Foley as Sound Design • Teaching Sound Mixing • On-Set Noise Reduction
Production Sound During A Pandemic • Real-Time Remote ADR Recording
Mixing the Emmys Broadcast During COVID: A Case Study • CAS Members Abroad
FOR YOUR CONSIDERATION

Best Picture
Outstanding Achievement in Sound Mixing

★★★★★
THE UTTERLY IMPECCABLE SOUND DESIGN FROM REN KLYCE IS PERHAPS THE MOST IMMERSIVE TECHNICAL DEVICE UTILIZED TO RECREATE THE CINEMATIC STYLE OF ‘CITIZEN KANE.’

MIRROR

★★★★★
"THE FILM LOOKS AND SOUNDS Gorgeous."
The Guardian

Mank
Directed by David Fincher
2020 has been a year of uncertainty and struggle. As we enter 2021, my wish is that all of us feel a sense of relief from time spent with our household or virtually with family and friends over the holiday.

If this year has taught me anything, it is the power and importance of community. Whether you are an introvert, extrovert, or somewhere in between, we all rely on each other and respond to support and fraternity. We need each other.

I certainly could not be prouder to serve with your extraordinary Board of Directors, publicist, and office manager during this past year.

We have grown and adapted to help serve you better. We have added virtual events and networking opportunities to our member benefits, facilitating friendships from all over the globe while keeping all of us safe until the danger of COVID has subsided. We have created focused articles, CAS Quarterly editions, and panels dedicated to exploring remote workflows and offering solutions to those struggling to find a way to work.

Please save the date for the unique and interactive digital 57th CAS Awards on April 17.

It is paramount to all of us on your Board that the awards show retains both its functions: our annual celebration of the year’s excellence in sound mixing and our yearly reunion of fellowship. We are working hard to create an awards event that offers live elements and personal interaction with other attendees.

I know we are all tired. The isolation can be infuriating. Finances are uncertain. The lack of change can make the days seem endless as we remain glued to the news worrying about the health of ourselves, colleagues, and family. The stress can be overwhelming. But as part of a professional society and industry that functions based on human connections, we know we are not in this alone.

Our craft’s delicate and intricate creations inspire people to feel empathy, encouragement, adventure, and relief. Our same function as sound mixers and storytellers makes us ambassadors of hope to all.

Vaccines are being distributed and our industry is returning. Many productions are moving forward with steadfast adherence to safety protocols. While the statistics are daunting, doors open with more opportunities for everyone with each safe and successful day of mixing. We all owe a great deal of gratitude to those who are braving each new mix as an opportunity and are finding ways to move the industry forward. Your dedication is inspiring. Thank you for paving the way.

As we begin in 2021, let us look to the future and all the possibilities it holds. Let us be renewed by the strength of our resolve and the support of our community.

Let us welcome in 2021!

Karol Urban CAS MPSE

THE PRESIDENT’S LETTER

CINEMA AUDIO SOCIETY
MISSION STATEMENT

To educate and inform the general public and the motion picture and television industry that effective sound is achieved by a creative, artistic, and technical blending of diverse sound elements. To provide the motion picture and television industry with a progressive society of master craftsmen specialized in the art of creative cinematic sound recording. To advance the specialized field of cinematic sound recording by exchange of ideas, methods, and information. To advance the art of auditory appreciation, and to philanthropically support those causes dedicated to the sense of hearing. To institute and maintain high standards of conduct and craftsmanship among our members. To aid the motion picture and television industry in the selection and training of qualified personnel in the unique field of cinematic sound recording. To achieve for our members deserved recognition as major contributors to the field of motion picture and television entertainment.

WINTER 2021
CAS NEW MEMBERS

Active
Andy Daddario CAS
Ronald Judkins CAS
Jonathan Lallouz CAS
Millar Montgomery CAS
James Peterson CAS
Anindit Roy CAS

Associate
Chris Cain
Randy Fuchs
Timothy Muirhead
Rodolfo Piedras
Kenneth Villalobos
Dionysius Vlachos
Shiheng Xu
FOR YOUR CONSIDERATION
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE – LIVE ACTION

SOUND RECORDIST
CLAUDIÉ LAHAYE
RE-RECORDDING MIXERS
JOSH BERGER
ROBERT HEIN

ANDRA DAY A LEE DANIELS FILM
THE UNITED STATES VS. BILLIE HOLIDAY
FEBRUARY 26 hulu
“...SIGHTS AND SOUNDS HAVE RARELY BEEN TREATED THIS BEAUTIFULLY BEFORE.”

COMPLEX

FOR YOUR CONSIDERATION

IN ALL CATEGORIES INCLUDING

ACHIEVEMENT IN SOUND MIXING TELEVISION SERIES 1 HOUR
FROM THE EDITOR

For those of you who are old enough, do you remember all the worry and hesitation that surrounded New Year’s Eve 2000? With “Y2K,” computers were going to break, electronic infrastructure was going to fail, there’d be mayhem, darkness, locusts. Well, maybe not locusts … but a lot of uncertainty. And then, a couple hours into 2000, a sigh of relief as the uncertainty subsided. While not such a hardline transition into relief, putting 2020 behind us definitely felt good. Things still aren’t where they were, but we feel a little better knowing that vaccines are being administered and improvements are a real possibility.

With so many folks staying home, content consumption has escalated—and we’d like to contribute a little with this issue. Steve Venezia CAS gives a rundown of how the sound for this year’s Emmy Awards broadcast was executed amid the pandemic and Adam Howell CAS talks with production and re-recording mixers about the use of on-set noise reduction. Student member Matt Mulvihill speaks with three Foley teams about Foley relative to genre and David Bondelevitch CAS MPSE interviews a couple folks who teach mixing about their approaches and how, exactly, you teach mixing. Fernando Delgado CAS provides research on options for real-time remote ADR recording while Devendra Cleary CAS shares his experiences working production on set during the pandemic, revealing warts and all. Also, Daniel Vasquez Velez CAS reaches out to some of our international members to hear what the CAS means to them. And, as always, be sure to read about the happenings of your fellow members in the “Been There Done That” and “The Lighter Side” sections.

Thanks goes to all of our contributors for volunteering their time to share their insights with us. Also, know that our sponsors are professionals like you who understand the business and the needs of our industry—even during these really crazy times. We encourage your commitment to them. Thanks for taking the time to check out this issue. If an article makes you think of a friend or colleague, send a link to the online version of the Quarterly, available on the CAS website. Finally, feel free to reach out to us at CASQuarterly@CinemaAudioSociety.org

Stay well,

Matt Foglia CAS
“Unforgettable. **Nomadland** is that rare thing: a film that feels both necessary and sublime.”

Leah Greenblatt, *Entertainment*
with a recording engineer degree. Beginning at Hans Zimmer’s studio and working in the music industry, Adam ventured into post-production for television as a sound editor and took his skills into the field as a production mixer in 2004. For more than 15 years, Adam has enjoyed the privilege of mixing and supervising more than 100 shows for clients as diverse as MTV, FOX, and ABC. Delivering the best audio is Adam’s passion and he feels fortunate to work with so many talented and creative individuals. He also enjoys playing guitar, hiking, traveling, and hanging out with family.

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 Vestwood: 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.

Steve Venezia CAS has had an extensive career spanning 40 years in live production and post-production for music, film, and television. He worked in both live music and studio recording, with numerous artists, including Frank Zappa, The Pretenders, Dire Straits, Chaka Khan, INXS, Howard Jones, and Tom Waits. He’s also worked on the audio production for 17 Oscar broadcasts.

Steve was Sr. Director of Worldwide Production and Post-Production Services at Dolby for more than 20 years. He worked with the Advanced Television Systems Committee on the audio standards and launch of digital television. More recently, he worked on the development of Dolby Atmos for cinema and broadcast.

Steve currently serves as Vice Chair of the Television Academy and as Vice President of the CAS. He is also a member of the Academy of Motion Picture Arts and Sciences.
We cross paths with many people over the course of a career. Some are quick acquaintances, some become regular colleagues, while still others we are fortunate to call friends.

The CAS wishes to recognize those who have worked in the industry and have recently passed on, leaving a great legacy behind them to our membership.

Alan Decker CAS Re-recording Mixer
CAS and Emmy Award-winning re-recording mixer Alan Decker passed away in December. Alan started in production sound and studio engineering, transitioning to dialogue editing and then re-recording mixing. He held posts at 3rd Street Sound, National Geographic, Stage 2 Audio, Sony Pictures, Universal, and Technicolor. Known for mixing series, including The Simpsons, Grimm, and Outlander, Alan was a multiple Emmy and CAS Award nominee for his work on Homeland, collecting a CAS Award for the series in 2013. Over the years, Alan received additional nominations for both awards, winning Emmys for Sound Editing and Sound Mixing in 1999 for his work on Avalanche: The White Death. Alan was a mentor to many and a strong figure in the sound community known for his positive and encouraging nature. CAS Board member David Bondelevitch shares: “Al was a really sweet guy and will be missed.” CAS President Karol Urban expresses her gratitude for Al’s friendship and faith, “He inspired me to be a better mixer and person.” The CAS extends our condolences to Alan’s family, friends, and colleagues.

ANNOUNCEMENTS

CINEMA AUDIO SOCIETY ANNOUNCES PETITION IN SUPPORT OF SOUND CREDIT INITIATIVE

The Cinema Audio Society, together with the Motion Picture Sound Editors (MPSE) and Association of Motion Picture Sound (AMPS), is launching the next step in their Sound Credit Initiative.

The organizations behind the Sound Credit Initiative have been overwhelmed by the private emails supporting this initiative. They determined that an online petition where sound professionals, colleagues, and friends can show their support should be the next step in this recognition process.

CAS President Karol Urban explains, “From production through post-production, sound professionals contribute to creative storytelling and the elevation of the audience’s experience. This initiative allows filmmakers and studios to recognize their sound department’s importance in a film’s overall success.”

AMPS Chair Rob Walker comments, “Sound teams create 50 percent of a movie and win awards for their creative contribution, but they are positioned far down the list of credits. This initiative is a move toward representative credits. It’s time to give fair credit where it is due.”

And MPSE President Mark Lanza added, “While there is a technical aspect to sound for film, the overwhelming majority of what sound people do is creative. Sound is visceral. It tells the audience where we are, focuses the audience on what we want them to feel, and leads them through an elaborate illusion. The people creating these works are amazing artists and should be addressed as such.”

To read more or sign the petition, please visit: http://soundcreditinitiative.org/
OUTSTANDING ACHIEVEMENT IN
SOUND MIXING
MOTION PICTURE – LIVE ACTION

PRODUCTION SOUND MIXER
JOHN PRITCHETT

RE-RECOR丁ING MIXERS
MIKE PRESTWOOD SMITH
WILLIAM MILLER

NEWS OF THE WORLD
FOR YOUR CONSIDERATION
IN ALL CATEGORIES INCLUDING

BEST SOUND
SOUND MIXER
JOSE ANTONIO GARCIA

SUPERVISING SOUND EDITOR
JON JOHNSON

RE-RECORING MIXERS
DAVID E. FLUHR, CAS
GREGORY KING

THE LITTLE THINGS

WWW.WBAWARDS.COM
CINEMA AUDIO SOCIETY ANNOUNCES FINALISTS FOR THE CAS STUDENT RECOGNITION AWARD

Five finalists from schools around the world have been invited to attend the 57th Annual CAS Awards where the recipient of the CAS Student Recognition Award will be revealed and receive a $5,000 check.

“After all the trials of 2020, we look to the future with great hope as we announce the five finalists for our 7th Annual Student Recognition Award. This year, we had more applicants than ever before from all over the globe. Their passion and excitement for our craft reminds us all of the great power and influence sound plays in storytelling,” said CAS President Karol Urban. “We owe a great deal of gratitude to our Student Recognition Award Committee and volunteer judges who worked tirelessly reviewing each applicant.”

THE CAS STUDENT RECOGNITION AWARD FINALISTS ARE:

ANNA CASSADY
University of Southern California – Los Angeles, CA

LINDSEY ELLIS
Chapman University – Orange, CA

BRANDYN JOHNSON
University of Southern California – Los Angeles, CA

YAN “CAROL” LI
School of Visual Arts – New York, NY

VANDANA RAMAKRISHNA
Annapurna College of Film and Media – Hyderabad, India

Follow the CAS on Social Media

Stay up to date on the latest CAS news, events, and exclusive offerings.

Be sure to check your email inboxes and follow the CAS on Twitter, Facebook, and Instagram.

From our partner EIPMA

Entertainment Industry Professionals Mentoring Alliance (EIPMA), formed out of the desire of the Motion Picture Sound Editors to honor Paul Rodriguez MPSE, former longtime Board member of the MPSE, who helped and mentored so many entering into the world of sound post-production, and provides expert guidance to young people seeking meaningful and productive careers in the entertainment industry. We are a coalition of trade groups and professional organizations involved in an array of behind-the-scenes art, craft, and technology roles that support the magic of movies, television shows, and other media. Our goal is to ensure the continued health and progress of our industry by nurturing its next generation of talent.

In November, EIPMA was represented on two panels at the SMPTE National Conference held online: “Mentorship in the Industry,” sponsored by SMPTE and EIPMA, and “Diversity in the Industry,” sponsored by SMPTE. EIPMA also participated in the “Regional Advisory & Industry Skills Panel Event” set up through the California Community Colleges.

One of our main venues of interaction during the pandemic, Speed Mentoring, continues. In December, Karen Dunn held a session with music students from BYU. On January 9, we held a session for current graduate students in the School of Theater, Film and Television department at UCLA.

In addition, EIPMA is working with the Space Games Federation (SGF) to announce a “Challenge” for participants to produce a one-to-five-minute Public Service Announcement on “Why the International Space Station Deserves the Nobel Peace Prize” - #Nobel4ISS 2021. Participants could be anyone, from students to working professionals, or a team which consists of both. Participants will take existing content used to create the 2020 PSA and make a new one. They can form a team or do it as one person. EIPMA will participate in biweekly mentoring panels over an approximately eight-week period from February through mid-April.

We appreciate your support and encourage you to visit us at: www.EIPMA.org
CAS AWARDS
COVID-19 TIMELINE ADJUSTMENTS

The Cinema Audio Society timetable for the 57th Annual CAS Awards is outlined below. As a result of the industry shifts resulting from the pandemic, the CAS Awards timeline will be adjusted for this year. We look forward to celebrating with the recipient of the CAS Career Achievement Award and the CAS Filmmaker Award honoree. The CAS Awards recognize Outstanding Sound Mixing in Film and Television, along with Outstanding Products in Production and Post-Production and the CAS Student Recognition Award recipient. We also look forward to welcoming the new CAS 2021 Board members.

57th CAS AWARDS TIMELINE

Entry Submission Form available online on the CAS website at www.cinemaaudiosociety.org Tuesday, December 8, 2020

Entry Submissions due online by 5 p.m. PT, Tuesday, January 19, 2021

Nomination Ballot Voting Begins online Thursday, February 11, 2021

Nomination Ballot Voting Ends online 5 p.m. PT, Wednesday, February 24, 2021

Final Nominees in each category announced Tuesday, March 2, 2021

Final Voting Begins online Thursday, March 25, 2021

Final Voting Ends online 5 p.m. PT, Tuesday, April 6, 2021

57th Annual CAS Awards Saturday, April 17, 2021, Los Angeles, California

Podcast

The Cinema Audio Society presents the next episode of our podcast series, In Conversation.

