playing it lower doesn’t make it any better. I find when listening to shows that this is what is most likely to give away an ADR line.

Often, an ADR match will be great coming out of production but not going back into it or vice versa. In these cases, some EQ tweaking to either the ADR or production sound at the transition can be of help.

In the end, it comes down to using your ears and not expecting any process on its own to fix all of your problems. Ears are still required. Listen!

GARY BOURGEOIS CAS:
It seems that matching ADR to production can be broken into various categories:

1) Miking on the original ADR session
2) Quality of the original production
3) Actors’ abilities to match performance
4) Director’s intention as to whether the idea is to match or change performance
5) The “soup” that it is all going to be swimming in!

ELMO PONSDOMENECCH CAS:
Getting a good ADR match is a great ear-training exercise and a favorite challenge for me. I start by breaking it down into components much like the production dialogue I am matching: performance, mic characteristics (boom vs. lav, etc.), EQ, reverb, continuity of underlying production ambience and movement (and/or Foley), and level.

I use several of the available tools when necessary, but begin by assessing both the production and ADR being matched. Often, I find that minor changes in EQ and matching reverb and level is all that is required if the miking is close. And always try to have continuous fill that matches production. I can’t stress enough how important this is as ambience matching is usually not enough. If all movement ceases at the ADR line, it reads as a big arrow to me. Foley and cloth movement are also helpful as are sound effects that begin before and go through the ADR to the next line of dialogue.

When necessary, I use iZotope EQ Match, FabFilter EQ Match and, most recently, iZotope Dialogue Match plugins. I find these are particularly helpful if the microphone characteristics are very different. I keep a couple of “x-tracks” for myself to copy the production to be matched (the reference) and the untreated ADR, so I am able to go back if I don’t like the processed result. Sometimes these matches are quite good but often need a little extra EQ help for the match, additional reverb and, almost always, a good level match. Apologizing for a poor performance by playing it lower doesn’t make it any better. I find when listening to shows that this is what is most likely to give away an ADR line.

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iZotope EQ Match
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SOUND MIXER
LISA PIÑERO
RE-RECORdING MIXERS
JohN roSS
CHRISTIAN MINKLER

“a brilliant, nuanced, compelling movie.”
NICHOLAS KRISTOF, THE NEW YORK TIMES

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"WHAT EMMERICH AND HIS ARMY OF ACTORS AND DIGITAL SPECIALISTS HAVE DONE IS REMARKABLE AND UNFORGETTABLE."

STEPHEN SCHAEFER, BOSTON HERALD

FOR YOUR CONSIDERATION

BEST SOUND MIXING
GREG P. RUSSELL | TOM MARKS

BEST SOUND EDITING
PETER BAWIEC, M.P.S.E.

MIDWAY
WRITTEN BY WES TOOKE | DIRECTED BY ROLAND EMMERICH

LIONSGATE
quality of the original production. Exterior shots should be miked closely to eliminate the “room.”

2) The quality of the original production recording is the first deciding factor in how one is going to match the ADR. Obviously, if the original is recorded in a quiet background setting with excellent mics and actors that project adequately, the choices made on how to match the ADR are easier. Not by any means the usual case. The worst scenario is a bad or tough production situation followed by resistance to looping either the whole scene or line versus just one word, etc.

3) A great many actors dislike doing ADR altogether. The attitude walking into the booth will determine how well the whole session is going to proceed. Pulling teeth all day is not fun for anyone. An actor who is more willing to get it right will endeavor to try to do the things that are necessary for it to all work together. Listening to the production lead-up line should indicate the two most essential elements for good ADR: projection (energy) and pitch. I have found that the ADR editor who monitors the session for these elements ends up being more successful in the final outcome. The director is usually concentrating on the performance that they need. One more element to be considered is the timbre. If the actor in the scene is sitting … have them sit. If they are walking, have them move their arms. If the voice is coming from the chest versus the throat alone, then it is imperative to be aware of this and bring it to the attention of the talent.

4) If ADR is being done because of problems with the original recording, then matching is a little easier. Problems arise when the director wants to give a different “feel” to the scene or intention. The biggest non-match situation is if someone is originally “yelling” and their face contortions indicate that, or the lead-up line is already highly charged, etc., but the director has a change of heart and wants the expletive to be much “softer.” Unfortunately, I can’t tell you how many times I have had to go back to the original production because it had become painfully obvious that the new reading completely belies the picture up on the screen.

5) The “soup” that this all sits in is the context, and that includes the backgrounds playing in the mix, the music, and the FX. Having something to “hide” in helps the process. The real trick to matching well-recorded ADR with good performance is making sure the EQ is working and the room reverb is matching also. A little exterior “slap” helps exteriors or street scenes between buildings, etc. The difficult room matching is usually with interiors of different medium or small rooms. Large rooms or halls, etc., are much easier to add by hearing the production and looking at the picture itself. EQ is usually a matter of taking out a little booth mic effect (usually in the lower registers). I have also found that equalizing the room effect from any given plugin has desirable results.

I hope I have not been stating all the obvious. I must say that giving up on any of the elements involved will shortchange the outcome. I think that one has to be courageous enough to speak up during the whole process for good matching to work. And it is always just that … a lot of work.

“A HANDFUL OF COMPANIES HAVE BEEN DEVELOPING TOOLS TO HELP MIXERS SMOOTH OUT THE DIFFERENCE IN TONE BETWEEN PRODUCTION DIALOGUE AND ADR.”

So, there is some insight from two of the best in the business! I spoke with several others for this article as well and the consensus was to use these tools to get into the ballpark fast, and develop your own skills and techniques to get more refined and ever-improving results. That’s one of the things that makes mixing so seductive; there is always more to learn … a craft to hone.

Get to work everyone, and see you on the dub stage!
INTRODUCTION
Do you ever wake up on a Tuesday morning, open your email, scroll social media, and then see a product announcement from one of your favorite manufacturers that reads: “Blank, blank model 402 with new blank, blank capabilities $2,395 available soon!” You think, “I know I was late to the party in buying my 401 unit but, damn, the 402 looks pretty great with some indispensable new features! Take my money!”

This fictional product name and number is just to illustrate the point; but it creates a realistic feeling, right? Not buying the new generation right away might give you a “Fear of Missing Out.” If you’re a user of a competing manufacturer’s equipment—but you’ve had wandering eyes—new product announcements might also give you a FOMO. Equipment trends fluctuate with each passing year, giving our small market a lot to talk about as technology changes and manufacturers share time in the spotlight. But what should be the primary reasoning for our equipment-purchasing decisions?

GENERATION APPLE
Many people are active on social media and, thus, even more impressionable in regard to colleague influence. Intentionally influenced or not, many sound mixers I know tend to be acutely aware of the industry trend directions. Also, within the last 10 years, the advancement in our equipment has been monumental. I spoke to production sound mixer Danny Maurer, as I often do, and he reflected on these dilemmas with me.

With regards to sound recorder platforms, do you follow trends of what a majority of your colleagues are using?
I believe that following “trends” when purchasing gear can be a relatively important consideration because of the simplicity when filling in for other people. There’s a peace of mind with the mixer you’re filling in for and the various people who handle your media afterward that nothing is going to change when you come in. Nothing is going to change about how the metadata is encoded, the file types and names, what the sound report looks like, or how the cards themselves have to be processed.

With that, do you also base buying decisions on your own personal preference?
Personal preference plays a very important role when it comes to buying new gear, but I always have my mind open to change if someone can make a persuading argument to push me another way. But it does have to be something that can be proven to me and I can see/hear it for myself. I never buy just based on brand loyalty alone.

One question that always seems to get a broad variety of answers is “Do we have sufficient options in this niche market?” There sometimes seems to be a lack of understanding of how the making of our equipment often “piggy backs” from the supply chain of consumer electronic goods.
EQUIPMENT TRENDS FLUCTUATE WITH EACH PASSING YEAR, GIVING OUR SMALL MARKET A LOT TO TALK ABOUT AS TECHNOLOGY CHANGES AND MANUFACTURERS SHARE TIME IN THE SPOTLIGHT. BUT WHAT SHOULD BE THE PRIMARY REASONING FOR OUR EQUIPMENT-PURCHASING DECISIONS?
We sometimes see this with our wireless equipment.
Indeed. I’ve heard many actors say, “Why does this transmitter have to be so big?”—even when using the super small ones. Or “Why can’t you just clip on something that looks like a button or a necklace and have it take care of the whole thing?” I’ve thought this same thing many times to myself. Clearly, this smartphone that I keep tucked away in my pocket has more computing power than the first rocket to the moon. I’m sure it can handle the DSP to process 32 channels. Why doesn’t my phone need a big antenna? And why do my antennas have to be so close when the nearest cell tower is a mile away? But we have to remind ourselves that this is what naturally happens with an economy of scale.

Of course.
In all seriousness, the options in our market have never been so good. We have more options than we’ve had in the last decade, and I’m sure that number will continue to grow. I’m glad to see companies innovating with new ideas and pushing things forward. However, I would really like to see what all of our current manufacturers could come up with if there wasn’t such a “walled garden” mentality and there was more collaboration and/or integration between them.

Certainly. Can you give me the two most relevant reasons for your own purchasing decisions?
The two most relevant reasons for my own purchasing decisions are probably future-proofness and workflow adaptability/versatility. I’ll happily pay much more up front for equipment that can be incrementally upgraded (rather than just simply replaced) and for something that can handle many different workflow scenarios.

That is the exact mentality that I was hoping this conversation would go to. Do you feel like you have been “chasing the dragon” with the “version 2s” always coming out just when you’ve purchased?
I used to work at the Apple Store, and the number one thing people would ask me before making a huge purchase was “How do I know the new one won’t come out next week?” And, unfortunately, due to the nature of any competitive market, that uncertainty is unlikely to ever go away. Manufacturers have too much to lose to expose their whole product road map for the next several years to us. So, we’re left just jumping in the cycle whenever it seems right for us and hoping that we fall somewhere in-between adopting too early and being the one who finds the bug that sets your whole system on fire. (No one wants to be) the last to the party just before the new one comes out that’s a tenth of the weight, uses half the power, and makes you lattes. I want to be able to replace parts as they wear and upgrade things as they become available. Not just throw the whole thing away and start from scratch every time a new shiny thing comes out.

How do you feel about where the equipment evolution has brought us to today going into 2020 as compared to 2010?
I think one of the biggest differences in equipment from 2010 to 2020 is the integrated mixer-recorder. We now have a single machine that does the job of what two used to do. Although this adds up to a simpler setup with fewer cables, less weight and mass, it does however, contradict my feelings about having equipment that is modular with upgradeable parts. We’re starting to put more and more eggs in one basket. This is a great thing for many reasons, as long as manufacturers continue to create robust hardware that is very flexible from the start, and continue to support and enhance the product with software updates for many years to come.

I know you as a talented technician and also as an extremely creative and innovative thinker. What does not exist that you feel should?
If I could find a magic lantern with a genie inside to grant me three wishes for products we do not currently have in our market, I would probably go with something like a shotgun mic with a “zoom” feature just like a camera lens, invisible lav mics, and probably that recorder I mentioned earlier that makes lattes. But until that happens, I am pretty happy with the way things are developing. Manufacturers have been very accessible to us and are always listening to what our needs are. If you would have asked me a year ago, I would have said a mixer-recorder with built-in wireless, and here we are!

THE OFFLINE BRAIN TRUST
Sometimes, outside of social media, there is a brain trust of sound mixer colleagues who have continuous, yearslong text message threads where gear purchasing decisions are discussed and influenced. Often, this is the most potent action that solidifies the trajectory of equipment purchases. This also diminishes some of the FOMO, especially if you gain a consensus among a group of colleagues on what direction to go.

Danny is someone I like to think I’m mentoring, but he also teaches me and he has earned his place in my offline brain trust, along with my own mentors—and I have several mentors and people I consider legends in production sound. As this group influences my own decisions, it can also be the group that my influential input can affect. So many of my mentors are active practitioners who upgrade their equipment packages regularly. So, conferring with them on buying decisions can be a fun and productive endeavor. It’s very broad and can affect the buying decisions of a myriad of items. Thinking about buying a new IFB system? I keep a mental tally of who uses what brands and frequency ranges because you never know when you might need some supplemental
FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

Cinema Audio Society Nominee
Motion Picture - Animated

Original Dialogue Mixer
Ronald Judkins CAS

Re-recording Mixers
Lora Hirschberg
Christopher Boyes

Scoring Mixer
Alan Meyerson CAS

Foley Mixer
Blake Collins CAS

Disney
THE LION KING
JOHN WICK: CHAPTER 3 - PARABELLUM
FOR YOUR CONSIDERATION

BEST SOUND EDITING
SUPERVISING SOUND EDITOR | MARK STOECKINGER

BEST SOUND MIXING
PRODUCTION SOUND MIXER | DAVID J. SCHWARTZ
RE-RECORDING MIXERS | ANDY KOYAMA, MARTYN ZUB
supply from a colleague who chose the same as you (or vice versa). Need some extra earwigs? You remember the text convo you had with a colleague who has the same ones that you ended up buying? Need an emergency set of wireless transmitters? You know who has what’s compatible with yours. Need some more timecode equipment? The list goes on.

Sometimes with your recorder platform and wireless package, purchase decisions can be influenced by what peers have, but it’s not absolute. I know I can fill in for them or do their second units even if I don’t own their exact platform. But the bigger factor is this maintains a community aspect with a shared knowledge base, shared bug fixes, and shared innovation in how we use all of this equipment. Bottom line: it helps this community create a “binder” when we discuss and learn and use these tools in our platforms. And it doesn’t hurt when we have similar pieces because others may have discovered what you were about to discover (for better or worse). We don’t have to have carbon copies of each other’s equipment packages, but having relatability can create growth and uphold high standards.

CONCLUSION

The underlying message of this article is threefold. First, though it’s understandable that we want all of these tools because they are all amazing, buy what you need when you need it and don’t worry about equipment FOMO because you’ll never catch the dragon you’re chasing. Secondly, I wanted to express that maybe, just maybe, we should have access to production sound tools with an increased level of longevity like we did in the old days (e.g., Nagra recorders and Cooper mixers). And finally, how much do we rely on our colleagues’ perspectives in our choices? Do we follow the trends of what many are using or ignore the fluctuating equipment trend atmosphere?

