



JEREMY J LEE

SOUND DESIGN. INTEGRATION. TECHNOLOGY. CREATIVITY.

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Professional Summary

Veteran sound content and system designer for live entertainment. Adept at taking a production's aural universe from concept to integration, including everything from composing/ editing music to drafting system schematics for the installation of equipment. Effective in managing budgets, timelines, and personnel on multiple projects simultaneously. Comfortable scaling projects and expectations to stay within the confines of the budget from minuscule to extravagant.

After over 20 years working as a sound designer in the legit theatre market, I'm looking to share my work with a bigger and more diverse audience.

Summary of Qualifications

- Experienced working with directors, producers, musicians, composers, artisans, technicians, engineers, and other designers to collaboratively create a cohesive story for the audience
- Experienced ProTools Engineer for recording, mixing, and sound design
- Worked on 8 Broadway productions as a sound system designer or sound playback programmer
- Sound system engineering and tuning on tour with Sam Mendes's productions of *As You Like It* and *The Tempest* in New York, Hong Kong, Singapore, Paris, Germany, and Amsterdam
- International work includes sound designs in the UAE, Bogota, and the UK, as well as sound playback and console programming in Moscow and the Netherlands
- Expert in sound system design incl. drafting of speaker plots and system schematics, DSP programming, and tuning
- Experienced in setting up show networks, show control, communications, and video distribution systems
- Experience in creating and programming of sound and control for interactive installations
- Experience working with celebrities including Phil Collins, Andrew Lloyd Webber, Liev Schreiber, James Earl Jones
- Experienced in storytelling through the use of sound and sound systems
- Adept at finding creative solutions to advance the story or synchronize departments
- Exceptionally quick at learning new technology and methodologies
- Adept at forming and leading teams toward a common goal
- Facile in adapting my vocabulary and language to the situation; Technicians speak a different language than producers or talent

Selected Professional Experience

THEATRICAL SOUND DESIGNER 1997 - CURRENT

- Design sound systems, compose music, and create soundscapes for live theatre
- Work with a variety of producers from Non-Profit theatres to Broadway veterans to ensure budgets and due dates are met
- Use various tools of the trade (EASE, MAPP, ArrayCalc, etc) to predict sound system response to ensure the entire audience has the same aural experience
- Manage and supervise teams while delegating tasks
- Record and design original sound effects in the studio and in the field
- Deliver immersive soundscapes to a large audience that forward the narrative
- Coordinate frequencies for complex wireless microphone systems

Awards & Nominations

- New York Innovative Theatre Awards Nomination - Outstanding Sound Design 2015 (*Law of Return*)
- San Diego Craig Noel Award Nomination - Outstanding Sound Design 2011 (*Somewhere*)
- Helen Hayes Award Nomination (Washington DC)- Outstanding Sound Design 2008 (*The Studio*)
- Bay Area Theatre Critics Circle Award - Best Score 2003 - (*Continental Divide - Mothers Against*)
- Austin Critics' Table Award - Best Sound Design 2002 (*El Paraiso/ Fugitive Pieces/ Tilt Angel*)
- B. Iden Payne Award Nomination (Austin, TX) - Best Sound Design 2002 (*El Paraiso*)
- Bay Area Theatre Critics Circle award nomination - Best Sound Design 1997 - (*Pentecost*)

FULL THEATRICAL PRODUCTION HISTORY AVAILABLE UPON REQUEST

ASSISTANT PROFESSOR OF SOUND DESIGN 2013 - 2018 COLLEGE-CONSERVATORY OF MUSIC, CINCINNATI, OH.

- Ran the sound department in a conservatory setting for both the BFA and MFA programs
- Supervised students and guest designers on up to 15 productions per year including Dramas, Musicals, Operas, Ballet, Modern Dance, and devised works
- Oversaw all shop and equipment maintenance
- Managed seasonal and production budgets for sound department
- Supervised Graduate Assistants
- Taught all classes in Sound Design & Technology including:
 - Physics of sound propagation; electrical and digital transmission of audio
 - Sound system design, engineering, troubleshooting, and mixing
 - Synthesizer and sampling technology
 - Communications system design and implementation
 - Networking, MIDI and Show Control
 - Use of software including ProTools, WAVES plug-ins, Native Instruments KOMplete, QLab, VectorWorks, ArrayCalc, MAPP, MAX/MSP, VectorWorks, FileMaker Pro
 - Active listening and ear training
 - Sound console programming (Yamaha, Avid, DiGiCo)
 - DSP Programming (Yamaha DME64, Meyer Galileo, dbx DriveRack)
 - Storytelling through sound/ dramaturgy

PRESENTER - "AMBISONICS & 360° VIDEO FOR THE THEATRE" WORLD STAGE DESIGN; TAIPEI 2017

- Presented a seminar on Ambisonic (360° Audio) recording and playback

STUDIO RECORDING ENGINEER, OREGON SOUND RECORDING 1999 - 2001

- As recording engineer in "Studio B":
 - Recorded and edited Voice Overs for local and national advertisements
 - Worked with producers and voice talent to create high quality scripts for radio and TV advertising
 - Responsible for logging billable hours for each project
- As assistant engineer in "Studio A":
 - Assist in the setup and engineering of music recording projects
 - Ensure that all data was backed up for each project
 - Assist guest engineers in the utilization of the studio and infrastructure; be on call for troubleshooting

INTERACTIVE DESIGNER - *The Phone Plays*; ACTORS THEATRE OF LOUISVILLE 1998

- Designed, programmed, and engineered an interactive audio experience where the audience would pick up the receiver of a payphone, and it would trigger the playback of an audio drama through the handset. Each phone had a different story.
- Modified the internal hardware of the phones to create contact closures which were translated into MIDI messages via MAX to trigger a sampler for playback.

Professional Affiliations

- Themed Entertainment Association
- Theatrical Sound Designers and Composers Association
- IATSE Local USA-829; Sound Design member

Education and Training

- Bachelor of Fine Arts - Theatre w/ Sound Design emphasis, Minor in Music; Southern Oregon University
- Audinate Dante Certification Level 2
- QSC Q-Sys Level 1 Certified
- Meyer Sound - Fundamentals of System Design, Implementation, and Optimization
- d&b Audiotechnik - Line Array Professional Development Workshop
- d&b Audiotechnik - Electro Acoustics, System Optimization & Line Array Theory
- Meyer Sound - Comprehensive System Design and Implementation
- Meyer Sound - Cardioid Subwoofer Design Workshop
- SynAudCon - Sound System Setup & Optimization and Sound System Design

REFERENCES AVAILABLE UPON REQUEST