Moderated by Stephen A. Tibbo CAS, episode five features longtime CAS member, re-recording mixer Peter Reale CAS. This podcast was recorded in Los Angeles at Tibbo Sound in July 2020 during the COVID-19 pandemic.

http://cinemaaudiosociety.org/podcasts/
"PURE ENTERTAINMENT.
In these unprecedented times, it is great to welcome any ray of light, and that is certainly the case with TROLLS WORLD TOUR. A fantasia of bright and vivid color."

DEADLINE

OUTSTANDING ACHIEVEMENT IN SOUND MIXING MOTION PICTURE ANIMATED
TIGHE SHELDON
Original Dialogue Mixer
SCOTT MILLAN | PAUL HACKNER
Re-Recording Mixers

universalpicturesawards.com
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Each year, the Cinema Audio Society is tasked with creating an annual membership meeting event. This event is important because it allows us the opportunity to discuss any large challenges facing our industry, as well as get to know each other in an informal setting. It is a chance to meet the hardworking, dedicated volunteers that lead your committees and occupy your Board. And, most importantly, it is an occasion for you to communicate your concerns and ideas while exploring ways to get more involved.

There has rarely been a time more desperate for the kinship of colleagues than 2020. When looking at our membership meeting, we wanted to find a way to feel like we were at an event together while still keeping us all safe. We needed a technical solution that allowed for one-on-one conversation, conversation in small groups, the ability to mingle with all attendees freely, to see who was attending, and to address the room. It was a long road, but we did find it.

On Sat., Dec. 5, at 12 p.m. PST, we held the first-ever virtual CAS Annual Membership Meeting and Holiday Mixer. Members and guests were greeted with the debut of our “Year in Review” video and teaser for our upcoming virtual awards event. Once all were settled into the meeting space, there were brief greetings from key committees’ chairs. As attendees mingled from virtual table to virtual table, door prizes were awarded randomly to those in attendance every 15 minutes. Prizes included gift cards to Lectrosonics and LMC Sound, an X2P from Focusrite, a Stingray Utility Hip Pack from K-Tek, an Everything Pack Native from McDSP, a Sound Ideas General Series 6000 sound effects library, Elite Monitor headphones, and multiple licenses of Absentia DX and Actors Mobile ADR Editor (Pro and Standard license versions).

The interface, custom-designed just for the event, felt like a reception hall where guests mingled with their friends at their leisure, hopping between tables of two, four, and six seats. A lovely result of the virtual event was the attendance of those from outside of Los Angeles. During the two-hour event, we had members and their guests from all over the United States, as well as the UK and Columbia. More than three-fourths of the attendees stayed on for more than 90 minutes of the two-hour event. At our close, 70 percent of attendees were still chatting away!

We consider the event an incredible success, although there was one consistent piece of criticism: The event was just too short! We are so delighted to hear that everyone enjoyed visiting with one another and will make sure to allow for more time in the future. A big thanks to all who participated. It was a fantastic way to cap off our 2020 events.
The event layout allowed attendees to “walk” from table to table, joining existing conversations or starting new ones.

Production sound mixers Amanda Beggs CAS and Michael Wynne CAS catch up at one of the virtual tables.
A peacock Original

A.P. BIO
SEASON 3

TELEVISION - 1/2 HOUR

Chris “CQ” Quilty, Production Sound Mixer
Peter Nusbaum, CAS & Whitney Purple, Re-Recording Mixers

EPISODE 307 “ACES WILD”

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It’s a Noisy World.

Walking through Times Square in Manhattan can be an overwhelming auditory experience. The sound can be deafening; construction pounding, billboards blaring, tourists gawking. Or, if I’m listening closely, it can be sublime; foreign languages, stomping feet, car horns honking in the key of F. Conversely, when I ascended Half Dome in Yosemite, I recall the near silence to be humbling and, quite possibly, the most refreshing sound because I’d never heard it so clearly; the faint hum of joyful hikers, the Eolian sound of the wind blowing against the sheer granite, the bellowing echo from the valley below. Isn’t it amazing what the human ear can detect in the range of 20 Hz to 20 kHz? Imagine what it sounds like below and above our audible spectrum. While a curious observation, what’s all of this got to do with TV and film? Everything! Our job is to capture the palette of sound and to help the viewer feel the sound while not distracting them from the story that is being told.

Noise reduction can be defined as “the process of removing noise from a signal.” That’s a simple definition of a complex process, and we have Ray Dolby to thank for introducing it in 1966. Production and post sound mixers alike have strong and differing opinions about how and when to use noise-reduction techniques. It’s a compelling discussion and often a debate. With this in mind, I conducted a Q&A with five mixers specializing in production and/or post sound in both film and television (scripted and unscripted): Daniel McCoy CAS, Chris Munro CAS, Whit Norris CAS, Steve Tibbo CAS, and Karol Urban CAS MPSE. They generously offered their time and insight on the topic. Here’s what they had to say.

What’s your opinion of on-set noise-reduction techniques/applications? If you are a fan, what brands/companies do you prefer?

STEVE TIBBO CAS: I used to think noise reduction shouldn’t be used on set period. My stance has somewhat softened since the release of the CEDAR DNS 2 and now NoiseAssist by Sound Devices. I’m a fan of CEDAR, iZotope RX, and Audionamix IDC (Instant Dialogue Cleaner)
when I’m re-recording dialogue. I can also see noise reduction being useful in a live-to-air situation or on a crazy noisy FX heavy set just to hear the actors. I credit Whit Norris CAS for changing my opinion about on-set noise reduction. We had a conversation several years ago at a mixers’ mixer. Whit told me he used the CEDAR DNS 2 on a movie when he couldn’t really hear the dialogue due to all of the special FX noisemakers. After using the CEDAR box, he was able to deliver a track that the editor and director could edit to. Whit also made it clear he gave post-production a clean copy of all audio as well. In general, my opinion is it’s too easy to over-process audio in the field and we aren’t in the ideal acoustic environment to make those decisions.

**Daniel McCoy CAS:** Many years ago, I was a fan of the CEDAR noise-reduction system. Having worked a fair amount in post-production, iZotope RX De-noise has been very powerful for cleaning up dialogue. When Sound Devices launched the Scorpio last year, I purchased that unit and then I decided to purchase the entire eight series, including the 833 and 888 when NoiseAssist became available. To my ear, it works very much in the same way as CEDAR, Sonic Solution, and iZotope in being able to scan incoming signal-to-noise ratios in nearly real time and do the phase reversing required to diminish background noise under the dialogue signal.

**Chris Munro CAS:** I have the most experience with CEDAR because I have been using it for many years. I actually prefer the DNS1500, which is a totally manual device, because it gives me much more control. However, it is not necessarily that instinctive to use until you have mastered it. I own a DNS1500, two DNS 2 units, and one DNS 8D. I can appreciate that the DNS 2 is great for someone that is not experienced with using noise reduction, but it is important to use it carefully. I never attenuate by more than about 4 dB and bias around zero to 0.4.

I really like the DNS 8D. Firstly, because it allows me to have a kind of hybrid of the DNS1500 and DNS 2 and gives a lot of manual control if you want to use that mode. It also allows me to connect by Dante, which is very important for me. Most important is that it has eight separate channels of noise reduction that I can assign to each input rather than processing a mix. That way, if a picture editor wants to use an ISO, it is already processed and will fit into the processed mix track. I also have NoiseAssist on my Scorpio, which is also quite impressive, though I do not attenuate any more than 6 dB because the artifacts become quite noticeable. It also only has two channels. That said, I prefer it to the DNS 2.

**Whit Norris CAS:** My opinion of on-set noise reduction is that it’s a tool for the production mixer and picture editorial. I generally work with the CEDAR DNS 2. The last track on my count is labeled “processed.” This is the mix track that has been processed through the DNS 2. This is what I consider “Bonus Points” for the picture department. Many times, the picture department does not have the tools to clean up tracks and will be working with a rough cut for a long time before it goes to sound editing. The CEDAR also allows me to see what can be “cleaned up” with very little work. The unprocessed mix track is still on track one. The DNS 2 is helpful for drone shots, special effects, and challenging locations for recording clear dialogue. I never would want the processed track to be used in the final mix. There are many more powerful tools in sound post. Background traffic has been one of the many times I have successfully used the CEDAR, but it is not a fix for everything we encounter on location and the set.

**KAROL URBAN CAS MPSE:** I wouldn’t call myself a fan in general. I understand the necessity at times, but there is a danger in overuse. I have had the experience of being presented with creative teams who have listened to an aliased, thin-sounding, heavily noise reduced track in picture editorial for months or even years and have begun to accept the sound of the noise reduction and gating as organic. When given a cleaned, fuller, more natural track or cleaner fuller track using ADR, they will only accept the heavily processed original. They don’t hear the digital error anymore as error. They have unconsciously accepted the sound of audible gating or aliasing as an aspect of the “original” recording. Slowly, it is possible for one without a trained ear to confuse audible lossy characteristics for part of the authentic performance. For instance, a heavily applied noise-reduced track that is attempting to quell a low-end power hum or generator noise can make a cleaner, more natural track with some of the natural mid and low-end frequencies reintroduced feel too “reverberant” or “bassy” to the client in comparison. We can become comfortable with the condition of the audio we hear. Thus, I would personally rather have a natural sounding track be what my clients become accustomed to hearing, even if it is a bit more noisy ... within reason.

Familiarity and even a preference for
FOR YOUR CONSIDERATION

OUTSTANDING ACHIEVEMENT IN SOUND MIXING • MOTION PICTURE • LIVE ACTION

DAN HILAND, CAS  TODD BECKETT, CAS  DANNY HAM BROOK  JASON OLIVER  SCOTT CURTIS  KIRSTY WHALLEY

“COMPPELLING AND URGENT. THE SOUND IS SUPERB.”
DEADLINE

“★★★★ AN EXQUISITELY CRAFTED JOURNEY.”
CHICAGO SUN-TIMES

THE MIDNIGHT SKY
THE CAPTURE

TELEVISION - 1 HOUR
Judi Lee-Headman, Production Mixer
Nigel Squibbs, Adam Powell, Re-Recording Mixers
EPISODE 2 “TOY SOLDIER”

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noise and digital error can happen when tracks come in heavily distorted as well. Sometimes filmmakers will identify the audible distortion as performance. I have had it described as a “quiver” in the voice that seems missing when the distortion is repaired. They hear more clarity but wonder, “Where is the ‘quiver?’” I have been asked to address Quality Control notes after a mix that question a piece of dialogue that was included by specific client request and insistence due to a noise they were used to hearing in the temp. It is easy to “listen past” an aspect of something you hear very often. But to the fresh ear, that same aspect of the recording is found distracting and identified correctly as error.

Is on-set noise reduction justified and, if so, in what situation(s)?

**ST:** Live-to-air and a noisy FX heavy set. I do think the mixer should record the dry signal and label it well for post-production. I wonder about how this technology will affect the choosing of locations. On *Modern Family*, we used Bristol Farms in Westwood as a regular location. It was the worst location because it had a ton of refrigeration that is noisy and would intermittently kick on and off. Just to get something usable (I never liked how it sounded), I had to ask the actors to speak up, which helped our cause. Dean Okrand CAS, our re-recording mixer, did a great job using CEDAR to clean up the dialogue. So, will the producer who’s on set (and may or may not be on the dub stage) say, “That location didn’t sound that bad to me,” when asked if we should go there again? [If so], what that producer didn’t realize was that he or she was listening to a noise-reduced signal over a cheap pair of headsets.

**DM:** In today’s [unscripted] run-and-gun environments, it should be a prerequisite. I love being able to optimize my mix track that I’m printing on SD card and transmitting to the cameras with noise reduction as I see fit in the moment, while preserving the ISO tracks for post to make their decisions on later.

**CM:** The most important thing is to use it in a non-destructive manner. So, I will always create a noise-reduced mix and a raw mix or NR ISO’s and raw ISO’s. I never do anything that cannot be undone. It is important for the editor to have the best cutting [version of] sound even though it will be remixed in sound post.

**KU:** When the noise floor is too high for audibility or live-to-tape, perhaps.

**Can you share an experience or two of on-set noise reduction use and what you feel may be pros and cons?**

**ST:** I use noise reduction in post all day long. One thing I’ve learned is that dialogue sounds better with a little reduction used by multiple processors in multiple passes. You can easily take the life out of the dialogue hitting the noise reduction too hard. I was re-recording an independent feature called *Baby Money* last summer. *Baby Money* is a robbery-gone-wrong movie taking place in and around one house where the robbers are hiding. On certain angles there were loud crickets, but clean on other angles. In iZotope, it’s really easy to see the crickets and remove them. In other scenes of this movie, the generator was a little too close so I had to use CEDAR and reduce the generator sound to mask it with other backgrounds and sound FX.

**DM:** Two really effective uses of noise reduction this year for me were on *Ellen’s Design Challenge* in a very noisy, high SPL workshop and another was on a film I mixed in Thermal, California, that required air conditioning during the first week of September due to 120°F ambient temperatures. In both cases, NoiseAssist was active on my 833, varying between -4 dB and -8 dB, to remove air conditioning and compressor and fan noises from the dialogue tracks mixed.

**CM:** I have used noise reduction on every film I have worked on since *John Carter*, [including] *Snow White and the Huntsman*, *Captain Phillips*, *Gravity*, *Wonder Woman*, *Ready Player One* and three films in the *Mission: Impossible* franchise. [I recall the] first time that I incorporated a CEDAR permanently into my rig. I was working on *John Carter of Mars* and, as we moved to a new set, I was surprised to see that MAC 2000 moving lights had been installed on the set. The director was very concerned,
partly because this was the opening scene of the film and he did not want to do ADR. I worked with the board operator to find the quietest settings that we could and to program them in zones so that those not being used could be turned off completely. However, this was far from silent and the director was still not happy. I told him that in my opinion, the scene would be salvageable in post but he needed reassurance. I brought in a CEDAR DNS1500 and demonstrated by processing the left side of the mix and leaving the right side unprocessed for post. By not processing the ISO tracks, and also delivering a raw mix track, the sound editors were then able to finally apply any noise reduction in post. Another example was on Gravity. The cameras and Sandra Bullock were both on robotic arms, which made a low-level sound on movement. I was able to remove this from the mix without interfering with Sandra’s important breath sounds.

**KU:** I have had editors use a noise-reduced track from production with the understanding that ADR may be needed. The noise reduction was a practical solution to creating an audible work track that everyone could understand. In this case, we recorded ADR for a few of the lines, saving as much production as possible, and the client was very happy.

**When you were the production mixer, can you share how post sound reacted to your on-set noise reduction usage? Do you believe it is necessary in your line of work when considering your deliverables?**

**ST:** I think if you are going to use noise reduction in the field, you have to turn over a clean unprocessed copy as well and label each track clearly. I can see a situation where the dialogue editor edits the dialogue using the cleanest tracks and delivers them to the stage with the re-recording mixer getting upset that the noise reduction wasn’t left to them. Re-recording mixers are in the best environment and have the experience getting great results using noise reduction. In the field, we just don’t have the time or environment to do it well.

**DM:** This should be an option presented to every client to help optimize the post process.

**CM:** I think it is necessary to give the director a guide of what may be achievable. Post-production has always been supportive knowing that it is non-destructive and that raw files are always available.

**WN:** I have always had positive feedback from picture editorial and sound editorial. One of the first times was on The Fate of the Furious, when I was just demoing the CEDAR and there were special effects rigs that were challenging. Picture post enjoyed having the opportunity to use the processed track if needed. Recently on Hillbilly Elegy, both picture and sound post enjoyed the processed track as a guide if they needed it. Often, I will note on the sound report to check the processed track.

**How about if you were on the post side? What is your overall opinion and advice?**

**ST:** Leave it for post. I’m concerned if we make noise reduction so easy to use in the field, it will be misused or overused.