As crazy as it sounds, we sound mixers forge huge emotional connections and passionate perspectives when it comes to these buying decisions. These are the tools that have to earn our trust. They’re financial investments sure, but they are reputation pillars most importantly. There is an unspoken pressure we often face with these critical decisions that need to be made when purchasing new equipment. I think it’s worth drawing attention to that pressure and appreciate it as these decisions are never made lightly. I hope this article created a relatable discussion of points that have naturally been on your minds as many of the year’s trade shows have come and gone and the end-of-the-year buying season is upon us.

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Introducing the D² Digital Wireless Mic System

• 8 channels in a single RU
• 24 Bit/48 kHz digital audio for studio grade sound quality
• 3 receiver diversity modes
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Sights from the 147th AES Convention

by G. JOHN GARRETT CAS

Competition breeds innovation and it was on display in New York at the 2019 AES Convention that was held at the Jacob Javits Center at the end of October. Show attendance was robust this year with registration for full exhibit/seminar packages up by 20 percent over last year.

Here are some of the highlights.

Along with the Cantar X3, Mini, and cool controllers, AATON had its Melody 2 mic preamp, which I had not seen before. It will take two analog mic inputs and deliver AES42, so when you run out of analog inputs, you can keep going.

AMS NEVE was showing the Neve Genesys Black, a very cool hybrid console/DAW controller with eight 1073 mic pre’s, 16 channels of DAW monitoring, eight channels of A/D-D/A, EQ, motorized faders, and lots of other features sure to make this desk very popular.

It’s API’s 50th anniversary and they are making special editions of their classic 862-channel strip, the 2500 stereo compressor, the 312 500 series mic preamp, and 550A three-band EQ. API has also updated “The Box,” their small, configurable console with more summing busses than the original.

AUDIO-TECHNICA has a new cardioid condenser mic, the AT5045, that is billed as a high dynamic range instrument mic, which can also be used in stereo pairs. They claim the largest diaphragm of any AT microphone, and it sounded impressive on the show floor. Also at the show was the AT4081, a bidirectional phantom-powered ribbon mic for instruments.

New from CLOUD is the Cloudlifter Z, a variable load impedance device, plus gain and high-pass filtering, for correctly loading certain dynamic mics (think RE-20) or optimizing the tone of any mic. They also have a Cloudlifter Zi, the same thing in a direct box package.
FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING:

BEST DOCUMENTARY FEATURE
BEST SOUND EDITING • BEST SOUND MIXING
ERIC MILANO

WINNER
BEST DOCUMENTARY
CRITICS’ CHOICE
DOCUMENTARY AWARDS

WINNER
BEST EDITING
LOS ANGELES FILM CRITICS
ASSOCIATION

NOMINEE
BEST SOUND EDITING
MOTION PICTURE
SOUND EDITORS GUILD

NOMINEE
BEST EDITING
ACE EDDIE
AWARDS

NOMINEE
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CINEMA AUDIO
SOCIETY AWARDS

“ONE OF THE MOST ASTOUNDING FILMS ABOUT SPACE EVER MADE.”
THE GUARDIAN

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ROLLING STONE

APOLLO 11
A FILM BY TODD DOUGLAS MILLER

FOR SCREENINGS VISIT NEONGUILDS.COM
"SWEET SOUNDS
and bright, kaleidoscopic visuals."

Los Angeles Times

FOR YOUR CONSIDERATION

BEST SOUND MIXING
SOUND MIXER
JOHN HAYES, AMPS
RE-RECORDING MIXERS
MIKE PRESTWOOD SMITH
MATTHEW COLLINGE

BEST SOUND EDITING
SUPERVISING SOUND EDITORS
DANNY SHEEHAN
MATTHEW COLLINGE

NOMINEE
CAS AWARDS
BEST SOUND MIXING
NOVEMBER 17, 2019

NOMINEE
MPSE AWARDS
BEST DIALOGUE/ADR
BEST MUSICAL

ROCKETMAN

M A R V
ROCKET
NEW REPUBLIC
GENELEC presented its new line of active loudspeakers, the SAM coaxial series, in three sizes. They sounded … like Genelec’s!

LECTROSONICS has a line of 941 MHz to 960 MHz wireless out. The SMQV-941, SMV-941, HMa-941, HHa-941, and SRc-941 models are like the current UHF digital family, but higher frequency. There are Venue receivers available, too. Also, fairly new is the DHCT, a dual-channel camera hop transmitter that can also be used with the Duet IFB system. The D Squared digital family was also on display. It’s their fourth-generation architecture with availability for eight receivers in a 1 RU space or four in a half-rack with Dante.

The convention offers a chance to get some touch time with the technology we often read about in our inboxes—plus some one on one insight from the manufacturers.

“The Box” from API

Cloudlifter Z

Genelec Sam Coaxial series

LECTROSONICS 900 MHz gear and SPDR recorder
NEUTRIK has jumped into the Dante I/O space with the NA2-IO-DPRO bidirectional analog-to-Dante converter.

SENNHEISER showed me a new mini bodypack transmitter, the SK 612. It plays from 470 MHz to 558 MHz. Another standout was the D-6000 two-channel, 1 RU digital receiver.

SESCOM has a two-channel, bidirectional analog-to-fiber solution, the SES-X-FA2LXBT01. You can run 12.4 miles in single mode fiber. This adds to their existing family of two- and four-channel unidirectional audio fiber extenders.

SHURE has a line of new lavaliere mics that must sound terrific, as Drew Kunin and Tod A. Maitland CAS are reportedly using them on current projects. The TwinPlex series are dual-diaphragm mics that come in a variety of colors, with interchangeable caps for different response curves and a 1.1mm diameter cable option. There’s a head-worn version, too.

SOMMER CABLE has added TT patching to its flexible SYSPAN-5 and SYSPAN-55 panel mount systems, integrating all kinds of connectors in 1 RU and 5 RU spaces.

SONIFEX had their AVN-CU2- and CU4-DANTE-based commentator units at the show. They are highly configurable and look to be powerful, flexible tools for live broadcast commentary. They also had nearly a dozen analog/Dante interface boxes that look like awesome problem-solvers.
FOR YOUR CONSIDERATION
IN ALL CATEGORIES INCLUDING

BEST PICTURE
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”

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“AS EMOTIONALLY MOVING AS IT IS BEAUTIFULLY MADE.
THE ANIMATION IS UNBELIEvably STUNNING.
THE FILM FEELS TIMELESS.”

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BEST ANIMATED FEATURE FILM
Produced By
BRADFORD LEWIS p.g.a. | BONNIE ARNOLD p.g.a.
Written And 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

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SOUND DEVICES had the Scorpio (now with Dugan Automix) at the show, but had not announced the 888 yet.

ZAXCOM was showing working models of the Nova mixer/recorder, and announced a new four-receiver module, the MRX414, enabling eight channels of wireless in the Nova and eventually 24 channels in the RX-12. The noise floor is reportedly quite low and the module draws 300 mA.

ZOOM had their F6 small recorder on display as well as the LiveTrak L-8 console mixer/recorder, which could lend itself to broadcast/remote and podcast work as it has a mix-minus hardwired in, six mic pre’s, and can record to an internal SD card and external device simultaneously. It also features multiple independent headphone outputs and the ability to trigger up to six events, plus battery operation are also valuable features.
This year at the 56th CAS Awards, we will honor Tom Fleischman CAS as our Career Achievement recipient. He is a multiple CAS, Emmy, and Oscar® Award-nominated re-recording mixer with an enviable catalogue of hundreds of diverse titles. His work commands the emotions of audiences in both the small- and large-screen arenas. From his Oscar-winning mix on *Hugo*, to his Emmy-winning mixes on *Free Solo*, *Boardwalk Empire*, *No Direction Home: Bob Dylan*, and *History of the Eagles*, Tom Fleischman is a man who can spin a yarn with sound.

This seven-time CAS Award winner is a New Yorker, born and raised, and often mixes as a single mixer as is often the East Coast fashion. Below he touches on the marked differences from the East and West Coast, his mentors, his road to major film and television projects, and his whimsical passion for storytelling.
to teach me already. I had worked with my mom in the cutting room a couple of times. I had this very big idea of how much I knew. So, I started looking for a job as an apprentice film editor in features, but I couldn’t find anything that summer.

At the time, my mother was working on *Little Big Man* or maybe *Night Moves*. Her assistant, Steve Rotter, who later went on to become a well-known film editor, suggested that I talk to Elisha Birnbaum, who had just opened a little sound shop called Image Sound Studios in two small rooms on the 8th floor of the Brill Building in New York.

**YOUR FIRST SOUND GIG?**

Yes. Elisha had a Nagra, a two-track Scully, a couple of microphones, and two 16/35 dubber/recorders for doing transfers. That was it. He had built a little narration booth and we would record voiceovers there on the Scully. He had just opened the place maybe six months earlier. It was just him and one other guy, Allan Byer, who later became a production mixer. He hired me for $90 a week, off the books, and he told me, “If you do well, I’ll give you a $10 raise every three months.” So, that’s what I did.

My first assignment was to go through several big boxes of sound effects on quarter-inch tape that he had gotten at an auction. Some of it was garbage, but it was enormous and contained a lot of good effects. He sat me down with a Revox tape recorder and he said, “Listen to these tapes, figure out what the sounds are and make a list of what’s on each reel.” So I went through the whole thing and listened to every reel of tape. And I tried to figure out what was what and made lists of what was on each reel—that took me at least a month or two.

**THAT’S AN INTERESTING AUDIO GAME. KIND OF THE REVERSE OF THE PROCESS THAT A FOLEY ARTIST GOES THROUGH. INSTEAD OF COMING UP WITH THE IDEA OF SOMETHING THAT WOULD SOUND LIKE A THING, IT’S TRYING TO FIGURE OUT WHAT THE THING IS THAT IS MAKING THAT SOUND.**

Is that a train? Maybe it’s wind. I’m not sure. Some of them were obvious but a lot of the stuff was, particularly the ambiances … well, sometimes I wasn’t sure what was what. But, I went through it all, and I made all these lists and put a list in each box. Then he showed me how to splice the tape and cut in white leader tape. He said, “Cut out all the slates and all the garbage, separate them with
leader, and then we’ll categorize them.” This went on for three or four months. When I got done, we had a sound effects library. Sound editors would come in and sit with me, and they would audition sound effects.

**TALK ABOUT KNOWING YOUR LIBRARY!**

In those days, I don’t think there were any really good commercial sound effects libraries, or if there were, maybe we were cheaper. We sold the effects for $7.50 per effect and $0.10 a foot for the stock. So a sound editor would come in and say, “I need 300 feet of birds and some wind and doors and cars.” Whatever it was they needed. They’d come in with a list of things, we’d sit maybe for a few days or a week and just audition stuff. I would transfer them to 35mm mag. If I didn’t have the effect, I’d often go record it myself or get it from another sound house in town. That was my first job. That, and making deliveries. Lots of deliveries!

**BUT YOUR MAIN FOCUS WAS THE SOUND EFFECTS LIBRARY?**

And then Elisha started expanding the studio by building a Foley stage, so I also worked on the construction in my free time. This was before automated Foley … before ADR systems. This is 1970-71. They were still doing Foley with loops at that time. He had come up with this idea where the editors would prepare the reel for Foley using a black & white dupe picture. The editors would splice a piece of white leader in between the shots to be Foleyed and put a punch hole two feet before the first frame of the picture for each segment. He had a photocell on the window of the projection booth and the punch hole would trigger an oscillator and create a one-frame pop. So, the film would go through the projector and the pop would be generated. I was running a 35mm mag recorder on interlock with picture and I also recorded on a quarter-inch tape on the Scully with Pilotone sync. Elisha would be in the studio where he had built his own recording console and floor surfaces, and he would walk the Foley along with the sound editors who often walked their own Foley in those days. They would walk the Foley, and I would be in the backroom with the recorders. If they got a good take, I would unlock the interlock, they’d back up the picture, I would lock it back up, and they would do the next character. So, at the end of the session, I had everything on quarter-inch, each section was slated and had a pop, and they would walk out of the place with a 2,000-foot roll of 35mm mag stripe with all the printed takes on it. They could go back to the cutting room and fine-sync them. If they needed a reprint or wanted one of the unprinted takes, they could be transferred from the quarter-inch tape.

**WHAT WOULD YOU SAY THAT ROLE WAS OFFICIALLY? A FOLEY RECORDIST, A SOUND EDITOR?**

I was more like a machine operator. I wasn’t in charge of the levels or the miking or anything like that. I was still very green … the kid in the back.

**DID YOU KNOW AT THIS TIME THAT IT WAS SOUND FOR YOU OR WERE YOU STILL EXPLORING?**

My time at Image Sound was when I knew I was going to stay with sound. I worked for Elisha for two years and got completely obsessed with sound. I forgot about everything else. In addition to auditioning and selling sound effects and recording Foley, I was also doing transfers, voice and sound effects recordings, and learning how to use the most important tools of the trade, the fader, the equalizer, and the compressor. In those days, the only noise-reduction tools were a variety of different types of noise gates which were all only marginally effective, and I didn’t start using them until later when I got into mixing.
In those days in New York, there were no mixer teams at all, ever, until much later. And even now, still, I do many projects on my own.

HOW DID YOU PROGRESS FROM MACHINE OPERATOR TO THE MIXING CHAIR? WHAT WAS YOUR BIG BREAK?

I got a phone call from a guy named Jack Vorisek, who was Dick Vorisek’s brother.

Dick Vorisek was the premiere re-recording mixer in New York in those decades, in the ’50s, ’60s, ’70s, and ’80s. He was top of the heap. Dick Vorisek was working at Reeves Sound Studios on the east side of Manhattan. Dick had mixed all of the really great New York films, including Arthur Penn’s The Miracle Worker, Sidney Lumet’s The Pawn Broker and On the Waterfront, Robert Rossen’s The Hustler, and most of the other big pictures that were made in New York from the ’50s to the ’80s.

