

# Chris Durfy CAS / AMPS

## Production Sound Mixer

I provide on set and location audio for scripted television and feature films. I have the experience to provide great sound for your show while balancing the delicacies and demands of production work.

### 2017 Emmy Nominee

Outstanding Sound Mixing for a Comedy or Drama Series (One Hour) - Stranger Things

### 4th Annual AMPS Award Nominee

Excellence in Sound for a Television Drama - Stranger Things

### Cinema Audio Society 2017 Award Nominee

Outstanding Achievement In Sound Mixing of a 1 Hour Television Series - Stranger Things

### Feature Credits (Partial)

*First Unit Production Sound Mixer*

**Hellboy: Rise of the Blood Queen**  
Lionsgate (UK Unit)

**Swimming With Men**  
Met Film Production

**The Night Before**  
Sony Pictures (Atlanta Unit)

**Drumline 2: A New Beat**  
Fox / VH-1

**The Good Lie**  
Imagine Entertainment / Reliance

**Single Moms Club**  
Lionsgate

**Scary Movie 5**  
Dimension Films

**Ring Of Fire**  
Lifetime / Asylum Entertainment

**Temptation: Confessions of a Marriage Counselor**  
Lionsgate

**What To Expect When You're Expecting**  
Lionsgate

**Good Deeds**  
Feature, Lionsgate

*2nd Unit Production Sound Mixer*

**Fast & Furious 7**  
Lionsgate

**The Craziest**  
Overture Films

### Series Credits (Partial)

*First Unit Production Sound Mixer*

**The Dark Crystal: AoR Season 1**  
Netflix, 10 Episodes

**Stranger Things Season 1**  
Netflix, 8 Episodes

**Finding Carter Season 2b**  
MTV, 10 Episodes

**Survivor's Remorse Season 2**  
Starz Network, 10 Episodes

**Red Road Seasons 1 & 2**  
Sundance Channel, 13 Episodes

**Drop Dead Diva Seasons 5 & 6**  
Lifetime, 26 Episodes

**Teen Wolf Season 1 & 2**  
MTV, 24 Episodes

**Quantum Break Xbox**  
Microsoft, 4 Episodes

**When The Streetlights Go On**  
Hulu, Pilot

**Complications**  
Fox, Pilot

**Unreal**  
Lifetime, Pilot (Picked up)

*2nd Unit Production Sound Mixer*

**Delicious Season 1**  
Sky 1, 2 Episodes

**The White Princess Season 2**  
Starz, 8 Episodes & Spain 1st Unit

**The Walking Dead Season 6**  
AMC, 2 Episodes

## Agency Contact:

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## Contact Chris:

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## Guild/Societies:

- 👤 IATSE
- 👤 Cinema Audio Society
- 👤 Association of Motion Picture Sound
- 👤 Institute of Professional Sound
- 👤 FCC Licensed

U.K. Based  
Local London & Bristol  
Travel Ready Worldwide

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## Production Sound Mixer

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Subject: Stranger Things  
From: Rand Geiger <rand.geiger@gmail.com>  
To: Chris Durfy <chris@chrisdurfy.com>

Chris,

We miss you! Your recordings and mixdowns in season 1 of "Stranger Things" provided us with such an amazing launchpad for exploring the soundscape possibilities of our cinematic series. Iso tracks were clear and the avid mix required very little futzing. Netflix never bumped or bothered us on the recordings or intelligibility. We were free to devote our focus elsewhere since you spared us any clean-up work. We're grateful!

Thanks,  
Rand Geiger  
Co-Producer / Post Production Supervisor "Stranger Things"

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Subject: What To Expect dialogue  
From: David Whittaker <dwhittaker@css-studios.com>  
To: chris@chrisdurfy.com <chris@chrisdurfy.com>

Chris -

Thought you might appreciate some positive feedback (if you'll excuse the sound pun). I'm cutting most of the production sound on "What to Expect..." and I just want you to know that your obvious hard work is paying off. Yes, there are some scenes in ridiculously noisy locations, but between your good lavs and my careful use of noise-reduction plugins I think it's all going to work quite well at the mix (first temp mix starts Jan. 3rd).

Thanks for doing it right!

-David Whittaker  
Soundelux Inc.  
Hollywood, CA

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Subject: Excellent Sound Work for Teen Wolf, Season 2  
From: Stuart Huggins <stuart@digitalchromatics.com>  
To: Chris Durfy <chris@chrisdurfy.com>

Chris,

Congratulations on another season of Teen Wolf and we look forward to working with you again on the next 24 episodes. I just wanted to commend you and your team for providing excellent and well-managed recordings for dailies. Your persistent attention-to-detail helped us to deliver the dailies in the most efficient manner possible and it did not go unnoticed by me and my team. I truly appreciate it and look forward to seeing you again soon.

Sincerely,  
Stuart Huggins  
Dailies Producer  
Digital Chromatics

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From: <dbriggsny@earthlink.net>  
To: Chris@ChrisDurfy.com  
Subject: Red Road sound dept

Hi Chris,

David Briggs, Supervising Sound Editor here on The Red Road in New York.

First of all, great job. Challenging locations sometimes for sure but the recordings are great. Our ADR studio engineer here at Goldcrest Post here in New York wanted to ask what types of mics you used on set for booms and lavs so he can get his best match for principal ADR recording here. (with the exception of the Kopus/Harold rain scene in 102 outside the burger joint, ADR has mostly been for additional lines for storytelling points, and the occasional minor tech issue and occasional New Zealand accent slip for Martin/Harold.)

Thanks,  
David Briggs

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From: Cormac Funge <cfunge@gmail.com>  
Subject: Survivor's Remorse Season 2 Audio  
To: Chris Durfy <chris@chrisdurfy.com>

Thanks Chris, nice job. We've just stated mixing and the dialogue sounds great. We always have the mics we need, which is no easy feat with so many people running around.

c-  
Cormac Funge  
Supervising Sound Editor "Survivor's Remorse"

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## Agency Contact:

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## Contact Chris:

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