**DM:** I have been presenting the new integration of technologies into my pre-production discussions with producers and clients. I would strongly advise every sound mixer to consider this option for their clients.

**CM:** I do not feel it is necessarily appropriate for me to comment here but, as I have mentioned, I believe it is important to use noise reduction non-destructively so as not to restrict how post can work with the raw audio. Similarly to how I try to use as little EQ as possible, apart from a little low pass.

**KU:** I feel pretty confident in saying more post audio teams would prefer unprocessed materials. If a noise-reduced track was used for dailies, that should also be delivered to audio post so we can hear and have access to what the client is accustomed to hearing. My overall opinion is that I prefer to have unprocessed source materials and prefer the client to be accustomed to at least a more natural sound versus a possible heavy-handed noise-reduced track.

Thanks to our participants for sharing their knowledge and experience. I’ve learned a good bit and look forward to seeing how this conversation evolves as new technologies and techniques are developed.
“A PROFOUND TALE. The film marks a milestone for black representation, both in front of and behind the camera.”

VARIETY

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BEST SOUND
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2
A THRILLER OF STAGGERING RELEVANCE.

HOW CAN MADE-UP TALES OF HIGH-LEVEL TREACHERY HOLD A CANDLE TO THE SCARY REALITIES ON DISPLAY?

VARIETY

FIRST-RATE. RIVETING. TRAGIC, MADDENING AND POIGNANT.

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GRADE: A. ONE OF THE BEST DOCUMENTARIES OF THE YEAR.

THE PLAYLIST

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MOTION PICTURE – DOCUMENTARY

STEVE BOEDDEKER
RE-RECORDING MIXER

JASON LAROCCA
SCORE MIXER

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"FIRST-RATE. RIVETING. TRAGIC, MADDENING AND POIGNANT."
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THE DISSIDENT

THE UNTOLD STORY OF THE MURDER THAT SHOOK THE WORLD

THE DISSIDENT PLAYS OUT AT THE HIGHEST LEVELS OF POWER, EXPOSING THE MURDER OF THE WASHINGTON POST JOURNALIST JAMAL KHASHOGGI INSIDE THE SAUDI CONSULATE IN ISTANBUL.
Mixing is something that develops over time. Some of us began mixing in our bedrooms, others in a school’s studio, and others in an actual studio. Once we become confident and successful mixing, we often become mentors to others. I wanted to examine the experiences of those who teach mixing in a classroom setting. While I will interview some folks who teach production sound mixing for a later issue, here, we’ll be focusing on re-recording mixing.

CAS Career Achievement Award recipient Tom Fleischman was gracious enough to share some thoughts. Tom, while mentoring on the dub stage, also teaches at New York’s School of Visual Arts (SVA). Matt Foglia CAS, in addition to being the editor of this magazine, is a full professor at Middle Tennessee State University (MTSU) and actively mixes for television. I’ll also share some of my thoughts as I have been teaching sound at the university level since 1993 and have been at University of Colorado Denver since 2008.

When did you start teaching? Where do you teach, and what courses have you taught?

Tom Fleischman CAS: I first began teaching a seminar with production mixer Chris Newman CAS about a decade ago, which we did in New York, Los Angeles, Rio de Janeiro, and Havana, Cuba. Chris was teaching a production sound class at School of Visual Arts and would bring his classes in to my mix stage once each semester and I would give a lecture on re-recording for film and television using whatever material I was working on at the time. Two years ago, we began teaching a new course at SVA entitled “Advanced Sound.” In the class, Chris would teach production recording and I would teach re-recording. We had to cancel our class for 2020 because of the pandemic, but hope to resume it when the school is once again open.

Matt Foglia CAS: I began teaching full time in 2008 when I accepted an offer from Middle Tennessee State University, about 45 minutes southeast of Nashville. They brought me on to develop and teach sound for picture-focused classes at the undergraduate and graduate levels. To stay active in the industry, I’ve also been mixing cable TV shows remotely for some NYC clients since moving here.

I have three main “sound for picture” focused classes that I teach. One covers most topics I had to do professionally until I was able to sit in the mixing chair. Things such as importing and splitting AAF’s, editing and prep, general sound design, ADR, VO
recording, and lots of terminology and timecode talk. My advanced class has students do all of that and mix in stereo and surround. I also run a sound effects class each summer that affords us time to explore and create. In addition to classes, I have been a thesis advisor for our MFA students, as well as our undergrad students who are part of the university’s Honors College.

David Bondelevitch CAS MPSE: I could fill this issue with the circuitous route that took me into teaching. The short version is that I grew up around teachers and have a family full of teachers. In high school, I taught elementary school students about music. As a grad student at USC, I was a teaching assistant (TA) which again taught me how much I didn’t know. As philosopher Joseph Joubert said, “To teach is to learn twice.” I went back to USC to teach part time in 1993 and, after becoming critically ill in 2004 and it was clear I could no longer put in the long days on a dub stage, I began thinking about full-time work in education. I was offered a position as assistant professor at USC and accepted. However, I had also never intended to stay in Los Angeles, and my wife and I decided it was a good time to move in 2008, when I accepted my position at CU Denver.

Over the years, I have taught dozens of classes, but the two that have been consistent are “Intro to Audio Post Production” and my film music course, now titled “History of 20th Century Film Music.”

How did you learn how to mix?

TF: I learned to mix partly by watching and listening to what my mentor was doing in the mix, but mostly by getting my hands on material and mixing it. There is no substitute for sitting down with some tracks and putting them together, using trial and error to find what works and what doesn’t.

DB: Like many mixers, I began by playing with tape decks when I was a kid and took up trumpet at age 10. I’m sure my musical background has helped my mixing. In my undergraduate years, I did sound on some films I made, but was essentially self-taught at that point. At the Berklee College of Music, I was a jazz composition major, but I made it a point to take every class I could in the studio, as well as every film scoring class available to non-majors. I didn’t really start to learn mixing until I was a grad student and teaching assistant at USC. I would like to give a shout-out to former CAS Board member John Coffey, who was very supportive of students when I was at USC, both as a student and as a teacher.

MF: I learned how to mix by watching professionals in the studio once I was working in the field. When I was in college in the early ’90s, I don’t recall learning “how to mix” per se; it was more understanding gain staging, frequency masking, and what processors, generally, were used for. Application was more-or-less on your own.

Did you have mentors of your own?

TF: Yes, I had a mentor. His name was Richard (Dick) Vorisek and he was a pioneer re-recording mixer in New York from the 1940’s through the 1980’s. He mixed many of
the New York-based features made by directors like Sidney Lumet, Arthur Penn, Elia Kazan, George Roy Hill, and Brian DePalma. Dick was a friend and colleague of my mother, who was a film editor, and had known me since I was a small child. In 1975, I had the good fortune to be hired by the company Dick and his brother Jack owned, Trans/Audio. I was hired as a transfer engineer and spent six years in the transfer room. Dick would let me sit in the mix in my free time and I was able to observe what happened on the mix stage. Later on, I was blessed with the opportunity to work mixing second chair with Dick on The Wiz, The King of Comedy, The World According to Garp, Reds, and several other pictures.

**MF:** I started at Sony Music Studios in NYC in 1995 and was an audio assistant and editor. Back then, assistants would also run Pro Tools because the senior mixers were, generally, more focused on mixing and may not be as quick in the DAW. My main mentors were John Alberts, Chris Floberg, and Sue Pelino. At Sony, they worked on anything and everything—be it a music special, comedy, reality, doc, animation, whatever. As an assistant, you were able to watch and listen to how these different genres were mixed and grow from there.

**DB:** I had Ron Curfman CAS (retired) and Tom Holman (CAS Career Achievement Award recipient) at USC. They gave me a pretty good start learning how to mix. However, I feel I learned the most by mixing student films and film scores. As a teaching assistant (to Tom), I had keys to the department, and spent most of my free time in the studios. I’m a big believer in “Practice makes perfect.” Although the 10,000-hour rule that Malcolm Gladwell espoused has been shown to be inaccurate, I do believe that no one is ready to mix professionally until they have spent many, many hours behind the console. One of my pet peeves is that students have access to millions of dollars of equipment, but only use it when they have an assignment due, rather than taking advantage of all the studio time they can get to practice. The ones who take the time are the ones who, typically, become successful.

In the professional world, my mentors included Bill Varney (past president of the CAS), who gave me my first job out of grad school as a trainee at Universal. All of the mixers there were very supportive, but as a trainee, I was not allowed to do any mixing. I did work my way up to recordist, so I learned my way around a machine room as well. I also learned a lot when my friend Matt Meyer (who now teaches film and audio at George Fox University in Oregon) hired me as a mixer at a low-budget facility after I left Universal. I mixed hundreds of hours of M&E’s. That’s a great training ground; I’m forever indebted to him for hiring me.

**How did your mentors support your learning? Did they help you find work?**

**TF:** I actually got my first gigs on my own, but it helped that I was working at the premier mixing facility in New York at the time. At that time, Trans/Audio offered mix time at a greatly reduced rate ($2.5/hour) to graduate film students at the New York film schools, NYU, Columbia, and School of Visual Arts. I would come in on weekends for my regular transfer engineer scale and mix the student film projects. It was fantastic training for me as I learned to use the tools of the trade and came up against the most horrendous problems a mixer might ever encounter.

**DB:** Faculty at USC were surprisingly unhelpful in finding work for students. As a faculty member now, I understand why. A university does not exist to be a job placement service. It exists to give you the knowledge, skills, and disposition to work as a professional. I do try to help students get a foot in the door whenever possible, but it’s a rarity when I can have direct influence like that. (My successful former students have earned everything on their own.) What really helped me was the network of USC “mafia” graduates.
A peacock Original

DEPARTURE

Eric Fitz, Production Sound Mixer
Christian Bourne, AMPS CAS, Sound Mixer
Paul Williamson, Paul Shubat, Re-Recording Sound Mixers

EPISODE 101 “VANISHED”

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**Motion Picture — Animated**

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working in L.A. I can trace almost every mixing job I have ever had back to someone who knew me from USC.

**MF:** At Sony, we were groomed to grow into mixers and the senior mixers were very generous with sharing knowledge and affording opportunities. With established clients who were familiar and friendly with the assistants from their sessions, it was not uncommon for a senior mixer to say, “Why don’t you get the session running and start mixing dialogue for the first act or so.” This would lead to, eventually, being booked as a junior mixer on lower budget projects or even filling in for a senior mixer if an emergency arose and no other mixers were available to cover—which is how I got my break with more notable projects.

I was a regular assistant and editor for one of our senior mixers and had worked on a number of projects with them for a couple MTV clients. Shows used to have really quick turnarounds back in the mid-to-late ’90s, so it was not uncommon for a mix to be scheduled the day before air and, sometimes, the actual day of air. In this case, a mix was scheduled a day before air, but it was for an hour-long show, which was usually allotted two days of mix. Unfortunately, the day of the mix, the senior mixer’s mother sustained an injury that required the mixer to go to the hospital with her. None of the other mixers were available, so the client asked, “Can Matt just mix it?” It was their faith in knowing that I was studying under folks they trusted, along with their familiarity with me that led to that opportunity. I mixed all day and all night because they wanted to be sure the mix would finish. With clients passed out on the couch, we wrapped at about 6 a.m. the next morning. After that, I was bookable as a mixer when other senior mixers weren’t available and things took off from there.

**How do you teach mixing in a classroom environment? Do you provide one-on-one teaching? If so, how much?**

**MF:** I like to break mixing down into various parts and build from there. We can discuss spectral considerations, for example, and work on some exercises relating to that topic so students can concentrate on what they “should” be hearing, why things sound the way they do at a particular point in a project, and go from there. We’ll do the same for dynamics and spatial considerations. I give written feedback for all assignments and tell students to listen to their projects while reading my notes in an effort to hear what I’m hearing. I’ll also do a couple one-on-one sessions with students because, even in senior-level classes, folks are at different levels. Students really enjoy these sessions because they’re kind of like what you’d have with an individual musical instrument lesson.

**TF:** I start with several lectures on theory, sound for storytelling, use of the tools, and workflow. Then we assign the students projects to design sound for and mix. When the projects are complete, I work one-on-one with each of them and critique what they’ve done.

**DB:** I’ve been doing it for years and it is still a mystery to me how to teach mixing. This may not be popular with my sound designer friends, but to me, mixing is much harder than editing. To be a good re-recording mixer, you have to know most of what editors know, plus a mountain of technical information, plus practice with faders until you can really mix. Finally, you have to deal with the performance anxiety of mixing in front of impatient clients who often do not even understand the process. At USC, I was present for the student mixes. For a few semesters, I also trained advanced students in mixing. Any of the students who had me those semesters will tell you that it was not a pleasant experience for any of us. My expectations were much too high for what students could do after only three semesters of audio. At CU Denver, I actually teach less about mixing now, but I expect it to grow with the new curriculum, as they can now have four semesters of post audio instead of two.

**Are you still teaching during the pandemic? If so, how has this changed your teaching? Do you believe it is possible for students to be fully educated online?**

**MF:** Like many universities, in March 2020, MTSU moved to remote learning. This had students meeting at the same scheduled class time, but from the other side of a computer screen. Fortunately, vendors such as Avid, Sonarworks, and Waves were extremely accommodating with extended trial licenses so students could work from home. Unfortunately, because the whole campus was off limits, this meant students couldn’t practice mixing on the speakers in our studios or use our control surfaces—so the experience was different. In the fall of 2020, I began teaching in person again, though many faculty continued teaching remotely. We had reduced room and studio capacities, so that removed us from teaching in the studios and, instead, working in larger labs. Students were able to use the studios for projects, however, which was great and necessary. I’ll continue that approach in the spring and our university president just announced that we’ll be “back to normal” in fall 2021, assuming viral spread is significantly better controlled.

As for online teaching, while I believe a number of audio production topics can be taught effectively online, there are an equal amount that rely on technology and space that students just can’t be expected to have their own access to. Relative to mixing, while I felt I was able to convey my discussions on stereo mixing effectively online, teaching surround mixing became more theoretical since students were, at the time, just mixing via the downmix. So, it was like going through the motions as opposed to actually hearing and engaging. As compared to last spring, students will be able to use the facilities and learn about surround mixing this spring by doing and hearing.
DB: I was chatting with Mark Ulano CAS about teaching and he posited that you can never be fully educated, and I agree. The day you stop learning is the day you die. Like Matt, I’m thankful to the vendors who gave extended trials (although I wish they would extend it to next semester as well!). As someone who is in a high-risk group, my chair would not entertain my request to teach hybrid classes, so I am online through this academic year.

With online teaching, I had previously taught some online classes at CU Denver, but it was not a great experience. The course I taught was required for all music students, and the ones who wanted to be in Recording Arts would take the in-person version, so I wound up with uninterested students for the most part. However, I do believe online education is the future. I look forward to being able to make classes hybrid after the pandemic, I did have to change the syllabus for teaching online, but not as much as I had feared. I do believe that online education has its place, but to truly be a mentor, you have to have one-on-one time with students at the console.

On the downside, there were lots of technical issues during the switchover. I had to buy a new computer at my own expense and upgrade our home internet. Those hurdles were a lot worse for students, which we’re seeing all over the country at all grade levels. At CU, we have many students from lower income families, some are the first people in their family to go to college. I have students who don’t own a computer, or who have to share with family, or they only have a tablet or smartphone. I have students who don’t have broadband internet at home and who sit in the parking lot at McDonald’s to use the free Wi-Fi for their classes. (Note: Wi-Fi is available on campus, but you must be within proximity.)

At the other end of the spectrum, we have students who have already started a home studio. They also had some problems, as many had invested in DAW’s other than Pro Tools, which I require for the class as it is still the platform used most frequently on dub stages. With Avid, we chose to have students log in to our network via VPN to use our licenses. This was not popular with students as the learning curve was steep, but it meant access to Pro Tools for all students, even at home.