Dick worked at Reeves Sound Studios with his brother Jack, who was more on the administrative business side. Dick was the mixer. Reeves was a big operation. It was the biggest sound operation in New York through the 1960s.

Jack and Dick left Reeves in 1971 and opened their own shop. They went into a partnership with Mark Wortreich, who had a little transfer operation on the west side called Audio Transfers. Together, they built two re-recording stages at 254 West 54th Street, the same building that housed Studio 54 and opened Trans/Audio Inc.

When Jack offered me the job he said, “We’ll get you in the union, and you can work in the transfer room.” So I left Image Sound and Elisha gave me his blessing. He said, “Go. Learn everything you can.” This was 1973.

It was an amazing opportunity. I worked at Trans/Audio for 12 years. I spent about eight years in the transfer room, just transferring dailies and doing all kinds of transfers. For those youngsters who don’t know what a transfer is… The track used to be recorded on quarter-inch tape and would have to be transferred to 35mm magnetic film for the picture editors to sync to their 35mm picture. Dailies transfers were a big part of any sound shop operation in those days.

The great thing about that job was that if I didn’t have any work to do in the transfer room, Dick would allow me to sit in the mixing room and just observe. I would cheat a little bit. We used to get these long transfers like quarter-inch episodes of Bonanza M&E’s on 10” reels, or 2,000-foot reels of mag-striped Auricon newsreel footage that had to be transferred to 16mm mag. Those transfers sometimes ran for more than an hour. I would get the transfer going and I’d sneak out of the transfer room, go down to the mixing stage, and keep an eye on my watch. Somehow, I got away with it. Dick and my mom were good friends and had worked on many films together, so I had known him since I was a small child. He was very generous to me in this way.

THAT’S A VERY ENVIOUSABLE GIG.

I spent a lot of time observing in the mixing room. After a few years, the studio started offering mixes for student films for graduate film students from NYU, Columbia, and School of Visual Arts. The students were making film projects, and they needed a mix. Trans/Audio offered them a mix rate of $25 an hour on Saturdays and Sundays. I was being paid scale in the transfer room and I would go in on Saturdays and Sundays and mix these student films for my scale pay, but it was a great training opportunity. I ran into every problem you could possibly run into as a mixer. The tracks were always terrible. It was always difficult. But I met some great people. I mixed student films for Joel Coen [No Country for Old Men, Barton Fink] and Nancy Savoca [True Love]. I later mixed her feature film, Household Saints.

Another thing going on at that time was that there was a CAS production mixer in New York, Chris Newman [2013 CAS Career Achievement Award recipient and three-time Oscar winner], who was one of the top production mixers in New York. I was transferring his dailies on a number of the films he recorded. He called me up and he said, “Can you go to the lab early in the morning and pick up the tapes and get into the mixing stage before they start mixing and do the transfers through the console, and do some equalization and some noise reduction?” So, I started doing that. I would go to Technicolor on 44th Street at 7:00 in the morning and get the quarter-inch tape from the previous day’s shoot and go up into Stage B at Trans/Audio and do the transfers in the stage using the console equalizers, a Magna-Tech compressor and noise gate, and a couple of Urei notch filters.

SOUNDS LIKE IT PAYS TO GO THE EXTRA MILE. THEY WERE PROBABLY THINKING CHRIS WAS A GENIUS WHEN THEY WERE WATCHING DAILIES?

Yes, he wanted the dailies to sound good at the evening dailies screening, but eventually, the sound editors put the kibosh on that because it became very difficult for them to get a reprint.

For a while, what I was doing was making quarter-inch copies of the printed takes so that they could, at least, get a reprint of the printed takes, but if they wanted to get something that hadn’t been printed, it wouldn’t match. This became a big problem, so after All That Jazz, I had to stop doing that. It was
during this period that I really dedicated myself to becoming a re-recording mixer.

I had a girlfriend at the time who had a graduate student project that she turned into a feature and finished after she graduated, and I mixed that. And then I did two feature documentaries. Errol Morris hired me to do his first film, *Gates of Heaven*, which was about pet cemetery owners. I also mixed one called *The War at Home*, which was about the anti-Vietnam War movement in Madison, Wisconsin, in the mid-1960s. *The War at Home* was nominated for a feature documentary Oscar in 1979 and was directed by Barry Alexander Brown, who later became a film editor and who I worked with on many of Spike Lee’s films.

**YOU CAUGHT THE FEVER. YOU WERE ON A MISSION MIXING WHATEVER YOU COULD GET YOUR HANDS ON.**

Yes! And suddenly, film editor Craig McKay called me up and said, “Do you think you could mix a feature film for us?” He was working on Jonathan Demme’s *Melvin and Howard*. This was 1979, and they hired me to mix *Melvin and Howard* as my first narrative feature. And I did it all by myself with a huge amount of help from Craig.

**AND YOU STILL MAINLY MIX AS A SINGLE MIXER, CORRECT? THAT IS A BIT MORE COMMON IN NEW YORK.**

I do now mix with a partner on many projects, but in those days in New York there were no mixer teams at all, ever, until much later. And even now, still, I do many projects on my own.

**WHEN I WAS ON THE EAST COAST, I NEVER HAD THE OPPORTUNITY TO WORK ON THE CONSOLE WITH ANOTHER MIXER.**

We didn’t have that many mixers in New York. Dick always mixed by himself, and that’s how I was trained to do it. And in those days when I first started, there was no automation. There was no Dolby Stereo. It was mono, Academy Curve mono on one 35mm mag three-track master. And we would just put all the tracks up and mix them. There was no pre-dubbing. The sound editors would just set up the tracks, and we had to put it all together. So, I spent probably the first 10 years just doing films by myself.

**WELL, I HAVE TO ASK THEN, WHEN I MIXED BY MYSELF, I EDITED AS WELL. I DID ENJOY MYSELF, BUT NOW I MAINLY MIX ON A TEAM AND I REALLY RELISH THE GROUP. IT KEEPS ME INSPIRED AND ON TRACK. ONE CAN GET LOST WORKING ALL BY THEMSELVES.**

I wasn’t by myself in the studio. The picture editor and sound editors were there, and often the director, but there was no other mixer. I was the only mixer. So, I was handling all of the elements. All of the elements were under my hands.
Do you find yourself approaching different types of projects in different ways …

DO YOU FIND YOURSELF APPROACHING DIFFERENT TYPES OF PROJECTS IN DIFFERENT WAYS … A DOCUMENTARY VERSUS A MOB DRAMA?

I just want to make them sound good. That’s really the task, right? Whether it’s a documentary or a television show or a feature film. Obviously, you’ve got different kinds of budgetary and time constraints.

For probably the first 20 years that I was mixing, I was doing only features. Every once in a while I’d get a documentary, but mostly it was features. And I didn’t get involved in any television series until the late ’80s. There wasn’t much episodic television being done here.

DO YOU HAVE KIND OF A SYSTEM IN WHICH YOU APPROACH THE MATERIAL ON A PROJECT? DO YOU LIKE TO DO ONE THING FIRST OR ANOTHER THING, OR IS IT REALLY PER PROJECT?

Well, it depends on how much time I’m given. For a feature film, usually I would have four or five weeks, at least. Melvin and Howard was mono, so we did no pre-dubs. But beginning with my second feature, Honeysuckle Rose, I was working mostly in stereo and that required pre-dubbing. So, I would do a dialogue pre-dub with just the dialogue and ADR. Maybe if I was lucky, I’d get the ambience tracks if they were ready, so I’d have something to work the dialogue against. But very often, all I had was the dialogue. I would mix a reel of dialogue, and then take that pre-dub and put it up just into the monitors, and then mix the effects against that. Once we had a dialogue pre-dub and an effects pre-dub of all the reels, the final mix would begin. The music would come in, and we’d take the pre-dubs and make a final mix with the music. That’s how it generally worked with features.

Documentaries were different. They were simpler. There weren’t as many tracks. It was much less complicated and, generally, I would just put everything up and mix it.

I didn’t really start mixing episodic TV until much later. I mixed a couple of episodes of The Equalizer in the late ’80s, but the first television series that I really worked on was Boardwalk Empire, and that was 2005.

WELL, THAT’S NOTHING TO SNEEZE AT. THAT’S AN AMAZING SOUNDING SHOW.

With television, I mix without doing a dialogue pre-dub, not because they’re less complicated but because the time is so limited. We only had a few days per episode. And if we had five days an episode, many other mixers would tell me, “Hey, you’re lucky. We only have two.” With regard to episodic TV, I doubt that I or any other mixer will ever be given that long of a schedule again.

I CAN RELATE. I’M DOING A 41-MINUTE MIX FOR ABC TODAY AND WE GET TWO DAYS, INCLUDING OUR PLAYBACKS, NOTES, AND PRINT. BUT I HAVE A PARTNER, TOO.

That’s the way it is now. On Boardwalk Empire and Vinyl, I had luxurious schedules. I had five days per episode. But even with that, I didn’t really feel I had time to do a dialogue pre-dub because of the amount of music and the density of the track.

WELL, YOU WERE MIXING IT BY YOURSELF.

Yes, I was. On Boardwalk Empire and Vinyl, putting aside the pilot episodes, which were two hours long and were done like a typical Scorsese movie, I didn’t feel like I was really getting any benefit from using the time that way. So, I just started putting everything up and mixing like I did when I first began to mix. I was mixing by myself but the FX had been pre-dubbed in Pro Tools by the FX editor.

DO YOU HAVE ANY ADVICE FOR ASPIRING MIXERS, OR PEOPLE THAT LOOK AT YOUR CATALOGUE OF WORK AND WONDER HOW THEY COULD BE SO LUCKY TO HAVE SO MANY AUDIO ADVENTURES?

I’m now teaching an advanced sound design class at The School of Visual Arts here in New York with Chris Newman. We’re co-professors of that class. Chris does the production side, and I do the post-production side. It’s a great course. The students love it.

I’m always being approached by young people asking me, “How do I break in? How do I get started?” I would say “be persistent.” It’s really difficult now. We don’t have the same kind of apprenticeship system that was in place when I learned. Even in Hollywood, the guys would start with the sound effects, and they would move to music, and then they would get into dialogue mixing. That whole system seems to be going away. I don’t really know the answer anymore. I would just say get whatever kind of job you can get in the field. If you’ve got free time, get your
“Writer-director Scott Z. Burns, following in the steps of the best in investigative cinema (All the President’s Men, Spotlight), makes this search for a truth a THRILLING DETECTIVE STORY WITH REAL-WORLD REPERCUSSIONS. GUIDED BY THE FIERCE, FULLY COMMITTED PERFORMANCES OF ADAM DRIVER AND ANNETTE BENING, The Report is a bristling reminder that truth still matters. Naïve? Maybe. But DAMN, DO WE NEED IT NOW”

Rolling Stone

“SUPREMELY WELL-CRAFTED”

Entertainment

CONSIDER THE TRUTH

BEST PICTURE
BEST SOUND EDITING
RUY GARCIA
BEST SOUND MIXING
DANE LONSDALE
MARTIN CZEMBOR
RUY GARCIA

GOLDEN GLOBE® NOMINEE
BEST SUPPORTING ACTRESS
ANNETTE BENING

AMAZON ORIGINAL

THE REPORT

amazonstudiosguilds.com
BEST ANIMATED FEATURE FILM

Produced By Suzanne Buirgy p.g.a.
Producer Peilin Chou
Written & Directed By Jill Culton

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE – ANIMATED
Re-Recording Mixer Myron Nettinga

“The animation and production design are stunning. BREATHTAKINGLY BEAUTIFUL SEQUENCES.”
LOS ANGELES TIMES
hands on any kind of material and try doing some mixing. Learn to use the tools. Find out what an equalizer does, what a compressor does, how volume can affect the emotional impact of a music cue or a line of dialogue. The gear—the workstations, the plugins, the technology—has become a thing.

My philosophy is that all that stuff is really secondary. Those are just the tools we use to manipulate the sound to tell the story. As a mixer, I’m always focused on the story, on what’s happening on screen. Is the scene playing? Is there anything in the track that will distract the audience from the story? Movies are about telling a story and mixing is about finding a way to make the dialogue be heard, understood, and blended with the other elements in the track without drawing attention to the fact that anything is being manipulated. How I use the gear is just muscle memory. All of that has to become second nature. It requires learning the gear, learning how to use a fader, an equalizer, a compressor, and whatever plugins you might be using until it becomes second nature.

I once mixed a film in Germany, in Munich. There was a young mixer there who was helping me. He spoke English and he was translating and helping me negotiate an unfamiliar console. He started asking me about panning sound effects. “How do you decide whether to pan a sound effect?” I said to him, “Look, the first thing I think about is whether the sound effect belongs there in the first place. Is the panning going to affect the way the audience perceives it? Is it going to distract them from the story?” It’s not about how cool you can make something sound. It’s about whether it serves the story. I mean, that’s really the bottom line. I read a lot of stuff online. Young post-production people talk about all the different plugins that they use with a certain setting, and to me, it’s like … have you read any Shakespeare? Do you understand dramatic structure? Do you know when a scene is working and when it’s not? To me, the important part of the job is understanding how the sound is working dramatically to help move the story along.

I COULDN’T AGREE MORE. BUT THERE’S ALSO ANOTHER COMPONENT TO YOUR SUCCESS. I WANT TO TALK ABOUT: YOUR PEOPLE SKILLS. YOU’VE FORMED THESE INCREDIBLY LONG, LOYAL RELATIONSHIPS WITH FILMMAKERS. WHILE THE JOB IS ABSOLUTELY ABOUT SERVING THE STORY, IT’S ALSO ABOUT PEOPLE, TOO. HOW DO YOU MAKE THESE PEOPLE FEEL LIKE YOU ARE THEIR CREATIVE PARTNER? WHAT’S YOUR SECRET TO BUILDING THAT CONNECTION? HOW DO YOU DO THAT?

I don’t know. They just keep hiring me!