TF: We had to cancel the class during the pandemic. There was no way for the students to complete projects and analyze them online.

Do you have any specific techniques you use to open up students’ ears to become good listeners?

TF: The technique that I was taught was to train myself to listen selectively. Listen to anything—standing on the street, watching a movie, riding a subway, etc.—and try to pick out one sound at a time and follow just that sound for as long as possible ignoring everything else. Also, pay attention when watching movies to how the soundtrack is helping tell the story.

MF: Active listening is the key. Think about how we, typically, learn to develop style and technique as musicians. We learn some theory and then listen to things that interest us. We can then analyze—or just feel—what we like about specific songs and, inevitably, those will influence our style because we can understand and evaluate.

Same in sound for picture. For instance, I have my students complete a dialogue editing lab that has some, shall we say, “ambitious” edits, missing tone fills, and Franken-bites. Once they’ve completed that lab—and fix it after I’ve given them their sessions back with notes—they then listen to some reality or lifestyle shows and compare that dialogue to a scripted series. They may not have noticed it before, but they certainly now notice phrases being cut, words spliced together, different tonalities, different ambience presence, etc. If they weren’t exposed to these elements through class discussion and practice, their ears may not have heard edits so clearly and their skillset would not know how to adjust them.

DB: One assignment that I inherited from previous teachers is to ask students to go to a safe outdoor daytime location where they can sit with their eyes closed for at least 10 minutes and simply listen. They then write a list of sounds they heard with a minimum of 10.

I also do an emotional exercise, where I ask students to analyze a short script for its emotional content. They then take the emotions and separate them from the film, and list sounds that, for them, represent that emotion. It constantly surprises the students (and me!) how many times a completely wrong sound represents that emotion. It constantly surprises the students (and me!) how many times a completely wrong sound for a scene can still work emotionally.

I spend a lot of time in the first half of the semester watching movie clips and encouraging class discussion on them. I really think that’s the best way to develop good ears as a mixer. Listen. To film. To television. Lots of it.

“I BELIEVE THE SOCRIATIC TEACHING METHOD IS CORRECT: AT SOME POINT, THE EDUCATION MUST COME FROM WITHIN, OR THERE IS NEVER TRUE DISCOVERY.”

—DAVID BONDELEVITCH CAS MPSE
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five bedrooms

John McKerrow, CAS, Production Mixer
Andrew McGrath, Re-Recording Mixer

EPISODE 106 “FIFTY YEARS”

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TELEVISION - 1/2 HOUR
Brian Witttle, Production Sound Mixer
John W. Cook II, CAS, Brian Dinkins, Re-Recording Mixers
EPISODE 106 “TEEN-LINE”

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Do you show movie clips in classes? If so, what clips do you use?

**TF:** Yes, I do show clips. I put great emphasis in my classes on storytelling and how sound can be used to help move the story along. I play clips from my own work which demonstrate this and explain how we decided to use particular sounds to advance the story.

**MF:** I shift creative examples around but like to have students watch—and listen to—*Making Waves: The Art of Cinematic Sound*.

**DB:** Like Matt, I also use Midge Costin’s film *Making Waves*, but usually insert it on a day I would have had to cancel class otherwise. I tell my students on the first day that if I have done my job correctly, I will ruin the movie-going experience for them, because I will make them active listeners. I also point out that I generally only notice problems in the soundtrack when there are much bigger problems in the movie. If I am enjoying the story and characters, it’s unlikely that I will have time to think about the sound design during the first viewing.

If interested, I keep a list on my blog of films that I show in class or suggest to students for learning sound design. It can be seen in its entirety here: https://bondelev.blogspot.com/2018/10/recommended-viewing.html

Do you find any resistance from students to using faders to mix, instead wanting to mix with the mouse?

**TF:** No, not really, and I wouldn’t object if they did. I think that using the gear has to become second nature. A mixer has to know what tools to use in any situation and how to use them to achieve the desired result without having to think about it. This is always a personal process and requires time, and trial and error. The student will find the most comfortable way for them to mix. Some will use the console surface to control the tools, others will use the keyboard and mouse. It’s totally personal preference.

**MF:** Some students are really jazzed to be able to use a control surface and some are so used to using a mouse that you need to nudge them to use faders—even though that sounds nuts to us. I consider faders to be like an instrument that I play, that I feel. Faders allow you to focus on the interaction of elements instead of worrying whether you’re clicking on the right part of the screen to adjust an element. That tactile interaction is something I try to stress and that students are, generally, receptive to.

**DB:** This is another of my pet peeves. Students are very resistant to using faders. They have developed bad habits mixing with a mouse before they get in my class. It’s odd because many of them have done work in live sound, yet still mix their projects with a mouse.

What is the hardest part of mixing?

**TF:** Matching dialogue. Making the dialogue, ADR, and GROUP ADR work smoothly is THE most important part of the mixing process. Once you have a good dialogue pre-dub, the rest is just fun, making the picture play.

**MF:** Probably having dynamics while retaining intelligibility. Presenting a strong spectral presentation that translates across various monitoring scenarios is also challenging. Something may sound full and awesome on your

**“WE’LL CONCENTRATE ON WHAT THE STUDENTS ‘SHOULD’ BE HEARING, WHY THINGS SOUND THE WAY THEY DO AT A PARTICULAR POINT IN A PROJECT, AND GO FROM THERE.”**

—MATT FOGLIA CAS
speakers and in your headphones, but then you hear it on a mid-priced TV and you go, “Where’s the bass?” (laughs)

**DB:** The ability to collaborate in a positive manner eludes many students. One of the biggest criticisms I get from students is that I make them work in groups. Students rarely understand that they will never be working alone. At the very least, they must please their clients. If they work at a facility, they don’t get to choose who does their Foley or who the music editor is, yet they have to create a working environment with them. I have seen brilliant students turn in terrible work because they were unable to work collaboratively.

**What is the hardest part of teaching students how to mix?**

**DB:** It is hard to make them good listeners. I believe the Socratic teaching method is correct: at some point, the education must come from within, or there is never true discovery. The most I can hope for is that I give them enough of an interest in the subject that they will follow up on it.

**TF:** Getting them to realize that, ultimately, they have to teach themselves to mix.

**MF:** Years ago, when I first started teaching, one of my teaching mentors, Dr. Bob Wood, heard some frustration in my voice while I was discussing challenges I was having with teaching. He provided some very sage advice that I carry with me and share with those new to teaching. He said, “You’re trying to teach them something across a lifetime of experience to interpret what they learned.”

**Do you have any former students that you would like to mention?**

**TF:** One of my students who became a TA in her senior year is Yan “Carol” Li. She is extremely talented and I invited her to sit in during the mix of *The Irishman*. She sat there for the entire mix and took copious notes and never got bored. She has been invited to the 2021 CAS Awards as one of the student finalists.

**DB:** I have been teaching longer than the other interviewees for this article, so I have had more opportunities for success. Every year, I make a public post on Facebook asking my former students to check in to let me know what they are doing, and every year I am amazed at the success that many have had (in spite of my teaching!). I collect this information for faculty reviews to show that I continue to be a mentor after students have left school. Also, after a rough semester like this one, it’s nice to read a few compliments about my teaching from people who can look back on it with a lifetime of experience to interpret what they learned.

If interested, here are this semester’s responses: https://www.facebook.com/Bondelev/posts/10108641812989325

**Do you have any former students who have now become mentors?**

**TF:** I do have one former mix tech who then worked second chair with me on a few pictures and finally became a mixer on his own a couple of years ago. I’m sure he is or will be a mentor at some point.

**MF:** Since we don’t do a lot of production audio in my classes, I have two former Nashville-based students who went the production route come and speak and demonstrate production audio each semester. Zach Noblitt, who typically stays local but did a recent season of *Survivor*, and Tony Pecorini. They both show some of the “real” world side of being a production mixer for those mixers not typically tied to larger, big-budget projects. They’ve been wonderful with having interested students on set and have used a number of students when they need a hand. Tony was actually brought up by Zach, which was great to see.

**DB:** I have been lucky to have quite a few former students who have become teachers. I see mentorship like this happening all over the industry. For example, Chris Howland CAS was mentored by Mark Ulano CAS, and Chris is now an incredible mentor to many in production sound.

**Is there anything else you would like to add?**

**MF:** Unlike some other majors, such as nursing, where employment in your field is guaranteed, audio is much more uncertain. We really emphasize learning, practicing, and mingling outside of the classroom—especially for those trying to focus on the artistically creative sides such as mixing or sound design. There’s motivation, determination, and happenchance involved that teachers just can’t control. My target is to prepare students as best as possible so that when luck happens, they’re ready.

**DB:** I’m still a student myself, trying to keep up with all of the new technologies, even though I no longer work full time in post-production. Also, I am always looking for ways to tweak our curriculum or my individual classes so that the students have better outcomes at the end of the semester.

**TF:** I began my career as a mixer in 1978. I learned to mix in analog mono, then stereo, then digitally, then in the box, then in Atmos. It has been an ongoing learning process for 42 years and there has never been a year that I haven’t learned something new about my craft. Mixing is one of those things that never stops evolving. There is always some new device, technique, or format to learn about. I tell my students that this class is the beginning of an education that will never end as long as you are mixing.
“‘WONDER WOMAN 1984’ IS FULL OF HEART, SPECTACLE AND WONDERMENT.”

BEST SOUND
PRODUCTION SOUND MIXER
PETER J. DEVLIN, CAS
SUPERVISING SOUND EDITORS
RICHARD KING
JIMMY BOYLE
RE-RECORDING MIXERS
GARY A. RIZZO, CAS
GILBERT LAKE

FOR YOUR CONSIDERATION
CAS Members Abroad: Why the CAS?
by Daniel Vasquez Velez CAS

The Cinema Audio Society is an association that promotes the wellbeing and development of sound for picture mixing professionals through a sense of community, education, and recognition. It unites members from around the world who encompass different perspectives, cultures, workflows, and backgrounds and offers diverse personal and professional interactions. Although it is based in the United States, it’s a global community with more than 80 international members from more than 20 countries in North America, Central America, South America, Europe, Asia, and Oceania.

2020 was a year that emphasized the fact that people around the world are connected beyond a geographical closeness. We have had to adapt to new ways of meeting, learning, working, and networking, transforming what seemed to be a restricted mode of interaction into a more accessible virtual one. As a positive result, the different types of sound mixers and membership groups that make up the Cinema Audio Society were brought together by attending events such as virtual screenings, Q&A’s, membership meetings, and other events that otherwise might be difficult to attend in person due to travel time and costs.

I am an international member of the CAS, joining in 2019. Having the experience of living in the United Kingdom and currently residing in my home country of Colombia, I wanted to know how other international members benefit from being part of the organization and why they decided to join in the first place. I contacted some fellow members from different countries to share their perspectives on the CAS and to hear how important it is for them and the industry in their home countries.

In my case, I realized that most of the mixers whose work I admired were members of the CAS. Being a re-recording mixer myself, and believing in associations, groups, and networking as a crucial aspect of professional growth, becoming a CAS member was the natural thing to do. Some of us have applied to join the CAS directly, while others have been invited to join the society as a result of participation in award-winning films. Either way, members are always accepted with a warm welcome whether they reside in the United States or abroad.

In countries where the film industry is smaller relative to the US, there are usually fewer opportunities to promote sound work, especially for
motion pictures, which we all know is a wide and complex world that tends to be overlooked or overshadowed by other aspects of the film creation process. Organizations like the CAS contribute to this by ultimately raising the overall audio quality and creation experience throughout the world with a sense of community, appreciation, encouragement, and high standards.

One interesting aspect of the Cinema Audio Society, which was a common comment by most of the international members I had the opportunity to speak with, is that it combines two very important elements: the technical basis of our work, such as equipment, processes, and workflows; with artistic and creative approaches, different ways of doing things, and sharing experiences between members. It is very rewarding to meet colleagues and talk not only about gear or technical stuff—which is always a good conversation—but also about experiences, which enrich the professional and personal life and usually also lead to good conversation.

One common thought from the participant members in this article was that the CAS membership gives a trustworthy seal or guarantee, which might help with getting a conversation going for future projects, and allows for interaction with international crews and colleagues of other disciplines. As such, the CAS letters next to our names are displayed with pride and responsibility as ambassadors, not only of the organization, but of sound as an art, technique, and craft.

Here, some international members share their experience keeping up the name of the CAS around the world.

**Uttam Neupane CAS – Nepal**

Uttam is a re-recording mixer from Nepal who decided to apply to join the CAS after receiving a great response for his work on films like Dadyaa (winner at Sundance Film Festival), Talakjung vs Tulke, and Bulbul (Nepalese entries for the Best Foreign Language Film at the 88th and 92nd Academy Awards, respectively), amongst other projects.

“Being a CAS member from a small country like Nepal is the biggest achievement of sound professionals in the country. It has also inspired and motivated many audio engineers who come from small countries like ours. I dreamed that one day I would be part of the CAS. I wanted to connect with top award-winning sound mixers from around the globe. I also wanted to introduce the existence of Nepali film to the world. Most people internationally do not know about the Nepali film industry and, in my belief, the CAS can play a vital role to connect Nepali film to the global film industry.”

**Jürg von Allmen CAS**

Jürg is a re-recording mixer from Switzerland who has worked on a variety of films and television productions. He joined the CAS to contribute to the audio community and to share his knowledge and experience with others.

“Joining the CAS has been a great experience for me. I have met many talented audio professionals from around the world and have learned a lot from them. The CAS has also given me a platform to showcase my work and to be recognized for my contributions to the audio industry.”

**Daniel Velez CAS**

Daniel is a sound engineer from Colombia who has worked on numerous films and television productions. He joined the CAS to connect with other audio professionals and to share his knowledge and experience.

“Being a member of the CAS has been very rewarding for me. I have had the opportunity to meet many talented audio professionals from around the world and to learn from them. The CAS has also given me a platform to showcase my work and to be recognized for my contributions to the audio industry.”

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**DMITRIY KLIMINOV CAS**

Dmitriy is a re-recording mixer from Russia who has worked on numerous films and television productions. He joined the CAS to connect with other audio professionals and to share his knowledge and experience.

“Being a member of the CAS has been very rewarding for me. I have had the opportunity to meet many talented audio professionals from around the world and to learn from them. The CAS has also given me a platform to showcase my work and to be recognized for my contributions to the audio industry.”

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ACHIEVEMENT IN SOUND MIXING TELEVISION SERIES 1 HOUR

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fraternity. After being an active member of the CAS, international film producers and directors are approaching me for film sound mixing and are willing to work with me on their projects, which I believe is [a large part of] my professional and personal growth.”

Samuel Cohen CAS – France
Samuel is a production sound mixer from France who lives in Paris and is currently shooting a TV series for Amazon Prime. He was invited to join the CAS after the film Foxtrot by Samuel Maoz was nominated for an Oscar. Samuel has worked on productions in Israel, Romania, Switzerland, and France, amongst other countries. He contributed the article “A Case Study in Multilanguage Production Sound” for the 2020 Winter edition of the CAS Quarterly. The article discussed his experience shooting a series with dialogue in four different languages. In it, Sam highlights the possibilities of multilingual and multicultural projects, and the importance of good directing and acting for the success of these projects.

“It is interesting to get to know people that can bring something and share experiences that can open perspective to directors and other crew members. It gives ideas of what we can do—and what we couldn’t do before that we can do now. The interesting thing is to also interchange ideas with the other disciplines of filmmaking. It is fascinating to look for people that take technical and artistic challenges. We can speak about technical aspects, which are very important. But it is even more interesting to open perspectives of what can be done today since, nowadays, the world is so open.”

Branko Neskov CAS – Portugal
Branko is an award-winning re-recording mixer based in Portugal, known for his work on projects like Color Out of Space (2019), The Portuguese Falcon (2015), and A Estrada 47 (2013), who has been a CAS member for more than 10 years and considers himself a passionate reader of the CAS Quarterly publication.

“I noticed that a lot of the people that did the work that I respected in terms of audio were members of the CAS. Also, if you bring in a foreign authority like the CAS to smaller countries, it stamps your work with a kind of seal of quality [that is] recognized immediately. [It provides] an opportunity to talk about it, which otherwise you wouldn’t have. I used to participate in web forums, interacting with big players. Through the CAS, I have managed to bring top-class mixers to give masterclasses in Portugal.

“Establishing the authority of the CAS allows us to broaden the views and incorporate them into our own small communities. Being a member of the CAS has allowed me to bring some standards into our industry and to catch up on technical and working conditions from bigger industries, while [still] having the freedom to experiment.”

Joana Niza Braga CAS – Portugal
Joana is a Foley mixer from Portugal currently working with Branko Neskov CAS. Branko encouraged Joana to join the organization after talking about film and what to expect from the industry in their country, Portugal, and
how things were overseas film-wise. “We ended up talking about the organization and how being part of it was a great honor,” recalls Joana. She became a member after being nominated and winning the CAS Award in 2019 for being part of the sound team of *Free Solo*.

“The really cool thing about the CAS is that I got the chance to reach out and meet amazing professionals from every part of the world; something that I would never have believed [possible] in a thousand years when I was studying in film school in Lisbon. Some of these professionals are actually names that I read in books when I was studying and always looked up to. And here we are altogether [in the same society]!”

**Jürg von Allmen CAS – Switzerland**

Jürg is an award-winning re-recording mixer from Switzerland who joined the CAS more than 30 years ago after working on *Marcus Welby in Paris* by Steve Gethers. He has been an active member since then.

“Being a member allows me to see, hear, and understand more of the work being done in the United States. Switzerland is a small country with smaller production budgets, which often limits the sound work. I also appreciate the virtual events very much, as I am able to attend these from Switzerland.”

**Casey Stone CAS – United Kingdom**

Casey is a scoring mixer, both recording and mixing scores mostly for film and television projects. Originally an “L.A.” person who moved to the UK in 2008, Casey joined the CAS after being nominated for and winning a CAS Award with the sound team for *Frozen* in 2014.

“I attended the 2014 awards ceremony—which was a great time! Living in the UK has certainly reduced my ability to attend other CAS events, but I was pleased to have attended the virtual 2020 Holiday Mixer. Besides winning a door prize, I enjoyed the virtual environment and my video chats with a few other attendees. I look forward to being more involved with the CAS in the future with the help of similar technology.”

**Ronan Hill CAS – Ireland**

Ronan joined the CAS after his first CAS Award nomination as production mixer of *Game of Thrones*. He realized the talented group of people that were members of the organization.

“I applied to join after my nomination as I wanted to learn and contribute to the key aspirations of the CAS. I am very proud to be a part of...
Ronan Hill CAS

Ronan was delighted to take part in the Parade of Sound Carts in 2020, which was held via Zoom. [This is available for viewing on the CAS website under the “Mix Presents” link under Events tab.] “The virtual world has allowed events like these to be more inclusive and open to international and remote members,” says Ronan.

“I attended the CAS Awards several times over the last decade. I always found the warm welcome made the journey from Ireland worthwhile. The event allowed me to meet old friends and make new ones. There was always a sense of encouragement and appreciation for the work we do.”

Dmitriy Kliminov CAS – Russian Federation

Dmitriy is a re-recording mixer in Moscow where he and his team do sound editing and mixing. He found out about the CAS around 2016 when he was having a teleconference with Gary C. Bourgeois CAS. A while later, Dmitriy joined Gary to work on a couple of projects in Moscow, such as Scorpion and The Iron Mask. After working on these projects, Dmitriy applied to join the CAS and mentions that “such joint projects provided a huge amount of experience and knowledge for all of us.”

“Unfortunately, due to my location, I am not able to personally attend the events organized by the CAS, but I use all means of access to screenings to keep abreast of how other members of the profession are creating their work. This greatly expands the horizon of possibilities. In my opinion, the exchange of production experience between the CAS and other organizations will improve the technological and creative process. At the moment, only virtual communication is possible, but it provides a large amount of useful information. I am glad to be a part of an international segment of the CAS and hope to meet more members in the future.”

Conclusion

As the community of sound mixers grows throughout the world, the CAS—a society founded in the United States—joins together a multicultural group of people from students to professional sound mixers around the globe, broadening the perspective through experiences that we share around a passion that surpasses language and geographical locations: Sound.
Real-Time Remote ADR Recording Options

by Fernando Delgado CAS

It’s amazing what a production sound engineer and a post-production sound engineer can accomplish when they have the time to work on a problem. Just like many other entertainment professionals, I was on the road doing a show in mid-March when the first big COVID shutdown happened. At the beginning, it was just nice to be home. I spent a lot of time catching up with family and friends. One night on a group Zoom session, a few friends who were not shutdown vented their frustrations about not being able to get recordings done due to the studio closures and lack of technical ability on the talent end. My ears immediately perked up. All I really wanted to do myself was get back to recording. I knew real-time remote recording was possible and a lot of people were collaborating remotely, but I had no clue what solutions were available and to what extent. So, I did some research.

SOFTWARE

There are several great software options out there to facilitate high-quality real-time audio recordings over the internet. Source-Connect by Source Elements, SessionLinkPRO, Listento by Audiomovers, ConnectionOpen, and Cleanfeed are just a few. Each of these software options work differently and vary in features.

Source Elements has been around since 2005 and is the standard. They are trusted by many studios and engineers alike. Source Elements has a host of software solutions, including Source-Connect, Source-Live, Source-Nexus, and Source-LTC. These applications allow you to record remotely, monitor and cue from anywhere, as well as lock to picture for ADR sessions. This is the most expensive software solution I’ll mention but it works, has a long history, and is trusted by its users.

SessionLinkPRO offers two browser-based solutions with mono, dual mono, and stereo remote recording, along with a MIDI track to sync sessions. SessionLinkPRO Conferencing adds video conferencing, allowing up to five producers/directors to monitor and direct the sessions. This system is extremely easy to use and runs on Google Chrome, so there is no software to download.

Listento from Audiomovers is a transmit and receive plugin that sends audio from any host DAW via an insert to other DAW’s, or up to 40 clients monitoring via Google Chrome or Mozilla Firefox. It will do multichannel paths, including 5.1 and 7.1. There is no video component, so it is limited, but it’s still extremely useful, sounds great, and is easy to use.

ConnectionOpen is like a community for remote engineers and artists. Once people are added to your network, ConnectionOpen will alert you when they are logged in. Starting a session is as easy as clicking a button. You are limited to five people on a session at a time, but the company has plans to add more. Another cool feature of ConnectionOpen is its compatibility with iPads and iPhones.

Cleanfeed is a web-based multitrack recorder that allows you to record multiple sources from various locations to the cloud. The Pro version allows higher bit rates and delivers an in sync file consisting of all the ISO tracks.
These real-time software solutions work great and vary in ways that will appeal to different workflows. The costs considering the technology are quite affordable. The one big drawback for any of these is that an engineer is needed on both sides of the session. The lack of an engineer on the talent’s end can create frustration and slow down production. Two systems, Todd-AO’s “Remote Controlled ADR” and my company’s own “Stickman Remote Record,” help address this problem. These are two very different systems in design, but they both accomplish the same goal. These systems are a complete solution to be installed wherever the talent may be, are on secure networks, and are operated remotely by an engineer.

While Todd-AO created the very cool “Actors Mobile ADR” app for recording ADR at an actor’s leisure (not real-time or directly supervised), they offer a couple options where rigs with scalable features and prices are available. The most versatile, dubbed “Remote Controlled ADR,” is a kit that’s sent to the talent and has a Todd-AO sound editor on the receiving end to help with setup. The kit comes with a Sennheiser MKH8050 shotgun, Sanken COS 11-D lav, headphones, and a remotely controlled Pro Tools session loaded (using Source-Connect). Directors and supervisors are able to, well, direct the sessions via a high-quality audio meeting. If in the L.A. area, a sound technician can even set the system up at the talent’s location.

In location recording, it seems we’re always having to come up with a solution for a new situation. I love this type of problem-solving. The Zoom chat mentioned in the first paragraph, along with further research, got me to thinking of developing my own solution. So, I called Michael Orlowski MPSE, who is one of the smartest engineers I know. I asked Mike if he would help me build a plug-and-play remote recording system that allows us to control both sides of a remote session while still sounding great. After a couple months of hashing out the details, we had a system.
While Pro Tools is an obvious DAW choice, we wanted to add flexibility, so the Stickman Sound systems also come loaded with Logic and Luna. We have a wide variety of mics, but the standards included for ADR are the Sennheiser MKH50 and Sanken COS 11. For interfaces, we use Universal Audio’s Apollo interfaces and the UA console—which is great in helping route audio to and from Pro Tools. Plus, it gives us the ability to control mic pre gain remotely. We use Audiomovers and a program called Lockstep to sync sessions with timecode. Lockstep is similar to Source-LTC in that it converts LTC to MTC to sync sessions. Most clients are monitoring and cueing on Zoom since that has become the go-to video chat service and folks are familiar with it, though we have also used WebEx. We simply route the Zoom audio to the talent cue mix. This can change easily depending on what the client prefers using. If clients only want to listen and not cue, Audiomovers is a great option since you can have up to 40 people participating in an Audiomovers session. While not sync ADR, we did a VO session for a sports video game a few months back where the talent were basically calling the “game.” We had one talent in Las Vegas, one in Orlando, with clients in Canada. I ran one session from my home studio and Mike Orlowski ran the other from his office. We were able to record both talent on both remote systems, as well as on the client Pro Tools systems in Canada. We did this with Audiomovers and Zoom.

SECURITY
Not mentioned here are the varying levels of data security clients are comfortable with. Some are fine with transmitting audio over IP, recording a backup locally, and streaming picture over Zoom. Others, understandably, want the highest security level available and assets to only be stored on their local systems. The hardware systems mentioned take this into account and accommodate client requests using resources such as Deluxe One.

CONCLUSION
In audio, there seem to be a million ways to do things and, as you can see, there are several options for remote ADR with more on the way. While maybe not ideal, remote recording without an engineer physically present may be here for a while. The good news is that, as natural problem solvers, if production throws hurdles in front of us, we will respond with solutions that keep our work flowing.
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IN ALL CATEGORIES INCLUDING

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TELEVISION NON-FICTION

THE PACK
TELEVISION NON-FICTION

SAVAGE FENTY SHOW, Vol. 2
VARIETY SPECIAL

What the Constitution Means to Me
TELEVISION MOVIE

AMAZON STUDIOS
A Case Study: The 2020 Emmy Awards Broadcast

In the Summer 2020 CAS Quarterly, I shared some of my experiences and insights from working on the broadcasts of major award shows. With the complications and limitations presented from the pandemic, the learning continued. The 2020 Emmy Awards became the first of the traditional major award shows in the COVID era to do a live broadcast. In the wake of COVID-19, the show had to do a complete reinvent of how to accomplish a live awards show—with a host, presenters, nominees, but no audience. One interesting note before we look at how this was accomplished: Paul Sandweiss and Tom Holmes, the Oscar and Grammy production mixers, respectively in my last article, took the roles of the two main sound mixers on the Emmys. In recent Emmy years, Tom had been the production mixer, while Paul was the music mixer. With no live band and only a DJ this year, Paul took the production mixing chair, while Tom took on the new role of pre-mixing the 120 remote feeds from around the world.

Let’s start with the general concept for the show developed by Done+Dusted, the show’s production company, along with ABC and the Television Academy. From the start, executive producers Guy Carrington, Reginald Hudlin, David Jammy, and Ian Stewart, along with director Hamish Hamilton, didn’t want to do a “Zoom” awards. Guy Carrington said, “These nominees were already feeling they were in isolation. We wanted them to feel part of this event, along with their fellow nominees.” Having Jimmy Kimmel already slated as the show host gave the team a great jumping-off point to do a total rethink.
Jimmy Kimmel with Best Actor in Comedy nominees.

Photo: © 2020 American Broadcasting Companies, Inc. All rights reserved.
Some experiments are wetter than others. Falling into a bathtub.

Host Jimmy Kimmel with all the virtual nominees.
Photo: © 2020 American Broadcasting Companies, Inc. All rights reserved.

A view of “Zoom Control.”
Photo courtesy of Done+Dusted.
VENUE
From the beginning, they wanted nominees to be live, no matter where in the world they might be riding out the pandemic. This set up the first hurdle; how do they get picture and sound live from what turned out to be 120 worldwide locations? That led into the second question of where to broadcast the show from. With no audience, there was no need for a normal stage venue. With the amount of connectivity and bandwidth needed for all the worldwide feeds, a venue able to handle the interconnectivity was needed. At that point, the show was moved from its normal home at Microsoft Theater to across the street at Staples Center because, as a major sports venue, Staples Center had the technical infrastructure already in place. A closed set was designed and built on the floor of the sports arena, which functioned as a huge sound stage.

NOMINEES’ GEAR
The first challenge with the number of remote feeds was determining what level of personal contact the nominees would be comfortable with, given COVID-19. The producers began reaching out and got a wide range of answers. Some wanted no gear delivered and would only use their existing laptops or phones. Others were willing to have gear delivered, but were not comfortable with having any production crew in their home, even just for setup. While still some, like the Schitt’s Creek party, wanted multiple cameras and professional mics on stands. So, a wide range of equipment packages were sent around the world.

Equipment packages included Sony A7’s, Canon 5D’s, and Blackmagic cameras. Lighting was fairly standard ring lights in most instances. Microphones ranged from professional mics on stands, à la Schitt’s Creek, to the built-in mic on an iPhone or laptop. The producers spent a lot of time on Zoom calls with each
nominee going through setup, lighting, camera angles, and so on. As EP Guy Carrington pointed out, “The jobs of lighting, set design, cameraman, IT, and Sound A2’s most often fell to the kids and teenagers in the family household.”

GROUPINGS
In order to enable various groupings of nominees needed during the show, each nominee had to be on a separate Zoom link. To do this, a bank of more than 120 PC’s had to be set up and managed. The engineering team that managed the incoming feeds built a switching system that would allow them to group and re-group various nominees and categories as needed. As nominees logged in at showtime, those 120 logins were routed into what production referred to as a “waiting room.” In the waiting room, all the nominees could see a live feed from the show, as well as messaging of which awards were upcoming, so people knew when they were about to be on deck. Once a category was coming up in the next scene of the show, those nominees were then routed from the waiting room to a virtual green room for their category.

In their category green room, the nominees for that category could now see and talk to each other, see a live feed of the show in progress, and communicate with a producer in that room prepping them for their upcoming award. Jimmy Kimmel could also jump in during commercial breaks and talk with each group of nominees. Nominees never have the chance to connect with all their fellow nominees and the host in such an intimate way prior to the winner reveal. Guy shares, “The conversations between nominees, which the viewing audience never saw, were some of the most special moments.” This was a good “unintended consequence” of a virtual show.