THERE’S CLEARLY A MAGNETISM. YOU HAVE INCREDIBLY LONG RELATIONSHIPS WITH SOME REALLY ICONIC DIRECTORS.

I had met Martin Scorsese in college. He was teaching at NYU when I was there, but it was at least 10 years later that we started interacting. The first Scorsese film I worked on was Raging Bull. I was working at Trans/Audio and I had done Melvin and Howard, Honeysuckle Rose, One-Trick Pony, and Reds. [Picture editor] Thelma Schoonmaker came in with one scene from Raging Bull; when De Niro comes into the restaurant and drags Frank Vincent out into the street and beats him, slams his head in the taxicab door. It was that scene. And they wanted to add a music cue. Thelma brought in a dialogue track and a music track and we did a temp mix for a screening. About a week later, she brought another scene. She said, “Marty really liked what you did. Here’s another one.” I think I did temp mixes on three or four scenes in Raging Bull. And then they took it out to Hollywood and mixed it there.

The next film was The King of Comedy, which Dick Vorisek was slated to mix. But Dick had suffered a heart attack and couldn’t work overtime under doctor’s orders. Marty used to start late in the day and work into the night. So, they brought me on as a second mixer. And Dick would leave at 6:00 and I’d stay until 10:00 or 11:00 or midnight. That was the beginning of our relationship. After that, he kept bringing me back.

It was a similar situation with Jonathan Demme. I mixed Melvin and Howard, my first feature. I was in way over my head and I felt I had no idea what I was doing. [Picture editor] Craig McKay guided me. He held my hand through that whole film, really helped me. In the end, it was successful. They were very happy with it, and Jonathan kept coming back, too. I don’t know—you just asked me what my secret is. I don’t have one.

I THINK I SEE IT. YOU ARE CLEARLY PASSIONATE AND YOU’RE REALLY PRESENT FOR THE NARRATIVE. IT SOUNDS LIKE YOU’RE THE FIRST IN AND THE LAST ONE OUT AND YOU ARE HAVING A GREAT TIME. WHO WOULDN’T WANT ALL THAT? I HAVE A CLIENT WHO DESCRIBES THE PEOPLE WHO DO MORE THAN JUST WORK ON HER PROJECTS AS “HUGGING IT.” THEY DON’T JUST DO THE PROJECT. THEY GIVE IT A HUG.

Oh, yes.

THAT’S EXACTLY WHAT I’M THINKING OF AS I’M HEARING YOU TALK … YOU CLEARLY “HUG IT.”

Even the bad films… I’ve worked on a lot of bad films, but you still try and make them sound good. I mean, there’s no reason—even if a film doesn’t work as a film—that it can’t still sound good, and I take pride in that. •
James Mangold to Receive the Cinema Audio Society Filmmaker Award

Multi-hyphenate James Mangold will receive the Cinema Audio Society Filmmaker Award at the 56th Annual CAS Awards on January 25, 2020, at the InterContinental Los Angeles Downtown.

“The Cinema Audio Society is delighted to honor James Mangold. His ability to create various quintessentially stylized worlds that appeal to a large mélange of audience makes him an expert storyteller,” said CAS President Karol Urban CAS MPSE. “He is a unique talent who has written, produced, and directed a large variety of genres and formats that have garnered him many awards, including our own CAS Award for Outstanding Sound Mixing for his film *Walk the Line*.”

James Mangold (director, producer) is an Oscar-nominated writer and director whose work defies easy categorization. Leapfrogging from Sundance indie to cop noir, psychological drama to romantic fantasy, pulp horror to musical biopic, traditional Western to 'round-the-world caper, two films starring a beloved Marvel hero, and now, with his 10th feature, *Ford v Ferrari*, Mangold continues to expand his repertoire while keeping constant the humanist themes, intimate moving performances, striking imagery and staging that have come to define and unify his work. Award-winning films Mangold has written and directed include *Heavy*, *Cop Land*, *Logan*, *Walk the Line*, *3:10 to Yuma*, and *Girl, Interrupted*.

Mangold will be the 15th CAS Filmmaker honoree. Past honorees have been: Steven Spielberg, Joe Wright, Jon Favreau, Jay Roach, Richard Linklater, Edward Zwick, Jonathan Demme, Rob Marshall, Taylor Hackford, Henry Selick, Paul Mazursky, Bill Condon, Gil Cates, and Quentin Tarantino.
"PACKS A RICH, EMOTIONAL PUNCH"

“A CINEMATIC ACT OF COURAGE”

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

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE
BEST SOUND EDITING BRENT KISER, ANDREW TWITE
BEST SOUND MIXING OSCAR GRAU-MARTIN, WILL FILES, BRENT KISER

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amazonstudiosguilds.com
The Cinema Audio Society announces the nominees for the 56th Annual CAS Awards for Outstanding Achievement in Sound Mixing for 2019 in seven categories. Also announcing the Outstanding Product nominations.

“Each year I am gobsmacked by the impressive level of craftsmanship and artistry that is brought to the forefront at the CAS Awards and 2019 will be no exception,” said CAS President Karol Urban CAS MPSE. “It is such a joyful honor to have the opportunity to reunite with fellow mixers and celebrate the stellar work of our sound community. Congratulations to all our talented nominees!”

**Outstanding Achievement in Sound Mixing for 2019**

### Motion Picture—Live Action

- **Ford v Ferrari**
  - Production Mixer — Steven A. Morrow CAS
  - Re-recording Mixer — Paul Massey CAS
  - Re-recording Mixer — David Giammarco CAS
  - Scoring Mixer — Tyson Lozensky
  - ADR Mixer — David Betancourt
  - Foley Mixer — Richard Duarte

- **Joker**
  - Production Mixer — Tod Maitland CAS
  - Re-recording Mixer — Dean Zupancic
  - Re-recording Mixer — Tom Ozonich
  - Scoring Mixer — Daniel Kresco
  - ADR Mixer — Thomas J. O’Connell
  - Foley Mixer — Richard Duarte

- **Once Upon a Time in... Hollywood**
  - Production Mixer — Mark Ulano CAS
  - Re-recording Mixer — Michael Minkler CAS
  - Re-recording Mixer — Christian Minkler CAS
  - Foley Mixer — Kyle Rochlin

- **Rocketman**
  - Production Mixer — John Hayes
  - Re-recording Mixer — Mike Prestwood Smith
  - Re-recording Mixer — Mathew Collinge
  - ADR Mixer — Mark Appleby
  - Foley Mixer — Glen Gathard

- **The Irishman**
  - Production Mixer — Tod Maitland CAS
  - Re-recording Mixer — Tom Fleischman CAS
  - Re-recording Mixer — Eugene Gearty
  - ADR Mixer — David Boulton
  - ADR Mixer — Mark DeSimone CAS
  - Foley Mixer — George A. Lara CAS
## Outstanding Achievement in

### Sound Mixing for 2019

#### Motion Picture—Animated

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<td><strong>How to Train Your Dragon: The Hidden World</strong></td>
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<td><strong>The Lion King</strong></td>
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#### Motion Picture—Documentary

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<td><strong>Echo in the Canyon</strong></td>
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<td><strong>Miles Davis: Birth of the Cool</strong></td>
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<td><strong>Woodstock: Three Days That Defined a Generation</strong></td>
<td>Kevin Peters</td>
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<td>Ryan Collinson</td>
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*Please note that every effort is being made to determine the correct names of all our nominees at the time of print. Additional nominees may be added and will be updated daily on the CAS website at: www.CinemaAudioSociety.org*
Outstanding Achievement in Sound Mixing for 2019

Television Series—One Hour

Game of Thrones
“The Bells”
Production Mixer — Ronan Hill CAS
Re-recording Mixer — Onnalee Blank CAS
Foley Mixer — Brett Voss CAS

Peaky Blinders
“Mr. Jones”
Production Mixer — Stu Wright
Re-recording Mixer — Brad Rees
Foley Mixer — Ciaran Smith

Stranger Things
Chapter Eight
“The Battle of Starcourt”
Production Mixer — Michael Rayle
Re-recording Mixer — William Files
Scoring Mixer — Hector Carlos Ramirez
ADR Mixer — Peter Persaud CAS
Foley Mixer — Kevin Schultz

The Handmaid’s Tale
“Heroic”
Production Mixer — Sylvain Arseneault CAS
Re-recording Mixer — Joe Morrow
Scoring Mixer — Scott Michael Smith
ADR Mixer — Andrea Rusch
Foley Mixer — Kevin Schultz

Tom Clancy’s Jack Ryan
“Persona Non Grata”
Production Mixer — Jorge Adrados
Re-recording Mixer — Steve Pederson
ADR Mixer — Benjamin Darier
Foley Mixer — Brett Voss CAS

Television Series—Half-Hour

Barry
“ronny/lily”
Production Mixer — Benjamin A. Patrick CAS
Re-recording Mixer — Elmo Ponsdomenech CAS
ADR Mixer — Aaron Hasson
Foley Mixer — John Sanacore CAS

Fleabag
Episode #2.6
Production Mixer — Christian Bourne
Re-recording Mixer — David Drake
ADR Mixer — James Gregory

Modern Family
“A Year of Birthdays”
Production Mixer — Stephen A. Tibbo CAS
Re-recording Mixer — Brian R. Harmon CAS
ADR Mixer — Matt Hovland
Foley Mixer — David Torres CAS

Russian Doll
“The Way Out”
Production Mixer — Phil Rosati
Re-recording Mixer — Thomas Ryan
ADR Mixer — Jerrell Suelto
Foley Mixer — Wen Hsuan Tseng

Veep:
Episode 707
Production Mixer — William MacPherson CAS
Re-recording Mixer — John W. Cook II CAS
ADR Mixer — Jesse Dodd CAS
Foley Mixer — Mike Marino
Outstanding Achievement in Sound Mixing for 2019

Television Movie or Limited Series

Apollo: Missions to the Moon
Production Mixer — John Warrin CAS
Re-recording Mixer — John Witt Chapman

Chernobyl
“1:23:45”
Production Mixer — Vincent Pippionnier
Re-recording Mixer — Stuart Hilliker
ADR Mixer — Gibran Farrah
Foley Mixer — Philip Clements

Deadwood: The Movie
Production Mixer — Geoffrey Patterson CAS
Re-recording Mixer — John W. Cook II CAS
ADR Mixer — Bill Freesh CAS
Scoring Mixer — Paul Parker
ADR Mixer — Jeff Gomillion

El Camino: A Breaking Bad Movie
Production Mixer — Phillip W. Palmer CAS
Re-recording Mixer — Larry B. Benjamin CAS
Re-recording Mixer — Kevin Valentine
Scoring Mixer — Greg Hayes
ADR Mixer — Chris Navarro CAS
Foley Mixer — Stacey Michaels CAS

True Detective
“The Great War and Modern Memory”
Production Mixer — Geoffrey Patterson CAS
Re-recording Mixer — Greg Orloff CAS
Re-recording Mixer — Tateum Kohut CAS
Scoring Mixer — Biff Dawes
ADR Mixer — Chris Navarro CAS
Foley Mixer — Nerses Gazalyan

Outstanding Achievement in Sound Mixing for 2019

Television Non-Fiction, Variety, Music Series or Specials

Country Music
“Will the Circle Be Unbroken? (1968-1972)”
Production Mixer — Mark Roy
Re-recording Mixer — Dominick Tavello
Re-recording Mixer — Chris Choe

David Bowie: Finding Fame
Production Mixer — Sean O’Neil
Re-recording Mixer — Greg Gettens

Deadliest Catch
“Sixty Foot Monster” Episode 1512
Re-recording Mixer: Bob Bronow CAS

Formula 1: Drive to Survive
“The Next Generation”
Re-recording Mixer — Nick Fry
Re-recording Mixer — Steve Speed
Re-recording Mixer — James Evans

Hitsville: The Making of Motown
Production Mixer: Pete Orianski
Re-recording Mixer — Richard Kondal
Foley Mixer — Eduard Zemlianoi

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Lectrosonics D Squared System
The D Squared system is designed for maximum flexibility, fast setup, studio quality audio, and low latency. Features include 24-bit, 48 kHz digital audio, two-way IR sync, AES-256 CTR encryption, and a tuning range from 470 MHz to 608 MHz. The receiver includes analog and Dante® outputs, three diversity modes, and compatibility with digital and Digital Hybrid Wireless® transmitters. The DBu belt pack and DHu handheld transmitters offer RF power selections at 25 mW and 50 mW.

Schoeps CMC 1
Schoeps, the renowned German microphone manufacturer, introduces the CMC 1 miniature microphone amplifier as the newest member of their legendary Colette series. A result of intensive, modern electronic design, it handles especially high maximum SPL, consumes very little current (2 mA), and implements the new Schoeps RFI Shield—which offers reliable suppression of radio frequency interference when used with wireless systems.

Shure Axient® Digital Wireless System
In film and TV, impeccable sound quality is a must in order to engage and inspire audiences. The Axient® Digital Wireless System is Shure’s most advanced wireless platform to date, suited for all professional productions and situations. Axient Digital provides an unprecedented level of signal stability and audio clarity designed to tackle the wireless spectrum challenges of today and tomorrow.

Sound Devices Scorpio
The Sound Devices Scorpio is a 32-channel, 36-track mixer-recorder—and the most powerful product ever designed by Sound Devices. With 16 mic/line ultra-low noise preamplifiers, 32 channels of Dante in and out, a fully customizable routing matrix, high-powered processing, and an internal 256GB SSD with two SD card slots, Scorpio is the ideal tool for a new era of production sound.

Zaxcom Nova
Zaxcom’s Nova is a mixer, recorder, and ZaxNet transmitter (for remote control of Zaxcom Digital Recording Wireless) with two built-in receiver slots for their MRX series of module receivers. This allows the user to receive from up to eight separate transmitters right inside the unit. By doing so, it takes over 20 lbs. of gear and consolidates it into one product that weighs less than 4 lbs.
Outstanding Product Nominees
Post Production

**FabFilter Pro-Q 3**
The FabFilter Pro-Q 3 is a 24-band dynamic equalizer that enables minor tweaks and extreme frequency sculpting. It has an analog-like Natural Phase mode and a digital-precise Linear Phase mode. In addition to a myriad of filter shapes, it provides Mid-Side and Left-Right processing modes, Dolby Atmos support, and an Auto Gain mode—all with an attractive, innovative interface.