MIXING SETUP
To simplify and condense the number of faders that Tom would have to manage at any one time, engineering created and routed Tom four groups of feeds for the next four upcoming awards. Each group represented a category, and that category would have from five to
"TRIUMPHANT.
A mighty, timely and inspiring film."
CLAYTON DAVIS, VARIETY

"IT DEMANDS TO BE SEEN."
JOEY MAGIDSON, AWARDS RASAR

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BEST SOUND
Sound Designer & Supervising Sound Editor
Glenn Freemantle
Re-Recording Mixers
Mike Prestwood Smith & Niv Adiri
Production Sound Mixer
Nico Louw

THE MAURITANIAN

OPENS FEBRUARY 12

Directed by Kevin Macdonald
Screenplay by M.B. Traven and Rory Haines & Sohrab Noshirvani
Based Upon the Book "Guantánamo Diary" by Mohamedou Ould Slahi
eight faders, depending on the number of nominees in that category. If Tom had to manage all those separate individual feeds spread out across the console, it could easily prove to be unwieldy trying to locate a specific winner out of 120 faders. Having these per-scene groups allowed Tom to quickly focus on the winner within a given category. Tom states that in the end, “With the engineering team handling the lion’s share of the remote management and switching for me, I was able to concentrate on making the winners sound as good and consistent as possible for Paul.” Tom really credits both the engineering team and the Done+Dusted team with thinking outside the box and making this huge undertaking possible.

In the main production truck, Paul Sandweiss shared, “For me, it was somewhat business as usual, with the exception of mixing with a mask. Tom had the hard job of wrangling all the remote feeds.” Paul shared his truck space with Pro Tools playback mixer J.P. Velasco and truck engineer Hugh Healy, while audio sweetener Christian Schrader, normally right behind him, was in a different location to reduce the number of people in the truck. Paul’s feeds consisted of onstage mics for Jimmy Kimmel, presenters, DJ D-Nice, video pre-records, the nominee mix from Tom Holmes, Pro Tools playback, and sweetening. What he didn’t have were room ambience mics for an audience.

There were two distinct differences for Paul in mixing this show. The first was the significantly subtler use of sweetening. He described it as “more to add some consistency to the reactions of the nominees’ remote feeds. We were not trying to make it sound like there was a live audience.” He described the second as his biggest challenge; maintaining a consistent room tone. “Consistent room tone is challenging enough with a live show when you have an audience. In this sound stage environment, it was much harder.” Paul pointed out that, due to COVID-19 protocols, none of the local presenters or Jimmy Kimmel ever shared a mic, meaning more RF’s on set and in different locations on set. There were no podiums, which are often used on these types of shows to assist in capturing consistent room tone between RF mic usage. And, most importantly, there were no ambience mics, normally used for the audience response. Paul just had to use a combination of everything he had to make it work.

SOUND’S OVERALL IMPACT
Beyond the sound mix we heard on air, we have to step back and understand the overall impact of audio on a show like this. In my previous CAS Quarterly article, “Sound Mixing for Live Award Shows,” we saw over and over how each part of the audio mix affected all the others. Just as important as the audio mix itself, we saw how each piece of the mix, from stage monitors to the house sound, enabled a better performance from the artist, whether it was a musician or comedian. Better performances create a better final mix for the home viewer.

Interestingly, in many ways, this virtual experience had the same effect on the viewers’ experience. Allowing the nominees to easily communicate with their segment producer eased their tension over their technical connection to the show. Communicating with the host gave them a greater sense of being there. And, most importantly, interacting so intimately with their fellow nominees made their—and ultimately our—experience more heartfelt and real. Reviewer after reviewer commented how much better the acceptance speeches were and how warm and heartfelt the experience was seeing and hearing the nominees at home with their families. These intimate moments wouldn’t have happened without sound bringing people together.
“Supervising sound editor Nicolas Becker’s work astounds, period”

Chicago Tribune

“Understands the importance of immersing you in this brave new noiseless world”

Rolling Stone

“The movie’s intricate sound design, devised by Nicolas Becker, is both an ingenious technical display and a compassionate feat of identification”

Los Angeles Times

AMAZON ORIGINAL MOVIE

SOUND OF METAL

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE
BEST SOUND

Sound Mixer Phillip Bladh • Sound Supervisor/Sound Editor/Sound Designer Nicolas Becker
Re-Recording Mixers Jaime Baksht • Michelle Couttolenc • Carlos Cortés
Sound/Music Editor Carolina Santana

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CONCLUSION

There is an old joke that goes something like this: Sound without picture is radio, picture without sound is a surveillance camera.

A show like this year’s Emmys “having to be done in a virtual way” reminds us that sound is one of the most important things that connects us to each other—even when we can’t be together in the same place. This may have been the most important thing the producers, host, and sound team recognized and accomplished this year. Without sound connecting these people together, nominees would not have had nearly the shared experience with each other, Jimmy Kimmel, and in the end, with us.

One last personal note. I currently serve as the Television Academy Vice Chair and this was my seventh time overseeing the Emmy Awards show for the Academy as show chairman. For the first time, I did this from my home—some 500 miles from Staples Center. Production again used Zoom to send a live rehearsal feed to me and other ABC and Academy people. For three days of rehearsals leading up to the live show, I watched remotely as the show came together. Having worked on two Oscar and two previous Emmy broadcasts with Jimmy Kimmel hosting, I can tell you this was not your typical awards show. Jimmy worked harder and was more involved than I have ever seen a host do on a show like this. He was essentially on camera for three hours and involved in every award. The producers, writers, and crew leaned in and took this challenge head on, solving every hiccup and finding innovative ways to entertain us—all while following strict COVID protocols such as wearing masks, face shields, and gloves. They made it look as effortless and “business as usual” as any other show they’ve ever done.
“THE BEST FILM OF THE YEAR”
The New York Times

“A STAGGERING ACT OF COMEDIC REVOLT. ROWDY AND RELEVANT. OUTRAGEOUS AND UNPREDICTABLE”
Variety

“The thrill is in how smoothly, how improbably, Cohen and his collaborators have engineered it all”
Rolling Stone

OVER 20 TOP FILM OF THE YEAR LISTS
INCLUDING
The New York Times, Cinemablend, IndieWire, Variety, Rolling Stone, Glamour, Parade

AMAZON ORIGINAL MOVIE
BORAT SUBSEQUENT MOVIEFILM


BEST PICTURE
BEST SOUND
PRODUCTION SOUND MIXERS SCOTT HARBER • JIM LAKIN
SUPERVISING SOUND EDITORS ANDREW DeCRISTOFARO, MPSE • DARREN ‘SUNNY’ WARKENTIN, MPSE
RE-RECORDING MIXER LORA HIRSCHBERG
Dear Diary -

I’m Working Production Sound During a Pandemic...

by Devendra Cleary CAS

INTRODUCTION
This has been one of the most complicated and stressful times of my career. When I started to document the experiences discussed here, which span three months, I wasn’t sure where they would lead. Not everyone’s experience with returning to work amid these challenging times has been difficult. Some productions seemed to be going smoothly, implementing strict protocols, having favorable situations, and a lot of good luck. Others have had similar experiences as I and have gone through this “new normal” of knowing that some of your colleagues are testing positive, but not knowing who. Questions are sometimes revealed because of contact tracing, but having this shroud of mystery on one hand and open discussions of people’s health on the other is a difficult balance. There are others like me who have had their shows shut down after only a few weeks of filming and some after only a few days of filming.

As of this writing (late December), COVID-19 is spreading at a faster rate than at any time this year. Los Angeles County has especially seen an escalation and is a major hot spot. And here we are filming and being considered “essential workers.” As such, I am here to share my experiences on the ground about what it’s like to film during this “unprecedented time.”

My production diary will explore the encouraging and collaborative nature we are displaying that makes me feel good about the problem-solving posture across all crafts. Sadly, it also documents the disappointing scenarios that can emerge when a trifecta of unfortunate points leads to a virus-leaky set which then leads to scary memos. Suddenly, missing crew members and a multi-week shutdown with a lot of questions arises. That trifecta is this: the imperfect nature of COVID safety protocols, a huge L.A. County case surge, and plain old bad luck.

DEAR DIARY: It’s Day One of Filming!
The beauty of this “Day 1” was it was actually a “Day 0.” Sometimes that is not an ideal way to start a show. Some projects try and cram a full day’s work into a “Day 0.” However, without it being a full production day with all the resources in place, it can feel unsafe even during pre-COVID times. Thankfully, this was not the case here. Our Day 0 consisted of three shots to complete, which were of the simplest variety in a controlled environment. We wrapped about an hour after lunch with a feeling of smooth operation within the parameters of this new world. Everyone finished the day feeling optimistic about what was to come.

DEAR DIARY: This Isn’t So Bad.
As the days turned into weeks, I started to realize that things really didn’t feel much different from the “before time.” Other than wearing masks and the fancy red badge allowing me in “Zone A,” things felt the same. At first, I sought comfort in this. I thought: “Hey, this isn’t so bad. We just do our thing, we’re tested a bunch, we wear a mask all day, and we make it happen.” Cases were not exploding in California at this particular point in time, so it felt like any precaution was just stacking the deck.
That’s all fine and good until those multiple test swabs in a week start to reveal how leaky a set of a hundred people can be. Now there was no way to take solace in the fact that it didn’t really feel much different from the before time. This was my first production experience since the spring 2020 economic shutdown, but it was not the first experience for many of my colleagues who warned me of the lackadaisical environment. It should have felt so much different.

DEAR DIARY: We Have Some Bumps In The Road.
As always in production, the days start to go by fast as you build good momentum. Before we knew it, we were almost a month into filming! That’s when the tension hit. It starts with rumors, then producers on set showing texts to specific department heads, crews starting to clean their high-touch gear, and worry on everyone’s faces. That awful feeling where you know something is up.

Then memos came out that revealed a couple positive cases on the show. They stated that they were unrelated, isolated, and contact tracing had been performed. If you were still there, then you were not in close contact with the positive individuals. The producers called this “bumps in the road.” Production commenced.

Fair enough, but many people on the cast and crew started to get very weary. A couple of days went by and it was quiet and normal. Then, suddenly, there was an announcement of three positive cases. Because of the ambiguity demanded by HIPAA laws, it starts to become really unclear as to the number of cases. Is it just one more on top of the original two? Or is it three more in addition to the original two? The confusion and ambiguity added to the tension among the cast, crew, and production. Privacy with individuals’ health is important and should be respected—not to mention it’s the law. But here it created a space where the perception of it all felt like covering up. Even if this wasn’t the case, it shouldn’t feel that way. Customized standards could be put in place where things are communicated, threading that needle between responsible privacy and transparency.

DEAR DIARY: We’ll Press On.
We had several positives. We pressed on. We saw new faces on the crew. Were they gone as a precaution because of contact tracing? Are they sick? Are they OK? This is all such uncharted territory that it’s hard to even know how to feel. I was concerned for my missing colleagues, but was also trying to trust that they are being looked after and fully taken care of by production. I was also trying to remain calm and brave. You don’t want to just listen to rumors of who is sick, who’s positive but asymptomatic, or who’s out for other reasons. We would rather just trust that production is doing the right thing through and through. You also don’t want to panic and, especially when in a leadership role, contribute to the potential panic of anyone else. Still, we pressed on.

DEAR DIARY: We Have To Shut Down.
Then came the day when we returned from lunch excited to finish the day’s work, which was also the completion of the week’s work. After about a half-hour of wondering what we were waiting for, we were told to remove any equipment that may be inside the set we were filming in prior to going to lunch. I walked in to grab my boom operator’s stand setup to see a crew of Health & Safety (H&S) assistants fogging the entire set with some sort of disinfecting agent. I had never seen anything like it before. The producers came down to make an announcement that “out of an abundance of caution” we were going to wrap for the day. A cast member who was administered a rapid test at lunch had tested positive. It could be a false positive since the rapid tests are often less accurate than a PCR type test, but that was unlikely. It was all new information and
contact tracing had yet to be done. Since they couldn’t reveal who this individual was, it seemed to be left there until I spoke up. I said, “We body mic everybody, so my team definitely had contact.” Sure enough, it was someone we miked up earlier that day. My crew was terrified. I was terrified. After a meeting with the UPM (where I was in tears), I went home to sleep the day off. At that point, we had a call sheet in hand to film on Monday, but that turned out to just be the beginning of our disruptions.

A two-day shutdown was ordered by the studio. In a way, I was relived. I need the work and the MPI hours as we all do right now. The uncertainty which we are all used to in this business seemed even more profound than usual. But I also couldn’t imagine going into work on Monday after everything that was revealed to us.

So, Monday and Tuesday turned into two idle days where COVID testing for the whole cast and crew would occur. This first day of testing revealed just how leaky our set was. Sixteen positives in total were revealed to us during a company-wide Zoom meeting that following Thursday. As one would expect, our shutdown lasted longer than the original Monday and Tuesday plan.

It was now a 14-day shutdown. I embraced the mellow household family time and was happy to not be working. However, I knew that some sort of mental ramp-up would have to occur before I stepped onto a set again.

**DEAR DIARY: We Have A New Schedule, New Protocols, & New Zone.**

Our 14-day shutdown turned into a 17-day shutdown because it bumped into the Thanksgiving break. As memos emerged, it sounded like things were about to get stricter on set with added safety protocols and a new “Purple Zone.” This new shutdown emergence also required a testing ramp-up after the Thanksgiving holiday. A test the day before Thanksgiving and then two more tests before anyone returned to set. This immediately made me feel safer.

The details of the Purple Zone made me feel safer, yet. Only if you’re in the Purple Zone can you be within eight feet of the cast while they are maskless prior to and during the filming of a scene. Of the five people on my team, two would be upgraded to the Purple Zone; the boom operator and the sound utility. The sound trainee, music playback operator, and myself would remain in the Red Zone.

The new Purple Zone also included 10 PCR tests per week! One per day that ran through an on-site lab and the other that ran through our usual off-site, 24-hour result turnaround lab. Ten swabs a week for my two front line heroes who get fancy purple badges on their armbands! Any joking aside, it really felt like this was being taken very seriously by the studio and production.

**DEAR DIARY: Things Are Improving!**

In addition to these stricter protocols, we also seemed to have a growing Health & Safety team. We had an H&S manager who was probably very underappreciated as most of their work was done behind the scenes without us seeing it. This person was the leader of this new and emerging department. However, the lack of set presence was problematic.

As we started back up after our shutdown, a new face and presence joined us. This person seemed to be a “Co-H&S manager,” supervising the set and making safety announcements alongside the first AD every morning. This person immediately became beloved by the cast and crew. Not only could you tell they actually
“ONE OF THE BEST MOVIES OF THE YEAR.
A skillfully crafted 1970s period piece”
CHICAGO SUN-TIMES

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

“DARKLY HYPNOTIC...
The period has been re-created beautifully but with subtlety”
DEADLINE

BEST SOUND
Production Sound Mixer Christopher Strollo
Supervising Sound Editors Mildred Iatrou Morgan, Douglas Jackson
Re-Recording Mixers Julian Slater, Andy Hay

“A STUNNER...
a tense, minutely crafted crime drama that’s as patient as it is thrilling”
PLAYLIST

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cared about our well-being, they kept it fun and sparked motivation in their safety announcements. They gave us facts about the statistics in our area, as well as the statistics on our set. And then tips on how to remember to stay socially distant at work and outside the workplace, how and why we keep a strict hand-washing regimen, how often they sanitize high-touch surfaces, and the importance of masks. This person kept us honest, but it never felt condescending or disrespectful. A huge contrast from Tom Cruise yelling at his crew for “breaking protocols.” Their motivational and informational announcements were almost sweet in a way which, in this stressful time, were very much needed.

**CONCLUSION**

My fear and disappointment toward an almost failed COVID prevention production scenario could not have been more different than between the beginning and end of this production. I’m happy to report how this production turned things around. This story is just one of many from on the ground here in Los Angeles and other production hubs.

This has been a challenging year and we’re all grateful to be back to work. Having seen it both ways, I can confidently say that filming can be done safely during a pandemic of this nature. With strict rules, we can do this. The testing is just one snapshot in time and it generally allows for catching positives before they can expose others. The masks stack the deck by keeping our (still presumably negative) droplets at bay. The physical distancing (as challenging as it is in a filmmaking environment) must be observed when possible. And, as some will attest, the frequent hand washing and surface sanitization was probably long overdue anyway.

It feels strange to be considered “essential workers” because, as is often joked when we hustle, “Hey, we’re not saving lives, slow down!” Now, even though we’re obviously not saving lives, we are doing work that is a collaborative art form that builds into a product that the masses really look to and rely on to get them through their lifetime’s first (and hopefully only!) global pandemic quarantine. I am proud to be here and help refill that library for my fellow world citizens to enjoy.

Stay safe out there my friends!

Devendra
THE VIEWING EXPERIENCE OF THE SHOW IS TRULY SENSORY AND PALPABLE

TELEVISION SERIES: ONE-HOUR

AMAZON ORIGINAL SERIES

THE BOYS

FYC | prime video
When motion pictures began to use sound, Jack Foley’s primary goal was the same as the Foley artists who carry out his work today. He was not solely focused on creating effects in sync; rather, he understood that the art of acting sound to picture required a finer attention to detail. One colleague, Joe Sikorsky, quoted Foley as saying, “You have to act the scene... You have to be the actors and get into the spirit of the story the same as the actors did, on the set. It makes a big difference.”

Foley teams have evolved far beyond Jack Foley’s humble beginnings on the stages of Universal, expanding the art of what’s possible. Beyond the technical leaps and bounds that have been made, there is now a boom in available content requiring the customized sound effects that only Foley artists can provide. With this expansion in material, new questions arise for directors and sound supervisors. Where should Foley live in their film? What key moments does Foley have to greatest serve the picture? Here, we’ll focus on one of these questions in further detail: Does genre matter to Foley artists?

In an attempt to answer these questions, I have reached out to Foley artists, mixers, and editors that have worked on films of various genres. These questions encourage them to share their approaches to Foley and what criteria, if any, cause them to deviate from their standard workflows. In these short interviews, I am joined by members of Foley teams from around the world: Foley One in Toronto, H5 Film Sound in Finland, and Happy Feet Foley based in Los Angeles.
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
NON-THEATRICAL MOTION PICTURE

“THE FILM IS A CONSTANT PLEASURE TO EXPERIENCE, WITH RICH WIDE-SCREEN VISUALS THAT RECALL THE ERA’S TECHNICOLOR SPLENDORS AND A SOUNDTRACK OF PERIOD EAR CANDY THAT USES THE DRIFTERS’ “FOOLS FALL IN LOVE” AS A KEYNOTE WHILE BRANCHING OFF INTO NANCY WILSON, JACKIE WILSON, DORIS DAY, BILL EVANS, AND MUCH MORE”

The Boston Globe

“THE FILM IS BROUGHT TO LIFE WITH SUCH IMAGINATIVE POWER”

The New Yorker

AMAZON ORIGINAL MOVIE
SYLVIE’S LOVE

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
NON-THEATRICAL MOTION PICTURE

“WELL-CRAFTED”
The Boston Globe

“EXTRAORDINARILY TRUE, AND FRESH”
The Wall Street Journal

AMAZON ORIGINAL MOVIE
Uncle Frank

FYC | prime video
Peter Persaud CAS (Foley Mixer) and Steve Baine (Foley Artist) at Foley One (Toronto)

Thank you both for taking the time to answer these questions. Would you mind starting by briefly introducing yourselves and summarizing your paths to starting Foley One and careers as Foley mixer and artist, respectively? What made you interested in audio and motivated you to choose it as a career?

Peter: Hi all. Like everyone in sound, I played an instrument, got obsessed with sounding better, and ended up going to college for sound. From there, I worked at Filmhouse/Deluxe Post-Production in Toronto for 16 years, and that’s where I started recording Foley and teamed up with Steve. Deluxe needed to downsize and, with their help, we spawned Foley One. Foley One was actually their studio designation and it’s cool that our past is incorporated into our identity.

Steve: I am the owner and head Foley artist at Foley One. I have been in the sound business and been a Foley artist for about 30 years. I was always interested in sound and music and I was able to find an entry-level job at a local post audio studio. While working at that studio, I was able to gain knowledge in various areas other than the Foley department. But Foley seemed to be a passion, so I pursued that.

Peter, you mentioned to me that you and Steve have been working together since the late 1990’s, with a body of work spanning multiple genres in film and television. Does your spotting process change when working in various genres? For example, working on an action film such as Terminator: Dark Fate versus a horror film like A Quiet Place, would you choose to spot a certain element in one project that would be omitted in a different genre?

Peter: Oh yes, definitely, but even those two titles are different. Terminator was so big and cool to just try everything. There are so many incredible Foley teams that have handled this film franchise that have influenced us. It was great to get a chance to try our hand at it. It was embracing everything from recording to technology (outboard gear). A Quiet Place was just so detailed. It’s our bread-and-butter mentality of our tracks sounding like you are in the environment. I think Foley was the lead in A Quiet Place by default. No talking and limited electricity means a pretty quiet environment for our stuff to play. But I should mention the supervisors for those projects. Jonathan Klein was our supervisor on A Quiet Place and Craig Henighan CAS was everything on Terminator. They tell us what the feel is for what they are looking for and then unbuckle our leash and let us go.

Steve: It really depends on what the sound effects editor wants or needs. Working closely with them completes the overall concept for the sound of each project. As in the subtleness of sound in A Quiet Place to the massiveness of it in Terminator.

Steve, how do you alter your Foley performances and recording techniques to fit this sonic vision? For example, how does your approach change for a horror film like A Quiet Place that requires hyper-realistic sounds versus a different genre?

Steve: We use different miking techniques for certain recordings, for sure. Pete is always tweaking the EQ from take to take to get “that” sound. With A Quiet Place, there was not a lot of music or huge effects in many scenes. Because our recordings weren’t going to be hidden by the aforementioned sounds, the challenge was to record more realistically or naturally with subtlety in mind, yet still loud enough to hear at a quiet level. As for mixing technique, it’s more about getting the feel of the motion happening on screen. I move the mic based on how it sounds and whether it is matching the picture. If there’s too much thud, I’ll back off the mic or aim it off-axis. If I’m doing a subtle skin touch or swipe, I’ll bring the mic up close. It’s all based on how it sounds in my headphones.

Do the Foley teams you work with become more involved in a film’s overall sound design based on the genre? For example, was the Foley team for A Quiet Place asked to create sound effects that would not traditionally be considered Foley?

Peter: Well, Foley has changed so much over the past 20 years because of the evolution of sound designers and SFX editors. The borders of who does what have crossed over quite a bit, probably because the tech of sound has had huge advancements. Our Foley supervisors cue everything for us on what to tackle. We’re given the picture, guide, and EDL and just go for it. That probably
means we do too much, but it’s better to have something than to have to make a call and ask for it. Our supervisors reach out to us and inform us of our coverage, as well as when the SFX editors need help with something. If we feel that we want to try something out, we give them a call to have a chat about the sound. On occasion, we just go ahead and do something. On Terminator, Craig was really open to us trying out stuff and taking initiative. As for the horror genre, those movies like to bring the pace down to amplify the scare moments. In those instances, we may add something extra like a lantern shaking, creaking, a branch, or bush hit.

STEVE: If we work with another team on a project, we would coordinate recordings for consistency. Each would do certain props, scenes, or themes completely so that our workflows are seamless. In regard to genre, they all have their moments. We do a lot of raw recordings for SFX editors to use and incorporate into their own sounds; large monster feet and movements, backgrounds, creaks, and other sounds that help out the overall mix. This results in us not having to do those elements when we actually do our Foley pass.

Peter, does your approach to mixing Foley vary by genre? If so, how do you alter your workflows and processing decisions to fit the genre’s sonic style?

PETER: Again, that is a big affirmative. Steve and I both start with our normal approach which is “realism,” but you really have to remember what the Foley has to get over in the mix. When you’re doing something with a helicopter crashing nearby, the subtleties go out the door and you make things bigger in a range that will cut through (hopefully). When there’s no music and minimal background, you have to record it clean with character.

If we need to add a Foley prop to something like a helicopter crash in an action film, Steve may pick a different prop that plays better in the moment. For example, if the helicopter hit into a fence, we may do a chain-link sound with a brighter frequency to cut through the boom of the explosion and music. For a thriller, we may want all of the frequencies of that prop to make it sound fuller and bigger. In some cases, I may help Steve’s performance by adding some substance whether it be through an EQ boost here, a transient shaper there, or a compressor.

What is really exciting are the teams we work with are all pushing the evolution of sound, so we have to try to keep up or [we’ll] just get dragged behind and eventually just fall off. When I first started, I would have been given the stink-eye for putting any processing on a sound.

HEIKKI KOSSI (FOLEY ARTIST), PIETU KORHONEN (FOLEY EDITOR), AND KARI VAHAKUOPUS (FOLEY MIXER) AT H5 FILM SOUND (FINLAND)

Would you mind starting by briefly introducing yourselves and summarizing your paths to teaming up at H5 Film Sound? What made you interested in audio and decide to pursue it as a career path?

HEIKKI: I’m a 50-year-old Foley artist and a family man. I started H5 Film Sound in 2000 as a freelancer. Before that, I spent six years as a professional musician playing mostly roots music around Scandinavia. My instrument was upright and electric bass. I also studied media for four years focusing on sound for radio. My first experience of making customized sound effects was during these studies where we did a few radio features which needed some sound FX. I was asked to do a sound of a car crash. A squeaking note stand was the sound of brakes, a few tuna cans and pieces of glass helped me to build some debris, etc. I felt really fascinated from the very beginning. Creating sound by hand can feel so right and believable. Those were my first reactions.

In the beginning, I worked just by myself on different [aspects] of sound as a sound editor, boom operator, and sound designer. I was also lucky that they started an animated TV show in Finland in 2001 where I basically started to build my career as a Foley artist. In 2005, I moved away from the Helsinki area to a small town called Kokkola on the west coast of Finland. After that, I have basically concentrated only on Foley.

PIETU: I think I have a pretty common path to film sound. I was really into music as a kid and teenager but wasn’t really [able to make it] into a career. I also had a passion for film and realized that I could apply my knowledge of sound with film and decided to try that out. I studied film sound at the University of Helsinki. I met Heikki there when he was teaching a class on Foley sound.

Many years later, we talked. One thing led to another and I started working as a Foley editor for him. Before that, I was working as a freelancer, both for production sound and post-production.

KARI: I’ve been working as a Foley mixer for five years. I became interested in audio when I was 15 and started to play guitar in a rock
A FIVE-PART SERIES FROM STEVE JAMES THE ACADEMY AWARD*-NOMINATED DIRECTOR OF HOOP DREAMS AND AMERICA TO ME

CITY SO REAL

“AN INSIGHTFUL, EXHILARATING AND ABSOLUTELY VITAL PORTRAIT OF A GREAT AMERICAN CITY AND ITS PEOPLE”

Hear more from director Steve James and some of his incredible crew in: “THE MAKING OF: A NAT GEO PODCAST,” available now on Apple, Spotify or your favorite podcasting app.
band. Quite early on, I started to record my own songs with a 4-track recorder. After high school, I got a job as an assistant recording engineer in a music studio and started building my career as a recording engineer and mixer. I ended up working as a front of house mixer for several bands and toured with them as well. During my media assistant studies, I became more interested in cinema audio, and when H5 was seeking a Foley mixer, I applied for the job and got it.

"Your credits span a variety of genres in both film and television. Does your spotting process change when working in various genres? For example, is the process different when working on a musically dense piece such as Sound of Metal versus a science fiction project like Ad Astra? Would you choose to spot a certain element in one project that would be omitted in a different genre?"

\textbf{HEIKKI:} I feel that every project has its own challenges. At the same time, the demand of building a presence for characters and objects is the same. One thing that obviously differs between projects is budget. A larger budget gives you more days to walk. Spotting is a really important part of the process where we plan things. When spotting, I always say that you need to have the sound inside your head and try to imagine how it feels and what else it needs. With a very tight budget, it’s challenging when you try to reach out into the real “art” while there is still a bunch of feet, props, and cloth rustle you need to do. In those cases, I always try to talk with the supervising sound editor and figure out if there are sequences where they need less Foley. If so, we can give more effort for Foley which can be closer to the sound FX but still made by using Foley techniques.

For example, with \textit{Ad Astra}, I had a great creative talk with supervisors Doug Murray and Robert Hein where we decided to keep space quiet from Foley and save that time to create Roy McBride’s presence inside the spacesuit. On \textit{Sound of Metal}, the supervising sound editor, Nicolas Becker, created a really good plan during the picture editing on how to use the subjective sounds inside Ruben’s head when he loses his hearing. So, we focused on that for those moments and tried to create the body resonance of the character [instead of focusing on] everything else. We didn’t do any double work for realistic and subjective worlds. We made the decisions before I walked. Basically, every sound I’m doing, I do to help the story.

\textbf{PIETU:} It changes a bit on every film we work on. It’s about the budget and time that we have. On a walk-and-talk film, it is very often about “covering” everything. Depending on the budget, we might be able to do some atmospheric tracks, too, such as restaurant backgrounds with dishes and such. On more action-filled films, it is maybe even more important to really focus on the stuff we want to hear.

And then there are films like \textit{Sound of Metal}. I spotted all the “realistic” sounds and then made different cues to sounds we hear as Ruben hears and feels them through his weakening hearing and through his body, too. It was really interesting to find out how weakening happens. For example, we tried to focus on many attacking, nasty, and bright sounds that really got through everything and made his hearing ring and even distort. Little by little, we made more and more muffled sounds where Heikki and Kari recorded these layers with contact and stethoscope microphones. I think it worked really well to mix these different layers together and make an immersion of hearing loss and really get to Ruben’s mind and body.

\textbf{HEIKKI:} I am the kind of person that wants to trust my first experience when watching the version of the film we start working with. I’m interested in story points and a character’s subjective world; creating different textures for locations. I’m always interested in those things and would like to hear the director’s feelings whenever it’s possible. Sometimes, only one sentence is enough, like when we worked with (director) Gore Verbinski on \textit{A Cure for Wellness}. Gore told me, “Heikki, this film is 70 percent sound. We are counting on you and the team to come up with something delicious.” I knew immediately that there is a huge understanding for sound and that there is space for details.

One rule that Foley has is that it has to fit the production track. It’s good to check where they want to emphasize it and where they want to get rid of it. It’s also good to know about the heavy ADR moments. Sometimes, Foley needs to be loud to come through with other heavy sound FX. With tight budgets, it’s also good to have a word or two about backgrounds and hear what the supervisors’ thoughts are about background Foleys.

\textbf{PIETU:} Communication is the key to make us work efficiently in the right direction. Good guide tracks are the first thing we see that give us some idea what we are working with. We need information on whether there are scenes that really don’t need Foley, or if something is covered already with FX or production sound. Many things become clear if the stems are in a good place, but if we are working on a documentary with only offline stereo sound, it is really hard sometimes to know what needs to be done. Those are places where we need exact information.
“THIS PARTICULAR MOVIE HAS A SPECIAL TIMELINESS ... ‘REBUILDING PARADISE’ RESONATES WITH THE MOMENT.”

The New York Times

“THE MOST IMPRESSIVE PIECE OF STORYTELLING HOWARD HAS EVER BEEN ASSOCIATED WITH.”

RogerEbert.com

“A STIRRING PORTRAIT ... HARROWING AND HEARTRENDING.”