**iZotope Dialogue Match**
iZotope’s Dialogue Match leverages all-new reverb, ambience, and EQ matching tech to apply the sonic attributes of one recording directly onto another, giving your scenes environmental and spatial continuity with just three clicks. Dialogue Match provides a new way to approach dialogue editing and matching.

**Leapwing DynOne**
Known for its ultra-subtle and transparent sounding crossover filters, Leapwing’s DynOne allows users to blend compressed filter bands with the original signal. This unique design makes it possible to shape and tonalize your sound without squashing the dynamics. DynOne 3 is the latest version with adjustable crossover frequencies, resizable UI and unique Center-Side mode, giving the user extreme flexibility in multiband dynamics processing.

**Sound Radix Auto-Align Post**
Auto-Align Post is an AAX AudioSuite plugin for Avid Pro Tools, designed to automatically correct the delay and comb filter phase issues occurring when mixing a recording of multiple moving microphones. The scenario is typical on a production shoot that utilizes a shotgun and a lavaliere (or lavaliieres). Building on the proprietary technology of their groundbreaking Auto-Align™ plugin, Sound Radix developed a next-generation algorithm that makes phase/time correction of a moving multi-microphone recording of an entire film a matter of a few clicks.

**Todd-AO Absentia DX 2.2.3**
The Todd-AO Absentia DX 2.2.3 Productivity and Noise Reduction Tool has proven itself as a go-to utility for clean-up. The Hum Remover is considered best in class by a number of mixers. Its Air Tone Generator is changing how M&E’s are built and how ADR is filled. The EMI has the extraordinary ability to reduce electromagnetic noises like animatronics and the Phase Synchronizer syncs Lavs to a Boom prior to editing.
The 6th Annual CAS Student Recognition Award Nominees

Five finalists from schools across the country have been invited to attend the 56th Annual CAS Awards, where the recipient of the CAS Student Recognition Award will be announced.

“As members of the Cinema Audio Society, we not only have the honor of celebrating the excellence of today’s audio mixing professionals, but we take great strides to foster and recognize the great promise and potential in upcoming generations,” said CAS President Karol Urban CAS MPSE.

“So, it is with immense pride that we announce the five finalists for our 6th Annual Student Recognition Award. Their passion and excitement for our craft remind us all of the great power and influence sound plays in storytelling.” Urban further said, “Our Student Recognition Award Committee and a group of volunteer judges have worked tirelessly to review and determine a superior crop of emerging new talented individuals. We are grateful to each of them.”

The CAS Student Recognition Award finalists are:

**Hsiao-Chu (Andree)**
Chapman University – Orange, CA

**Jiaqing Gu (Audrey)**
University of Southern California – Los Angeles, CA

**Bo Pang**
Chapman University – Orange, CA

**Emma Trujillo**
Emerson College – Boston, MA

**Karthik Mohan Vijaymohan**
Chapman University – Orange, CA

The award will be presented at a sealed-envelope dinner on Saturday, January 25, 2020, in the Wilshire Ballroom of the InterContinental Downtown Hotel, Los Angeles, CA.
FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE
BEST SOUND MIXING - MIKE DOWSON, KATH POLLARD, STUART WILSON, AMPS, CAS

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WINNER
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HANNIBAL FESTIVAL, HAMPTONS INTERNATIONAL FILM FESTIVAL

WINNER
AUDIENCE AWARD
Hollywood Film Festival

WINNER
AUDIENCE FAVORITE
HAMPTONS INTERNATIONAL FILM FESTIVAL

WINNER
SILVER FROG
ENERGA CAMERIMAGE FILM FESTIVAL

THE TWO POPES

NETFLIXGUILDS.COM
It’s November 17, 1964, at the Tail o’ the Cock restaurant on Ventura Boulevard—a favorite gathering place. Nine men, later known as the “Gang of Nine,” were meeting to discuss an idea. This thought was hatched in the mind of Robert “Bob” Hoyt. This was not a nefarious meeting of gangsters or a money-making scheme of thieves. No, this was a meeting of dubbing mixers getting together and bonding. Generally, mix projects would entail three or four mixers: dialogue, music, sound effects, and often for television, a laugh machine. Bob envisioned that if there was a networking organization where mixers had the opportunity to meet and nurture social connections, then when brought together by a project, they would be that much more successful with a foundation of affinity and familiarity.
Bob with his Oscar

The Jaws sound team at the Oscars.

Bob Hoyt

Bob with his Oscar

Steven Spielberg

Jaws
“Who’s Bob Hoyt?” you ask? His first credit in the business was in 1954 for *The Atomic Kid*. In 1971, he mixed *Play Misty for Me* for Clint Eastwood, his feature directorial debut. In 1975, Bob won an Oscar for *Jaws* and in 1976, he mixed the last film Alfred Hitchcock directed, *Family Plot*. Over the course of 40 years, Bob had an opportunity to work with directors such as Steven Spielberg, Alfred Hitchcock, John Hughes, Walter Hill, Arthur Hiller, Nick Castle, Jeremy Kagan, Joel Schumacher, John Badham, and Stephen Cannell to name a few.

Back to the formation of CAS... The “Gang of Nine,” headed by Hoyt, included James G. Stewart (a freelance dubbing mixer, originally with RKO), James “Chip” Gaither (a M-G-M dubbing mixer), David Dockendorf (a 20th-Fox mixer), Clem Portman (a Goldwyn Studios mixer), Murray Spivack (a freelance dubbing and music mixer), Howard Wilson (a mixer at Republic Studios), and Carroll and John Pratt (brothers who were the best-known laugh machine operators). Thom Piper and John Stransky were also early contributors to the organization’s formation.

Five months later, on April 14, 1965, a second meeting was held at the Tail o’ the Cock and it was here that the “Cinema Audio Society” came into existence. While Bob had initially imagined the organization might be called the Cinema Sound Society, the name became Cinema Audio Society at the suggestion of dubbing mixer Jimmy Stewart. It was at this meeting that the Declaration of Principles was created, as well as the logo. What was also crucial about this gathering was that the idea of a social group was expanded to include the sharing of technical information and to create better recognition for sound.

Tex Rudloff recalled the first official meeting of the society, “I remember we had 37 people there, and ... Bob Hoyt made a very good presentation speech where he talked about how the society would better educate the public and the producers that we worked with as to what good sound was all about.”

On April 13, 1966, the first CAS Executive Board was elected. President: Robert Hoyt. Vice-President: James G. Stewart. Secretary: Jay Harding. Treasurer: David Dockendorf. Board of Directors: Howard Wilson, Ron Pierce, John “Skee” Stransky, and...
“A BRAVURA PIECE OF FILMMAKING.”

– PETE HAMMOND, DEADLINE

CINEMA AUDIO SOCIETY AWARD

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MOTION PICTURE – LIVE ACTION

MOTION PICTURE SOUND EDITORS

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TOM OZANICH DEAN ZUPANCIC

WARNER BROS. PICTURES
JOKER FYC BEST SOUND EDITING/MIXING
CINEMA AUDIO SOCIETY (CAS)
12.30.19
8.375” x 10.875”
8.625” x 11.125”
7.875” x 10.375”
12.19.19
MR
N/A
Watch videos of Bob Hoyt discussing the origin of the CAS, thanking Steven Spielberg, and accepting the Oscar for *Jaws*: https://cinemaaudiosociety.org/about-us/how-the-cinema-audio-society-got-its-start/how-our-founder-left-his-mark/
"Toy Story 4" inches us closer to confronting and understanding the very question that has plagued artists, philosophers for time immemorial: what is the meaning of life?"

THE OBSERVER, Oliver Jones

FOR YOUR CONSIDERATION
OUTSTANDING ACHIEVEMENT
IN SOUND MIXING
FOR AN ANIMATED FEATURE FILM
Possession: A Case Study in Production Sound for Multilanguage Projects

by Samuel Cohen CAS

MY JOURNEY INTO FOREIGN LANGUAGES

I was born in Morocco in 1958 and moved to France with my family when I was 12 years old. After high school, I joined ENS Louis Lumière, a leading French graduate program for audiovisual arts, where I specialized in film sound.

After I graduated, I started working on various documentaries before becoming a boom operator. At that time, I was very attracted to Italian and American cinema, so I decided to work with international movie productions. I was lucky to be proficient in a few languages—namely English, Italian, Arabic, and Hebrew—which helped me pursue a global career.

I have been privileged to be a team member of great sound mixers such as Jean-Louis Ducarme (The Exorcist, Don Giovanni), as well as Jean-Paul Mugel, whom I worked with on Oliver Stone’s Alexander the Great and Brian De Palma’s The Black Dahlia. I have also had the honor of working with Woody Allen, Robert Altman, and Jonathan Demme to name a few.

By working as a boom operator on movies spoken in a language I wasn’t fluent in, I developed the ability to record sound by relying on the melody and intonation of words rather than on their meaning. Of course, they would be put in context beforehand based on an English or French version of the script.

I would say my most challenging boom operator experience was on a movie in Swiss-German—a language that sounds like a mix of German and Yiddish, neither of which I was familiar with! At the beginning, I would write down the end of each sentence phonetically on a sticky note and put it on the boom pole … until I stopped staring at my notes and focused only on the actors.
After 25 years as a boom operator, I decided to start my career over as a sound mixer. I had to start with local French TV series, but I quickly got the opportunity to work on international productions again—from English-speaking movies, to Italian, Israeli, and French-Moroccan films.

I received my first sound award in 2016 for Bogdan Mirica’s Caini, a Romanian-speaking movie. Needless to say, I still don’t speak Romanian to this day. At the awards ceremony in Bucharest, I had to admit that I was a crook because I was rewarded for the sound of a film I did not understand a word of!

I received a second award in 2017 for Samuel Maoz’s Foxtrot, an Israeli movie shot in Hebrew. After a 30-year career in cinema, the two films for which I had received awards were in foreign languages.

**MOST RECENT MULTILANGUAGE PROJECT: POSSESSION**

Written by Shahar Magen and Valérie Zenatti, Possession is a TV series for France’s Canal Plus, starring a French family with Djerban origins (from the island of Djerba in Tunisia) immigrating to Israel who are confronted by the country’s unique culture and multiple languages. Hebrew is the official language, but there are also local Arab dialects (similar to Lebanese), French, and English. Directed by Thomas Vincent, the story will evolve in this fresco of cultures and languages—and around a murder.

Vera Peltekian, the producer from Canal Plus, told me that “For Possession, we wanted a mixture which was very modern, and incarnates the globalization which is an essential element of realism.”

While I could discuss the Zaxcom Fusion and Deva 24 recorders and Oasis mixer I used, or speak of the quality of the Audio Ltd. wireless, I want to focus on the multiple languages that were captured and the artistic—as opposed to technical—performance.

**LANGUAGES SPOKEN BY THE CAST**

**The French Family:** They speak French to each other and the police and sometimes English with other characters.

**The Police:** They speak Hebrew to each other, French with the family, and English with some characters.

**The Man from the French Embassy:** He speaks French with the family, English with police, and Israeli Arab with some characters.

**TECHNICAL CONCERNS**

I was concerned about the fact that we were supposed to keep each cast member in their own language. Full production would be used for the original version (with all four languages present) but flexibility was needed for the dubbed versions in French, English, or other languages as needed relative to distribution down the line. For this to work, I had to record each actor as cleanly as possible and try to detach them from the acoustics so that those dubbed lines could be inserted as needed in the other versions. To help with post, and given this scenario, I recorded a lot of backgrounds and silences to serve as production fill.

**THE DIRECTOR’S APPROACH TO THIS MULTILANGUAGE SERIES**

The artistic vision of the program is that of director Thomas Vincent. Thomas is a French director who has worked in cinema and television and has been involved in multiple international
English-language series. This latest series, Possession, will be airing on Canal Plus in France in 2020. To better communicate his artistic approach and vision, I sat down with Thomas on a recent Saturday afternoon.

When you read the script for Possession with its French, Hebrew, and Arab characters, did you think about shooting in one language or was your intent to shoot in the native language of each character?
The only language they could have spoken altogether would have been English. Other options [such as actors speaking languages they did not know] made no sense to me. The most interesting option was for everyone to shoot in their own language; knowing that this came with a few specific difficulties.

Did you consider this an artistic choice?
Having each actor speak their own language made sense for this particular show because it’s about being a foreigner; being an outsider—or an insider.

Do you think it is more acceptable for certain types of projects? I remember being disturbed, for instance, when I saw Julian Schnabel’s Miral (about an orphaned Palestinian girl growing up in the wake of the Arab-Israeli War), since everyone spoke English. When you’re trying to convey a realistic, contemporary story with everybody speaking another language, it can get a little dodgy. Possession [is intended] to be rooted in reality, so people need to speak their own language. However, when I worked on [the Franco-Canadian historical fiction TV series] Versailles, all of the characters spoke English which, at first, was a challenge but [in the end] I don’t think really shocked anyone since it’s a version of reality we’re depicting.

Was the casting for Possession challenging since you don’t speak Hebrew?
We felt it was much more important to have a good actor than an actor that spoke the language. A great performer is always better no matter what [since] you can always find your way through it. On the other hand, a bad performer is always [damaging the scene]. For instance, Noa Koler, who played the character Esti, was less gifted in French—which was needed for one particular scene—but clearly the best actress we met. What lets a director direct a language that is not his or her own is what is beneath the language. However, I did have a Hebrew advisor with me [since I do not speak Hebrew] to let me know if anything was spoken incorrectly, which did happen on occasion.

Was Noa not speaking French natively a problem for that scene?
Her acting was excellent, which was the focus. We’ll use nearly all of her direct sound but will [ADR] a word or two here and there to make sure the rhythm of a word or a pronunciation is more accurate.

Was directing difficult?
We used English as our common work language. It would be much more difficult if we didn’t have that to help communicate
“The mix of languages is definitely not a handicap. On the contrary, it gives different colors of sound, energy, and intonations that makes the rhythm fluctuate—and sounds like a mix of melodies from different countries.”

the emotions [we were looking to get from a performance]. I pay attention to the “music,” the emotions, the inner emotions of the actors. Language doesn’t matter so much in the end.

You mention the “music” of the performance. Can you speak more of this?
In the case of French and Hebrew, which are the two main languages in the show, there is an interesting “musical” type of clash. Hebrew is a language with a tonal accent, it uses many mouth sounds and has a different tempo than French. This blending [of pitch, phonetics, and rhythmic differences] creates a unique and interesting contrast.

TAKEAWAY
From this, we can instinctively learn a couple of things. Actors are generally much better when they act while speaking a language they know well. It may sound obvious, but I could literally feel it when French or Israeli actors were acting in English as compared with their own language. This is possibly influenced by my own experiences of being a local and having been a foreigner. The mix of languages is definitely not a handicap. On the contrary, it gives different colors of sound, energy, and intonations that makes the rhythm fluctuate—and sounds like a mix of melodies from different countries. An interesting observation that I typically experience on foreign movies is that when an actor is acting well, even if you don’t understand the words, there is a “music” that doesn’t betray. With the Hebrew scenes, Thomas Vincent got very excited because he had the feeling that the scene was good—even if he didn’t understand the words. Of course, he knew what they were saying from the script, but still... To me, this shows that the information is not only in the words, but also in the way an actor uses their voice, their tone of voice, and control of breath.

It is for all the above reasons that I wanted to share this experience because I have a strong feeling that the sound of the dialogue is the witness of the energy of an actor, and it speaks to the heart of the audience.
The “Sound” of Genre Storytelling

by James Ridgley CAS

GENRE STORY CONVENTIONS
Have you ever heard the words “sound” and “genre” uttered in the same sentence? Thank you for saying “No.” But, listen up for a few minutes while I attempt to lay it out. Comedy, drama, horror, and sci-fi are story genres. Some we love, some we hate. Along with each genre comes certain story conventions. General things, whether plot machinations or character types, tend to be repeatedly used. Sound mixers can have a great deal to do with the eerie atmospheres where scares come easily or to egg us on to tears during a dramatic, heart-wrenching scene. Sound can add subtle hints about what’s to come and what’s happening at any moment in a film. If a knife goes into a body without a sound, has it really gone in at all? I doubt it.

PRODUCTION THOUGHTS ON GENRE SOUND CONVENTIONS
When I first approached this article, especially as a production sound mixer—where I was taught to get the best, cleanest audio for every shot possible and as flat as possible so the post-peeps can then do their magic with it—I, too, had my doubts about the subject. So, I thought I would talk with my fellow production sound mixers about this—to which most responded with a “WTF?” Not one of them had a “Frightening Reverb” microphone or a Sennheiser “Laugh-It-Up” 416. Perhaps just some god-awful scary locations in which to attempt to record clean dialogue.

I once tried to correct Ewan McGregor on his American accent while shooting Beginners, a rom-com, and his look gave me a fright. Yet, in anticipation of this intimate, dramatic comedy script, I made sure the transmitters he and actress Melanie Laurent wore were boosted a few notches higher than was the norm, as was the trim volume on my mixing board. This was so the iso meters showed decent levels in addition to my hero mix track.

While on Avatar, James Cameron at first wanted the boom to pick up ambience while dialogue was covered by the Sanken COS-11 on each actor’s motion-capture headset. But it was quite odd to hear actors’ footsteps on wood surfaces while the monitor showed them moving within the lush-green forest world of Pandora. That would certainly not be appropriate sound. This sci-fi film needed none of the natural production effects usually captured during production. To his credit, two weeks later he said, and I paraphrase, “What the hell is the boom doing there?”
Production sound mixer DENNIS GRZESIK (Brick, King of the Ants) says he most definitely prepares his work based on genre.

"With the horror genre, a production mixer has to bring trim volume way down in anticipation of loud screams."

Production sound mixer (Modern Family) and re-recording mixer (FBI, Swanisode) Stephen Tibbo CAS shared some thoughts. “For the production sound side of things on Modern Family, we did cross-shooting all the time. That was because comedy plays better there. You’re cross-shooting [and the actors’ lines are] overlapping. You have to keep everyone on mic all the time because you don’t want to lose any of the comedy. The timing works so much better for all the actors and it makes the comedy better. Whereas you get into hour-long episodics, such as when I did L.I.F.E., and it was shot in a much more traditional way. You were able to get everything clean and the focus wasn’t on sound as much, but in comedy it is.” I asked for another example. “If you have an actor on stage, at least track a handheld mic, because you can’t get that authenticity out of [using] a lav or, necessarily, a boom.”

Other production sound mixers from the TV world of comedies agree that they will wire every character in every scene even if the series’ regulars don’t have any dialogue because at any moment any one of them may improvise. And I would add that if they didn’t capture it, it would be no laughing matter. “See what I did there?” Thanks, Billy Crystal (Mr. Saturday Night).

POST GENRE SOUND CONVENTIONS

As for the post-production sound world, this is where many “genre sound” applications can be found.

Re-recording mixer Karol Urban CAS MPSE (Grey’s Anatomy, New Girl, Into the Dark) added more detail. “Today, I’m working on a UFO sci-fi thriller. I am using a good amount of reverb and allowing more air in my action dialogue to create a heightened sense of urgency and give auditory spatial cues for chase scenes.” I visited her on the dub stage at Westwind Studios in Burbank and she really gave me some great beat-by-beat information. “I typically will use slightly more compression for sitcoms and comedies than I do for big dramas or horror films. The reason is you need to feel the difference in performance from a whisper or the scream because it helps to explain the character’s motivations. But oftentimes in a comedy, you want to hear every literal word super clearly because if you miss a word, you might have missed a punchline.”

But nothing is cookie cutter. Karol explains, “I am currently post mixing Single Parents with production mixer Ken Segal (I Love You, Man; New Girl). On this particular sitcom, they have key dramatic moments. So, I have treated much of the dialogue like a comedy so to ensure every word is heard. But when they get into these dramatic moments, I had to add more air and allow for more vocalizations, screaming, and whispering. It is a comedy, but I use a good amount of dramatic and comic conventions to suit that particular show.”

Re-recording mixer KURT KASSULKE CAS (The X-Files, Buffy, NYPD Blue, Under the Dome) had this to say when asked about “genre” differences in his approach,

“You create more moments in horror as opposed to the New York cop shows where they want activity almost constantly so your ears are almost always jingling with what’s going on. In a horror movie, you would play more sparsely; you’d pick just to focus on those wooden footsteps or the wind or a shutter banging just above. If you’re heading toward a jump scare as a mixer, all of the faders start to go down and you make the audience lean in closer. Then, all of a sudden, you go BANG with the music of the killer attacking, the stab, the gunshot, whatever.”

Kurt continues, “For action-adventure, you may try to make everything sound big. The cars have to sound gigantic. The guns have to sound gigantic. You use as many speakers as possible so you make it hit your ears hard. Sometimes you add a little delay so it goes ‘Bang! Ba-dang!’ You actually hit the ear twice with that sound to have it make more [of an] impact. You can only go so loud, so there are moments you need to carve out. For a train crash, we may cut out sound for half a frame for everything to go quiet. A moment for the ear to decompess and then BAM!” Karol adds, “It’s sometimes called ‘starving the ear.’”

Karol explains you may use silence or lack of sound in other genres too, but in different ways. “In a drama, you might ‘starve the ear’ when things get serious. The music will come up. Then, suddenly, the walls of the background—the people, the birds, the traffic—it slowly dissipates. You make the focus very poignant to the viewer and you get into the headspace of those two people.” Kurt added, “We are putting them into an ‘emotional bubble.’ If we are in a busy diner, the clanks will fall away, the talking of the people will fall away, even the footsteps. It becomes this island of sound that is just the two of them talking with the music. It amps up the emotion and puts you with them in a really nice way.”
Kevin Dippold, a re-recording mixer and sound designer who won the 2009 CAS Award for DVD Original Programming for *Smashing Pumpkins: If All Goes Wrong*, shared some thoughts on gear used to create different genre-specific effects. “For sci-fi sound effects, I have a plugin called Wormhole by Zynaptiq. It can process anything from dialogue to helicopters and turn the sound into an ethereal background that mixes in nicely. I [recently] recorded a nice riser by recording myself filling up a water pitcher, then processing it with Wormhole.” While exciting to hear about, deep down, this production mixer was happy to just have my Sound Devices 788T, Lectro wireless packs, and Sanken shotguns.

**GENRE AND MUSIC**

The area of music composition came up with re-recording mixer John W. Cook II CAS (*Mr. Robot*, *Deadwood: The Movie*, *Veep*). “*Mr. Robot* [has] 35 minutes of music per 45-minute show. Comedies tend to be interstitials; they use music to bridge scenes. In the case of *The Good Place*, we use some emotional cues which play within scenes and also cues which support action sequences. Scoring for emotion to support a love interest or nostalgia or the gamut of emotions. [There is a] difference in orchestration. *Mr. Robot* is thick with synthesizers and drones and percussion while *The Good Place* is lighter with more piano, shakers, and strings. There is so much more low end to negotiate in a score for dramas than in comedies, generally speaking. As for orchestration, with *Mr. Robot*, composer Mac Quayle is scoring down to 80 Hertz—rumbly and boomy—which hits you in the gut. Composer David Schwartz’s score for *The Good Place* hits you more in the heart.”

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"""For sci-fi sound effects, I have a plugin called Wormhole by Zynaptiq. It can process anything from dialogue to helicopters and turn the sound into an ethereal background that mixes in nicely.""

—Kevin Dippold, re-recording mixer

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**WRAPPING IT UP**

Rather than summarize myself, I’ll let the distinguished sound mixers I talked with do so.

KEVIN DIPPOLD: “With any genre, we break it down and ask what can we add to help or clarify the story a little bit more. The audio should sound like the camera is a microphone. Whatever the frame is, the sound should be proportional to what you are seeing. The story would dictate the sound.”

KAROL URBAN CAS MPSE: “There are genre conventions which can help you attain desired results. But as in most disciplines, rules are meant to be learned and observed and then strategically broken. In the end, the story defines itself as an individual and will tell you what it needs.”

KURT KASSULKE CAS: “In any genre, our job always has to be to be aware of the goal of the filmmakers and always tell that story in the most provocative way we can.”

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*My conversation with ADR mixer MARK DESIMONE CAS* (*Ford v Ferrari*, *The Irishman*, *Dolemite Is My Name*, *Gravity*) brought an interesting take on genre when I asked what was his favorite genre to record.

“I think doing documentaries as opposed to working on a horror film or an action movie or two people talking in a room. There are two types of satisfaction: one in working on something with such subtlety where a breath here and there makes a big difference, or working on something where it’s big music and big effects, which ends up being enjoyable in another way. There’s an honesty there [in documentaries] I enjoy mixing. I enjoy understanding where a story was and where it’s going.”
FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

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  Christopher Scarabosio
  Stuart Wilson, AMP, CAS
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  Matthew Wood
  David Acord

THE RISE OF SKYWALKER

THE SAGA ENDS BUT
THE STORY LIVES ON
Jim Alexander was a production sound mixer with a career spanning over 40 years, working on movies directed by Clint Eastwood, John Hughes, Michael Apted, James Brooks, Alfred Hitchcock, George Roy Hill, and many others. His integrity toward his craft was exemplary and he generously mentored up-and-coming sound professionals throughout his life. Most everybody I spoke with who had worked with Jim seemed to gravitate toward one word to describe him: Legendary.

After serving as a communications specialist in the U.S. Army, Jim worked climbing telephone poles for AT&T. Around 1949, his father, Warner Bros. dubbing mixer Gerald Alexander, let him know that someone “downstairs” was retiring. The job was to load ‘dummies’ (sound effects and other media) onto machines for the final mix in the dub room. Jim really enjoyed his job as a lineman, and had to think it over before making the decision.

Gerald also worked as a lineman for Lincoln Telephone Co. in Nebraska in 1918, then moved to Los Angeles around 1923, becoming a PBX installation technician for Bell Labs. His manager approached him with a job offer: collaborate with a new Warner Bros. company called “Vitaphone,” wiring the stages for a man named George Groves. Gerald (Jerry) turned it down, as it didn’t seem like a realistic career path, and was only a temporary contract. His manager then offered to double his salary, then tripled it to finally get him to say yes. He wired the stages at what was then known as “The Sunset Lot” (now ABC Prospect Lot). Being
that this was all new technology, and even though he was technically a contracted employee and still worked for Bell Labs, he and his crew would sleep at the stages in order to complete the job. Little did Jerry know he was wiring the stages for The Jazz Singer, which created a whole new line of work for him and many others. After the success of the movie, Jerry was asked to join Warner Bros. full time in 1929 as a “transmission engineer.” As technology developed and went from sound-on-disc to optical recording, audio became more efficient. Shortly after Jerry joined the team, IATSE Local 695 and 700 were born, which ensured a quality of life for all studio sound technicians, and protection from being taken advantage of.

Eventually, the sound department was split to production and post-production sound, and Jerry became the lead dubbing mixer for Warner Bros., where he would carry out his career working in post. He used the old RCA console, with four twist-pots for dialogue, music, & effects, and an extra one for additional content. The sound department at that time consisted of about 12 people on the set recording the sound, and about 6-8 working on it in post. They often had parties up at George Grove’s place in Idyllwild, and it was all quite glorious from what I’ve been told.

Jim was hesitant to follow in his father’s footsteps. Although he saw that people seemed to be having a good time, he was also aware of the long hours. He said, “I liked climbing telephone poles. It was a great workout and I liked being outside.” He decided to give it a shot, knowing he could always return to his former job if he wanted. He worked at First National Studios, then RKO. At first, he didn’t really like working with film; it was tedious, and you had to get the cues just right. He tells of a reel becoming so unraveled that he had to take it outside and run it down the street to roll it back up again. There was also trouble with the “pops” when loading a reel, due to the hard cuts between the tape. This was an arduous task; you would get in a lot of trouble if the dub mixer turned up the dial to hear a pop, so the timing of when you loaded the reel was critical.