Los Angeles Times

NATIONAL GEOGRAPHIC DOCUMENTARY FILMS PRESENTS

REBUILDING PARADISE

DIRECTED BY RON HOWARD

“POWERFUL”

IndieWire

“HOPEFUL”

TIME

“INSPIRING”

Variety

“MOVING”

Chicago Tribune

HEAR MORE FROM DIRECTOR RON HOWARD AND PRODUCERS IN “THE MAKING OF: A NAT GEO PODCAST.” AVAILABLE NOW ON APPLE, SPOTIFY OR YOUR FAVORITE PODCASTING APP.

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RebuildingParadise.film
Foley mixer Kari Vähäkuopus at H5 Film Sound.

KARI: Usually, we talk with our sound supervisor or director about what they need and what they don’t. In some cases, we will have notes on Foley. I may ask for details about props, materials, and surfaces. Based on those discussions and our notes, I will design how I’ll technically capture Heikki’s performance in an appropriate way. Design includes what microphones to use, what room should be used to capture the right ambience, and if there is need for special equipment such as contact microphones or hydrophones.

How does H5 Film Sound’s involvement in a film’s overall sound design change based on the genre? For example, were you asked on Ad Astra or Sound of Metal to create sound effects that would not normally be considered Foley?

HEIKKI: I know that with Ad Astra there was Foley created by me which was not expected to be done by a Foley artist, such as the rattling and shaking of the spaceship when landing. During Ad Astra, I was introduced to a solid drive speaker which I used so that I could do some rattle of the pilot’s bench, and then I played it back through a small speaker. The speaker would be resonating against a metal surface that I was able to control with my hand by moving the speaker and watching the film at the same time.

With Sound of Metal, I think the body resonating sounds were something which usually are not a Foley artist’s job. I’m really happy that (supervising sound editor) Nicolas Becker asked me to do them. His advice was: “Think about one line on empty paper. If you do it right, it looks like somebody’s face.” We were looking for organic texture using Foley techniques. I used a stethoscope microphone and was moving my body while watching the film at the same time.

PIETU: On Ad Astra, we did quite a lot of work for the spaceships. Not just the sounds that are based on characters’ movements, but also a lot of different layers for spaceships themselves. For example, benches and different objects rattling as the spaceship speeds up. We also made contact mic recordings through spacesuits to get into the feeling of being in that suit. Heikki made these recordings using the spaceship rattles that were already recorded. He then played them back in the suit and recorded them with contact mics.

Does your approach to editing and mixing Foley change based on the genre you are working on? If so, how do you alter your workflows and processing decisions to fit the genre’s sonic style?

PIETU: Yes, it does a bit. On an action scene, I am trying to edit rhythmically, listen to other sounds, and watch the picture and the edit. It’s not always the objective sync with picture but rather the flow, rhythm, and melody that sounds make together. It is the same thing in more realistically styled films, but not quite as obvious. It is about always making sure that we help to lead the focus to the right place in the story. I do not really think about genre when I’m working on it. Those kinds of decisions come from a backbone of having worked long enough with many different kinds of films. Also, watching a lot of films makes you smarter and more sensitive.

KARI: I always try to do my best to catch Heikki’s performance to fit in the film’s sonic style, but there are no major technical differences in my workflow.

What other considerations are there to guide your approach in creating Foley for a particular project? How does the overall sound design of the piece affect your decision-making and creative instincts?

HEIKKI: There are different sound designers and supervisors, as we all know. Sometimes, it’s good to watch something they have done before, talk about some other films, or talk life in general. One thing is that there are always so many motives already in the picture. It’s good to talk about these different options as well and try different things. With sound, you can talk a bit, but pretty soon there comes the moment where we need to start doing the work. As I said in the beginning, I try to trust my emotions following the first screening I have with the film. During the process, I try to keep these emotions with me and with every sound.

PIETU: If we have a good [understanding] of the overall sound design already, it affects a lot; it serves as our guide through the whole film. We can hear what the supervisor and director like, what kinds of sounds they seem to leave out, where their focus lies, etc. It is often easier to communicate with sounds rather than with words.

KARI: In all cases, it is the desired sound design, visions, and opinions that dictate how the movie should sound. Sound design and Foley are a fine art, and my job is to catch the performances that are asked of us to the highest technical standards.
FOR YOUR CONSIDERATION

BEST SOUND
COYA ELLIOTT, REN KLYCE, DAVID PARKER, VINCE CARO

“This New York is just a notch away from reality, and so authentically, lovingly executed, you can feel it. It’s all gloriously lived-in, which is fitting for a film that’s an ode to life.”

DAILY TELEGRAPH, Robbie Collin

“Pixar’s jazzy existential celebration is one of the studio’s very best.”

INDIEWIRE, Kaleem Aftab
BRETT VOSS CAS, LEAD FOLEY MIXER AT HAPPY FEET FOLEY (LOS ANGELES)

Brett, you’re not a stranger to the pages of the CAS Quarterly, having been interviewed for the “Meet the Winners” issue six times for your six CAS Award wins, this past spring being the most recent. Would you mind starting by briefly introducing yourself and summarizing your path to becoming a Foley mixer? What made you interested in audio and galvanized you to pursue it as a career path?

I’m BRETT VOSS, lead Foley mixer at Happy Feet Foley. I’m a Detroit native who has absolutely no interest in cars. Seeing as the auto industry is the driving force of the Detroit economy, it could have been fairly problematic to make a living. So, I looked for anything that seemed plausible. I found myself attending the University of Michigan School of Business for 2½ years. One day, sitting in class, I looked around the room and realized everyone was miserable, including myself. I immediately moved to Florida to learn recording at Full Sail and expand my mind a bit.

Afterward, I made the trek to L.A. to “work on content people have heard of.” I managed to get a job as runner for Ascent Media Corporate, delivering interoffice mail to their 27 different buildings twice a day. They happened to own two companies that were particularly interesting: Todd-AO and Soundelux. After about six months, the runner at Todd-AO’s flagship facility, Todd-AO Lantana, decided he was going to move on and offered me his position.

All of a sudden, here I was getting to know people like Mike Minkler, Matt Waters, Myron Nettinga, Tony Lamberti, Adam Jenkins, Marc Fishman, Nerses Gezalyan, Greg Steele, Scott Millan, Michael Keller, and Stanley Johnston. They were sharing ideas and thoughts so freely with me.

When my runner duties were done, I would supervise sound on shorts and independent features that no one had heard of before or since. I was able to ask advice from industry titans and put it to use, where only my parents and I would ever hear. But I learned. And I tried. And I experienced. Fortunately, my skills were improving and my sonic manipulation techniques were expanding. And then came that fateful day when I was asked to mix some night Foley. Terrified, I went for it, and I liked it! The work was very satisfying and opened a lot of doors.

Your credits span a variety of genres in both film and television. How do you ensure that the Foley performances you are working with are recorded to fit the director and sound supervisor’s visions for the project? What types of questions do you ask them to understand Foley’s role in the project’s overall sound design?

We tend to watch a reel or an episode to get a feel for where we think the showrunner may want the show to go sonically. On our first record day, we typically have an informal FaceTime or phone call with the sound supervisor just to ask any general questions we may have, like “What is that surface?” “Is that recurring cup metal or plastic?” or “What is that funky smell coming from reel 2?” This is also when we’ll learn of anything we need to be paying particular attention to [such as] an offstage sequence or some nuanced characterization for performance which may not be obvious.

In addition to considering the performance of Foley itself, how does your spotting process change based on genre? For example, working on a fantasy project like Game of Thrones versus an action film like Furious 7, would you choose to spot a certain element in a fantasy piece that would be omitted in a different genre?

For the most part, the sound supervisor or Foley supervisor will do the actual cueing in a Pro Tools session that I import into my record template. Then we deal with the logistics of that; what to use to make the sound, mic choices, how and when we’ll be recording it in the process, and grabbing anything else we think may help tell the story.

The process [itself] is fairly similar, at least in linear content like movies, TV, or cinematics for video games regardless of genre. While I’m recording and mixing, [Foley artists] Jeff Wilhoit and Dylan Tuomy-Wilhoit perform cloth for the reel or episode. Then we walk all the primary characters. After we’re feeling good with character, sync, and mic placement, we’ll move onto the background characters. When all footsteps are recorded, we move into props, usually starting with small hand items, like phones, iPads, wallets, money, goblets, scrolls, metal Jaime Lannister hands [GOT reference],
BEST SOUND
Matthew Wood \ David Acord \ Bonnie Wild
Jason Butler \ Chris Fogel \ Shawn Holden, CAS

STAR WARS
THE
MANDALORIAN

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etc. After that, it changes based on what is heaviest in terms of content, but it could be doors, chairs, beds, car movement, armor, gear, horse saddles, or anything else! Then we’ll move onto any other props that remain or the most complex setups and performances, like water in a bathtub. In-game assets in video games are dealt with entirely on a case-by-case basis.

Does the Foley teams you work with become more involved in a film’s overall sound design based on the genre? For example, was the Foley team for Game of Thrones asked to create sound effects that would not normally be considered Foley?

Honestly, Foley has become an ambiguous term for what is considered sound effects and sound design to most people. In my world, when it comes to something that would traditionally be covered by an FX editor or sound designer, we’d just augment the work they’ve done with finer details.

For example, let’s say, a car explosion. The FX editor would lay in a richly layered explosion and then we would add debris, close up specific metal buckling, glass cracking, an errant tire rolling away, and other additional textures.

Does your approach to mixing Foley change based on the genre you are working on?

Not really. We handle all linear storytelling the same way.

What other considerations are there to guide your approach in creating Foley for a particular project? How does the overall sound design of the piece affect your decision-making and creative instincts?

Two things to always remember: First, we’re all trying to help tell the story as efficiently and effectively as we can without detracting from it. Second, unless you’re the executive producer, someone else is paying for it. We may or may not completely agree with their take on the story. We can offer suggestions, when appropriate, but that’s the true extent of it. Other than that, we do our best, have fun, and deliver when we promise.
FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST SOUND

Shannon Mills • Nia Hansen • Michael Semanick • Juan Peralta • Doc Kane

Disney • Pixar

ONWARD

“...puts you in a world that’s not just visually impressive but makes you care about the characters.”

THE WASHINGTON POST / Kristen Page-Kirby
Philip Perkins  CAS has stayed both distanced and busy with Festival Napa Valley’s feature length online streaming music video project “Songs of Gratitude” (location and post mixes), and the docs Selfies and The Magic Line. He has just started the mix of the PBS doc feature I Wanted to Be a Man with a Gun, as well as location sound for a new PBS doc, The Doomsday Machine with Daniel Ellsberg.

From  Sean Byrnes  CAS: Since  Pentg Season 2, I’ve been busy mixing various features, including Unplugging, starring Eva Longoria and Matt Walsh. And, just in time for holidays, I wrapped Sharp Stick, a dark comedy, starring Jennifer Jason Leigh and directed by Lena Dunham.

Steve Guercio  CAS recently wrapped the indie horror movie The Hunting for Moonphase Media. With Megan Lucas on boom, it was great mixing exteriors in the forest.

Frank Morrone  CAS and Rob Carr are mixing Magnum P.I. and Legacies on Stage Four at Technicolor.

Fred Paragano  CAS and Bill Jackson  CAS have started mixing Season 4 of The Resident for Fox. Fred is mixing from Paragon West and Bill is mixing from Jacksonland, where they have been respectively mixing since before the pandemic. The ClearView client playbacks stream from the Sony lot and Paragon West.

Karol Urban  CAS MPSE and Kurt Kassulke  CAS just completed the midseason finales for Grey’s Anatomy Season 17 and David E. Kelley’s Big Sky, both for ABC. Additionally, Karol and Warren Hendriks completed the mix of Stephen King’s The Stand for CBS All Access.

John Sanacore  CAS is thankful to have stayed busy supervising and recording the Foley on three great animated series. Currently recording Season 10 of Bob’s Burgers for Fox, Season 1 of The Great North, also on Fox, and Season 2 of Central Park for Apple TV+. Three fun shows that have kept a smile on my face during this otherwise dreadful year.

Gavin Fernandes  CAS has been mixing Season 2 of Blood & Treasure for CBS. He is juggling that schedule with the Canadian feature Brain Freeze. So, it’s treasure hunting by day with zombies at night and weekends. Stay safe!

Checking in from NBCUniversal StudioPost Sound Operations…

Happy New Year Everyone!…

On the Hitchcock Theater, Jon Taylor  CAS and Frank Montano are updating some VFX on a few reels of Fast 9 with director Justin Lin for Universal.

In Mix-A, John Cook’s  CAS longtime mixing partner Bill Freesh  CAS has decided to retire. Congratulations to Bill and his family! Ben Wilkins will be teaming up with John and mixing Saved by the Bell and Rutherford Falls and will soon begin work on Dick Wolf’s new Law & Order: SVU spinoff, Organized Crime, and Hacks, the new Jean Smart comedy. We all send Ben a warm welcome from his new Universal family.

In Mix-B, Robert “Bobby” Edmondson  CAS and Ruben Ripley started work on Dick Wolf’s FBI S3 and FBI: Most Wanted S2.

In Mix-C, the team of Todd Morrissey  CAS & Eddie Bydalek are mixing the Dick Wolf shows Chicago Fire S9 and Chicago P.D. S8.

In Mix-G, the team of Gregory Watkins  CAS & Derek Marcil CAS continue mixing for Dick Wolf on Chicago Medical S6 and Law & Order: SVU S22…Wow, 22 seasons, a new record!

In Mix-2, Keith Rogers  CAS & Andy King  CAS are mixing Connecting S1, Home Before Dark S2, and Solos S1, along with HBO’s This Country S1.

In Mix-5, Michael Jesmer & Brian Dinkins are mixing Superstore S6.

Peter Nusbaum  CAS & Whitney Purple  CAS have a sparkling new mix stage—Mix 12—right in the middle of our picture department, located in building 2315 here on the Universal Studio Lot. It still has that new stage smell! Currently, they are mixing Black-ish S7, Mixed-ish S2, Grown-ish S4, Good Girls S4, Call Your Mother S1, and Last Man Standing S9.

All of this work is supported by our three ADR stages, our Foley stage, our talented pool of sound supervisors, all the devoted people working in engineering, and our management support staff. It takes a post-production village! Let’s all be safe out there!
BEST SOUND
ANNA BEHLMER • TERRY PORTER • TONY JOHNSON, C.A.S.
GWENDOLYN YATES WHITTLE • KYRSTEN MATE

FOR YOUR CONSIDERATION

Disney
Mulan

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Alex Markowski CAS is considering connecting an under-the-shield lav to a belt-clipped speaker so he’ll sound less muffled while teaching his sound class at UNC-Wilmington.

Bill Jackson CAS is mixing Season 4 of The Resident from “Jacksonland.”

Karol Urban CAS MPSE and Warren Hendriks wrap on Stephen King’s The Stand on Stage 3 at Westwind.

Ike Magal CAS & company checking in from Sedona.

Matt Foglia CAS enjoyed some time in Florida over the holidays; fishing with his son Michael and dad Ray, and making homemade pasta with his sister Marissa.
“IT’S AN INDISPUTABLE CLASSIC.”

Rolling Stone

HAMILTON

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OUTSTANDING ACHIEVEMENT IN SOUND MIXING
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TONY VOLANTE, ROB FERNANDEZ, TIM LATHAM

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“THE BEST MOVIE OF THE YEAR”
USA TODAY

“IMPECCABLY CRAFTED”
Los Angeles Times

“HOLDS US IN ITS GRIP AND DELIVERS A CLIMACTIC WALLOP.
It’s a testament to director Regina King, writer Kemp Powers and talented collaborators”

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