His uncle, Riley Alexander, a pharmacist at Toluca Lake Pharmacy, developed a chemical called “photo black” to help with this problem. Photo black allowed them to paint out the inconsistencies in the tape on their cuts, creating a smooth transition by “fading” or tapering the edges of the track. This became a widely used tool on the dubbing stage as it allowed certain sound FX to loop (crickets, etc.) without hearing the pops.

After a few years working downstairs, Jim was offered a job outside, working as a cable person for a movie called East of Eden. He jumped at the chance, as doing long hours in confined spaces wasn’t really his thing.
Being on set and part of the action suited him perfectly; he joined in, helping everyone in any way he could. This was an era when sound controlled the set. The sound recordist ran the power for the cameras as well as the sound. They ran motor-cable to synchronize the cameras and sound equipment to 60 Hz; hence the term “Speed,” meaning the machines’ motors had come up to a unison speed. If the sound recordist didn’t like what was being recorded, they would turn off the power to both sound and camera, and wait for the problem to be fixed. Although Jim was great with technology and running cables, he quickly discovered his calling as a boom operator, and would practice cueing when nobody was watching. Eventually, on the movie Giant, the crew all bumped up to do interviews of the local townspeople in Marfa, Texas, on the weekends, and he got a chance to boom for the first time. He quickly adapted, and fell in love with it. He would primarily cable for a few years, occasionally day-playing as a boom operator or second boom operator, whenever he could.

His first big break as the primary boom operator was on Lonely Are the Brave in 1962, and he loved every minute of it. He used a Mole-Richardson perambulator mounted to the top of the sound truck, which had an electric engine. Since the engine was quiet, they could follow the actors on horseback with the microphone during tracking shots. The recording equipment was in the back and the mixing panel was mounted in the front passenger-side dashboard. The hood of the truck was reinforced with diamond plate steel, so Jim could stand on top of it to operate the boom. The mics he used were either the RCA 10001 or the ElectroVoice 642, which were standards of the time. This was a major crash course for him, as he was dealing with direct overhead sunlight, and had to align his center post and the sound truck according to where the shadows fell. He also learned what it took to be on the front lines, and was strong in his conviction to get the best sound possible.

As he progressed along in the Westerns, he started having fun. A favorite story he would tell was about a game he and the driver would play. Jim would go out to the middle of wherever he wanted to be, then he’d raise his arm. The driver would make sure the coast was clear, then he’d gas it and zoom over to Jim, as if he was going to hit him. Everyone on the set panicked, as the driver would stop on a dime, landing just inches behind him. He would hop up on the hood and “away we’d go!” This was a different time, of course, and they all got a good chuckle out of it.

He made his way onto the stages where “some people were still figuring out how to light,” or so he says. Occasionally, they would put a big Arclight right behind the camera, blasting huge shadows on the back wall. Jim stood his ground, and put the mic where it needed to be. The DP would say, “Hey Jim, we’re ready to go, but there’s a big shadow back there!” He’d reply, “Well, I’ll be darned, it looks like you’ll need a few more minutes to work it out then.” They would begrudgingly adjust the lights, and this would command respect for
him over time. His approach was “matter-of-fact” about where the mic needed to be, and everyone knew he was always paying attention and doing a good job so they obliged. He was always studying cameras, lenses, and lights, absorbing all of the terminology and purpose behind each tool, as it helped his negotiations for doing his job correctly.

Jim continued to bounce around the studio system through the ’60s, working on various movies and TV shows such as Wagon Train, Island of the Blue Dolphins, The Appaloosa, Wild and Wonderful, A Gathering of Eagles, and Father Goose, where they shot on location in Jamaica. He brought his wife Marlene out to visit the island, and Cary Grant invited them to dine with him, a memorable evening.

In 1971, Jim was offered his first mixing job on The Andromeda Strain, and although he had already planned a family vacation, his wife understood that duty calls and told him to take the job. The film shot in Texas, New Mexico, and the deserts of California. His equipment package was supplied by the Universal Studios sound department, and he had a four-person crew (the recordist position was still very prevalent in that era). The conditions were tough, windy, and inaccessible, so a lot of times they had to do long cable runs, or create a new kind of blimp for better wind protection. This usually consisted of someone’s T-shirt wrapped a few times over chicken wire—and it seemed to work just fine. The movie was a great success, and was nominated for two Academy Awards. Jim’s mixing career was off to a great start.

Throughout the 1970s, Jim continued mixing features, with TV in between. The Universal sound department would keep him busy. The call time was at the sound shop, and you wrapped at the sound shop. His frustration at the lack of mobility for his sound equipment led him to develop his wheelchair cart solution, which was a precursor for all vertical sound carts today. After shows like Shoot Out, Night Gallery, and Sometimes a Great Notion, Jim was offered Slaughterhouse-Five. This show presented unique challenges, as he found himself amidst a sort of fantasy-style storytelling. There was a scene having to do with a daydream in which they were to take off in a plane, and do zero-gravity drops so that everything was floating. He rigged the entire plane with plant microphones and had a lot of fun filming at zero-gravity in a wildly bucking plane.

He was developing a name for himself and was requested on various movies—including The Sting. In the production meeting, he was reviewing his budget and asked why there wasn’t a budget for a cable person. They explained, “That’s how we’d like to do this one; it shouldn’t be too difficult.” Jim replied, “Well, I don’t work that way. I work with a three-person department. If that doesn’t work for you, I’ll be on my way.” They tried to persuade him to stay, and he said, “Give me a call when I have my third. I’d be more than happy to work with you. Have a great day!” and he walked out the door.

This was indicative of how he felt about his crew, having been a boom operator himself. He treated them with the utmost respect, and always went to bat for them. He always expected the best from them, and gave his best in return. When he was a Board member of Local 695, during an executive meeting with the AMPTP, it is said he gave one of the most eloquent speeches in support of Paragraph 106, defining the importance of having a cable person or utility sound technician. He fought to make sure that position would not disappear, and it didn’t.
Instead of *The Sting*, Jim was requested to mix a show called *Joe Kidd*, where he met Clint Eastwood. They had been mistaken for one another when walking around the set; and eventually when their paths crossed, they had a good laugh about it. Clint had a keen interest in sound, asking Jim lots of questions and wanting to learn everything. They both had a common interest: no looping, no ADR. Jim would fight to get it right and make that happen.

Jim also had a knack for gathering sound FX (like spurs as cowboys walk into the distance) or anything that had to do with the story. Clint took notice of this, and decided to call Jim for his first time directing a Western: *High Plains Drifter*. He was acting, as well as directing, and didn’t want to have to worry if his performance was being captured well or not.

Jim and Clint would continue to work together, eventually doing films like *Magnum Force* and *The Eiger Sanction*. They did everything from planting microphones in a speeding car and riding in the back, to scaling a mountainside with a Nagra. They would collaborate to make sure no words were lost in the stories being told. They had a lot of fun. Clint “wanted to hear a handshake,” and Jim would always deliver.

While in Switzerland for *The Eiger Sanction*, Jim visited Stefan Kudelski at the Nagra factory to enquire about upgrades. He heard about this new 15 ips mod they were doing in San Francisco, and wanted to see if Kudelski could do it.

He obliged and additionally applied a noise-reduction system in the heads to further eliminate the tape noise. This would change what was possible, as he could record quieter dialogue without getting lost in the hiss.

Jim’s reputation was growing. He was in demand, and up for the movie *Family Plot* with Alfred Hitchcock. Clint didn’t have a movie lined up yet, and this
would be a good credit for Jim to have on his résumé. Hitchcock was another director who had a very keen sense for sound (although most of the time on location he would direct from his car and let the crew make the movie). He trusted them to deliver what he needed and never wasted film on anything but what he wanted to use. When the movie was almost wrapped, Jim got a call from Clint to do another movie, which he had to turn down. He felt bad, but couldn’t leave a show out of integrity.

Jim finished out the ’70s mixing films like *The Car*, *Rollercoaster*, *Jaws 2*, and *Battlestar Galactica*. He found himself in all kinds of new situations, putting microphones everywhere he could. Frequently, he would send his cable person ahead of time to rig XLR’s everywhere possible for easy access. He would also bring his family out to visit as much as he could, as we all know sometimes life on location can be tough. On the set of *Jaws 2*, a few of his sons wanted to help out, and they ended up becoming part of the crew on the boats at sea for the duration of the film. They were beaming, and a good time was had by all.

In 1979, he was presented with a new challenge on the movie *Coal Miner’s Daughter*. Michael Apted wanted to record all the music live, with stems to be mixed later on. Jim employed two large Ampex 12-track tape machines, then mixed those down on two Nagra IV’s. They riddled the sets with microphones; anything from Schoeps MK5’s and MK41’s, to SM58’s, RCA 77DX’s, Sennheiser 405T’s, Royer 121’s, Neumann U67’s, Church Telefunken’s, and just about any other mic you could think of. They had a large setup and breakdown, and it was sometimes unpredictable. One scene involved Sissy Spacek singing in the kitchen, where they ran copper wire around the set for an induction loop so she could have an earpiece, which was a very early version of an earwig. He would record the music playback on one machine, and her singing on the other. With the hard work of him and
his crew, they would be nominated for an Academy Award and a BAFTA for Best Sound Mixing.

Following Coal Miner’s Daughter, Jim never stopped working. He had become the go-to mixer for Universal and continued to deliver above the call-of-duty. He would mainly do features, as they didn’t particularly work as long of hours as TV, and he would do TV in between features. He also worked in the dub stage as a re-recording mixer if work on production was slow.

Jim was big into filling his entire mixing panel with mics, even if there wasn’t dialogue. He recorded everything that made sound; be it a squeaky door, car engines, noisy wagons, and anything else. Everything was practical and a part of the story. A lot of times he would do the mics himself, as his crew had to make sure they were covered on the set plus everything else they had to do. It was all in good fun, like a game. He loved wide shots and worked really hard to make them sound good. He would sit right on the set, and it was very visual for him. He would align the tracks on his mixing board according to where they were in the room from frame left to right. According to people that worked with him, he never missed a cue. If the boom ops missed a cue, he would read the script on the private line to help out (even though they weren’t so fond of that all the time). Sometimes he would cue in between words and it just sounded seamless. On Star Trek II: The Wrath of Kahn, they set up seven plant mics along the bridge for a wide shot where Spock was walking, and it just sounded consistent as if you were in the room. He always wanted to remain true to the story and the perspective.

His next Academy Award nomination was for Terms of Endearment in 1983, which was the directorial debut of James L. Brooks. It was a smash hit, and won five Oscars. Although Jim didn’t win, he was still honored to have been nominated twice, and sent two of his kids to attend in his stead.

The final decade of his long career was spent working with a newcomer named John Hughes. John had written a few movies prior, and was not excited about how they were being directed. He felt his ideas were not being portrayed
accurately, and was even asked to leave the set. Hilton Greene was a producer on Mr. Mom, and saw talent in John, so he agreed to produce *Sixteen Candles*, and called up the best crew he could gather.

When they first met, John and Jim hit it off right away. John was very critical about who recorded his sound, as he wanted to hear his words clearly. He was impressed with Jim’s credits, and would ask him about different movies he’d worked on. Jim was modest, and explained he was just there to do a good job. John liked that.

*Sixteen Candles* was shot primarily on location in Chicago, where they had converted an old high school gym into a soundstage. There were a lot of big setups, scenes with various playback cues and dialogue in between, with the “earthquake” speaker for a thump track. The style of dialogue was often loose with lots of ad-libs, so they always had two booms and a full rack of plants; nothing out of the ordinary for Jim and his crew. With Greg Agalosoff on boom and Jeff Williams as his cable, they fought to record every line, scripted or not. He told his crew, “This guy really knows what he’s doing. We should stick with him. He’ll go a long way.” Jim was good with spotting talent, and he was right.

John was very involved with sound, always checking in with Jim and making sure he had what he needed. Their relationship would grow and grow, as they also spent time together after work watching dailies. John was always surprised that he could hear everyone clearly.

Without hesitation, John hired Jim on his next film, *The Breakfast Club*. This was in the middle of a writer’s strike, so John had apparently written the script in a week or so, then put his pen down. He never wrote another line, although he would direct the actors to say whatever worked. This made for an avant-garde style of filmmaking where actors and John were allowed the freedom to ad-lib, as long as it fit the idea. There were points where Jim would need four boom operators to nail a scene and an additional number of plant mics, sometimes hot-swapping between lines to cover everything. At this point, John could see all the discipline and skills that Jim and his crew brought to the table. He began referring to Jim as “The Master,” first in a light-hearted affinity, then it just stuck.

There was a new mayor in Chicago, who saw a vision for the film industry and all its possibilities. John was helping make that vision become real. John loved Chicago and Chicago loved him, so he basically had a key to the city. After the success of *The
Breakfast Club, they went on to do Weird Science. At this point, they were like the “Chicago Movie Mafia,” and Jim had become “Chicago Jim.” They could walk into any location, and most of the time people would let them shoot there just because. The mayor gave them ample police officers, and people would volunteer just to be around the set. It was a magical time.

On Ferris Bueller’s Day Off, they were in a production meeting in the indoor tennis court that they were planning to use as a soundstage. There was a terrible echo, and Jim was concerned about shooting all the interiors for the movie there. When it was discussed with the UPM, he said they could check the remaining budget and see if they could fix it. John called out from another room (nobody knew he was there), “I don’t want my words coming back to me, we should fix it now.” They went straight to work with an acoustician and made it into a real soundstage. John knew that when Jim suggested something for sound, that it had to be done. When Jim learned that the parade scene was to be shot during a real parade, he suggested they get control of as many blocks as possible around where they’d be shooting for background noise. John spoke with the mayor and managed to get about a square mile lockup, something that then and now seems impossible.

The John Hughes sets, let alone the Jim Alexander sets, were some of the quietest sets people had ever been on. Not that it was uncomfortable, they just had respect for the process and the people making it.

In between John Hughes movies, Jim would moonlight with Michael Ritchie on Fletch, Fletch Lives, Wildcats, and The Golden Child. He also mixed on Midnight Run, Violets Are Blue (at the insistence of Sissy Spacek), and The Guardian, amongst various others.

Jim continued working in the John Hughes universe for the rest of his career, finishing out with films such as Planes, Trains, & Automobiles; Uncle Buck; Only the Lonely; and Home Alone 1 & 2. Even though wireless had gotten a little better at the time, Jim was still reluctant to use it at all, occasionally setting up a few wireless plant mics for FX when cabling wasn’t an option. For one scene in Home Alone 2, they were working in Central Park, and the only way to get the dialogue was a wireless plant mic in a trashcan. As he returned to the cart after placing the mic in the trash, he pushed up the fader and it was gone. He looked up, and there was some homeless guy scurrying down the street with his rig.

His final film was Dennis the Menace (1993). By now, John Hughes’ presence on the set was limited. Jim didn’t necessarily plan to retire; he wasn’t tired of the work, but he was growing tired of the business. One particular day toward the end of the shoot, production planned a 22-hour workday to accommodate actors. The schedule was not reflected on the Call Sheet, and when Jim learned it had been planned, he said, “I’ve put in my time, and this is not fair to my crew.”
So, he retired.

Jim’s legacy lives on with the many sound people he mentored, as well as myself, and his daughter, my aunt, Alicia Alexander. She was a sound mixer on documentaries and reality, including Road Rules, Survivor, and Eco-Challenge. Even though she had gotten into the business on her own, Jim was always a valuable resource when faced with seemingly impossible mic placements. She would call him late at night, in a panic about the next day’s work, be it anything from whitewater rafting to skydiving. He always had the answer to solve any problem.

I got into the business on my own as well. After working in a post house for a while, I decided doing long hours in confined spaces wasn’t really my thing, either. A client I had just wrapped mixing a feature for asked if I was available to record the sound on the next one. I bought some gear and went to work. There I was, a sound mixer in the great outdoors, in the snow. Jim was my lifeline. I remember calling him when I got my first wide and tight, and he asked, “What time is it where you are?” Wondering why this was relevant, I said, “About 2 pm?” His response: “OK, great. So, the snow is probably soft right now, you can bury a mic right in front of them.” Once again, he always knew what to do.

The stories he told me and the things he taught me opened up a whole new line of conversation between us. One thing he said that stayed with me the most: “Oh, so you’re getting into sound, huh? Here’s something you should know: The job is much more than just swinging a boom or pressing record. Your job involves every department, so you should learn their jobs as well as you know your own. They won’t ever know what you do, but if you know what they do, they’ll help you out. You can only do your best work with the collaboration of others.” These words resonate with me every day, on every set. Thank you, Grandpa. •
Allan Byer, a staple of the New York City production sound community, passed away this October. New York native Byer was a radio wave operator in the Air Force and started his career in sound for picture at Image Sound and then Sound One. He worked in post-production before stepping outside the studio to try his hand in production sound. Allan ended up being the production sound mixer for six Coen brothers films, including *Raising Arizona*, *Barton Fink*, and *Fargo*—all with Peter F. Kurland CAS as his boom operator. Allan was nominated for a CAS Award in 2000 for his work on *The Sixth Sense*. Wanting to spend more time with his family, Allan began regularly working on NYC-based television series such as *Ed*, *New Amsterdam*, and *Gossip Girl*. Allan retired in 2015 after working on multiple seasons of *Law & Order: Special Victims Unit*. The CAS extends its condolences to Allan’s wife, Joanne, his children, family, and friends.

Don Coufal, BOOM OP

Don was so much a part of my life, having spent over half my life with him over the last 40+ years. We did 67 movies together, countless commercials, and co-founded Northstar Media Sound Services. I owe so much of my career to Don’s incredible talent and his unwavering commitment to our work together. So often when I was offered a job or someone was recommending me, they would always say “get Jeff-and-Don”—like it was one entity. And in so many ways we were. So different from each other, our strengths and weaknesses, but so incredibly complementary as a team, so much more than either of us individually. Everyone we ever worked for could see this right away and Don truly redefined what it means to be a boom operator. I know it is somewhat of a cliché, but Don was a true filmmaker who just happened to work in sound. It is a terrible loss for all of us and for the industry. He will be missed. —Jeff Wexler CAS
Ken Burton
RE-RECORDING MIXER

After a long, protracted battle with lung cancer, re-recording mixer Ken Burton passed away in November. Ken worked under the IATSE banner for 37 years, starting out as a projectionist, before moving into the sound department as a sound recordist and ADR mixer. He eventually settled into sound editing where he won a Daytime Emmy as a sound effects editor for Muppet Babies (1989). In 1990, he broke into re-recording mixing as a sound effects mixer. Over his career, Ken was nominated for eight Primetime Emmys and seven CAS Awards—winning two CAS Awards for NYPD Blue in 1993 and again in 1997. A little over two years ago, Ken was forced to retire because of his ongoing treatment and health. He would have worked for many more years if he could have, adapting to the ever-changing technology and always delivering that wit of his while still being the consummate professional and skillful mixer. He loved what he did and was in no rush to hang up his ears. He is already missed. —David Beadle
Steve Weiss CAS is mixing *All Rise* for CBS (Mondays at 9 PM). Stacey Washer is on boom and Dennis Carlin handling utility.

Brendan Beebe CAS is in the middle of Season 3 of *9-1-1* for Fox. Thanks to Jeremy Brill, Rebecca Chan, and David Beebe for helping to put out all sound emergencies! Happy New Year!

Frank Morrone CAS and Colette Dahanne CAS wrapped Season 1 of *Why Women Kill* and Frank Morrone and Rob Carr CAS are currently mixing *Magnum P.I.*, *MacGyver*, *Legacies*, and *Roswell* on Stage Four at Technicolor Paramount.

After taking some time off with the family, Gavin Fernandes CAS came back to the indie film *Slaxx*, the IMAX movie *Train Time*, and Netflix film *Coffee & Kareem*.

Joseph Magee CAS, Adam Michalak, and Noah Gladstone were in Paris mixing music for Riot Games’ *League of Legends* World Championships. The musical performance segment of the esports opening ceremony was accomplished by the team with Hollywood scoring pre-records taking place in Los Angeles, cast studio recording in Paris, and live performances in the venue on the day. The live broadcast was seen by 70 million viewers, while the streaming count continues to receive millions of views. (*League of Legends* is the most popular game in the world with 8 million concurrent players at any given time, out of the more than 120 million players worldwide.)

CAS Associate member Sean Thomas Byrnes just wrapped the final seasons of *Homeland* and *Lucifer*, mixing 2nd units. Now mixing 1st unit on Season 2 of the Emmy-nominated *PEN15* with Phil Jackson on boom and Erin Fitzgerald on 2nd boom.

After wrapping our third season on Amazon Prime Video’s amazingly funny *The Marvelous Mrs. Maisel*, the Emmy-nominated sound department (production sound mixer Mathew Price CAS, boom operator Carmine Picarello, and sound utility/Pro Tools playback/recordist Spyros Poulos) took a few weeks off before committing to *Marry Me*, the new Universal Pictures rom-com, starring J. Lo, Owen Wilson, and Sarah Silverman. More music and laughter, just the way we like it!

From Joel D. Catalan CAS... Re-recording mixers Jeffrey J. Haboush CAS and Joel D. Catalan are grateful to have another exciting year on the big and small screens. On the feature side, *My Spy*, directed by Peter Segal, was mixed by the team on Stage 2 at Deluxe Hollywood and is set for a theatrical run on January 10, 2020. Jeff and Joel are currently working at Smart Post Sound Stage 5 where they are mixing Season 5 of DC’s *Legends of Tomorrow*, Season 3 of DC’s *Black Lightning* and DC’s newest series set for a 2020 debut, *Stargirl*. Finally, on deck for the crew in the new year is Season 3 of *The Orville*, which is currently nominated for a NAMM Tech Award for Outstanding Creative Achievement for Television Sound Production.

Dick Hansen CAS just completed filming the Netflix film *Army of the Dead*, directed by Zack Snyder with Dave Bautista as the years of musicals and heavy drama, pretty great. In the peaks and valleys of one’s résumé, this is definitely a peak. Luckily, the same crew’s been together for a really long time: Mike Scott on boom, Jerry Yuen my right-hand utility, Terence McCormack Maitland as both, and Jason Stastum on Pro Tools playback. I honestly don’t know if I could do it without them... Generally, I’ve been taking less films and splitting time between teaching at NYU Grad School—where nine out of 10 students are there to become directors, writers... My class is all about making them good “Sound” directors for theirs—and our—future. It’s extremely rewarding. And recently, I’ve been putting together a hot sauce company that just launched called the “Trailer Park Boys” hot sauce. It’s an odd combo of careers—you never know where life’s gonna take you!

Tim Hoogenakker CAS has been a busy bee at Formosa mixing features *Rattlesnake* (Netflix), *Larry* (DreamWorks), and *Sergio* (Netflix), teaming with mixer Peter Staubli. Additionally, Tim’s recently finished docs for Netflix, including *The Devil Next Door* and *Inside Bill’s Brain: Decoding Bill Gates*, and has also been mixing various music concert releases in Dolby Atmos, including *Joni 75: Tribute to Joni Mitchell*.

Karol Urban CAS MPSE and Kurt Kassulke CAS are mixing Season 16 of ABC’s *Grey’s Anatomy*, Season 2 of ABC’s *Single Parents*, as well as History’s *Project Blue Book* at Westwind Media in Burbank. Karol Urban also just finished mixing the Showtime pilot *How to Make Love to a Black Woman* from Lena Waithe and Cathy Kisakye, also at Westwind Media.

From *Tod A. Maitland* CAS… It’s been a long time since I’ve written, but I finally have something worth sharing: *The Greatest Showman*, *The Irishman*, *Joker*, and *West Side Story*. Not a bad three
lead actor. Michael Kaleta boomed and Karl Wasserman was my utility person. Both did an outstanding job.

**Andy Hay** CAS has had a busy year supervising and mixing at Formosa Group. Projects completed this year include the Netflix supernatural series *Chambers*, independent feature films *Corporate Animals* for Patrick Brice, and *Endings Beginnings* for Drake Doremus. Streaming features includes *Stargirl* for Disney+ and *Let It Snow* for Netflix. Finishing out the year is *Summertime* for Carlos Lopez Estrada, director of *Blindspotting*.

**Steve Nelson** CAS is very pleased to be reunited once again with the “Rock of Gibraltar” of boom operators—but don’t be fooled by the geographical nomenclature, he is still yet nimble and stealthy beyond belief—it must be Tom Hartig telling me what to do. Keeping my cup overfull is the incomparable John Sheridan, filling in all the gaps; he will throw himself under the bus if that’s what it takes. I’m so grateful to have such a crew on our latest outing, the first season of ABC’s *Stumptown*, starring Cobie Smulders. (Yes, network broadcast television is still a thing! The family gathers ‘round the glowing tube at the same time every week to watch together—such a cozy image. However, this network has just stopped using Live + Same Day ratings; so much for family togetherness!) Anyway, the show is doing well, we’re having a blast, and doing great work. Still, don’t get complacent! Keep fighting for better sound and a better world! And use rechargeable batteries! (It’s the least we can do.)

**Jon Ailetcher** CAS and awesome crew Jason Johnston, Mike Capulli, and Mike Murrie have finished off summer and a very short fall on *Chicago P.D.* and head into a very cold winter. We shoot rain, shine, snow or any mix of it to make good television. By mid-July, **Aron Siegel** CAS and his Season 1 *Ambitions* TV series crew of boom op Jorge Del Valle and utility Erin Martin finished up the feature film *Waldo*, a present-day *Chinatown*-style detective story, starring Charlie Hunnam and Mel Gibson. Meanwhile, across town, mixer **Aaron ‘Cujo’ Cooley** CAS manned the helm for most of the first episode of CW-TV DC comics’ *Black Lightning* with boom op Steve Young and sound utility Nik Waddell, which began production in early July. After wrap of *Waldo*, Aron Siegel then relocated to *Black Lightning* to continue the season. CAS Associate boom op **Allen Williams** rejoined the team after completing work with mixer Michael Wynn on *P-Valley* for Starz… Special thanks go out to everyone that helped out on *Black Lightning* episode one that garnered three double-up days. Boom op Matt Derber and utilities Jules Strahl and Erin Martin completed the double-up teams for both mixers, Chris Mills and Aaron ‘Cujo’ Cooley.

From **Daniel Vasquez Velez** CAS… I wanted to share that I had two nominations for Best Sound at the Macondo Awards (Colombia’s Academy of Cinema Arts and Sciences’ Awards). For the fifth time I was nominated, this year with the films: *The Smiling Lombana*, a documentary film (highlighting the importance of sound, not only in fictional films, but also in documentary, where sound can contribute effectively to the storytelling and emotion), which also won Best Documentary Film and Best Original Score; the other film was *The Silence of the River*, a drama of a kid following a corpse down a river, surrounded by the jungle, the night and the river, making it a great canvas for great sound work. I am proud of the work my team at Clap Studios and I did and am encouraged to keep working hard in making sound an important element of the Latin American film industry.

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Brendan Beebe CAS doing pre-records with Aisha Hinds and John Kim for a *9-1-1* karaoke scene.

CAS Associate member **Sean Thomas Byrnes** mixing *PEN15*, alongside Phil Jackson on boom and Erin Fitzgerald on 2nd boom.

**Steven A. Morrow CAS** in pit row on the set of *Ford v Ferrari*. My crew was Craig Dollinger (boom) and Bryan Mendoza (utility).

**Lori Dovi CAS** and Gail Carroll Coe finished up on *Kissing Booth 2*, a rom-dram for Netflix.

(Above) **Joseph Magee CAS** at the controls mixing the opening of the *League of Legends* World Championships in Paris. (Below) Live shot of the opening ceremony.
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