Deliverables
THEATRICAL VS. STREAMING & NETWORK

THEATRICAL DELIVERABLES
- Theatrical Full Mix Print
- Theatrical Mix Minus Narration
- Theatrical Music and Effects Mix
- Theatrical associated stems or sub-mixes of DME elements
- Nearfield Full Mix Print
- Nearfield Mix Minus Narration
- Nearfield Music and Effects Mix
- Nearfield associated stems or sub-mixes of DME elements

“I HAVE NEVER SEEN AND HEARD A TV PRODUCTION CAPTURE AN ARTIST’S SOUND OR USE MUSIC MORE MOVINGLY THAN GENIUS: ARETHA.” - THE BALTIMORE SUN

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CINEMA AUDIO SOCIETY
Dear Friends,

As the world continues to open and we begin to meet up with friends and colleagues, I am reminded of sound mixers’ incredible resilience and creative problem-solving nature. You all have accomplished so much in the face of adversity over the last year. It gives me a great sense of pride to be a member of your society.

I want to congratulate the CAS members invited to become members of the Academy of Motion Picture Arts and Sciences this year: Jaime Baksht CAS, Phillip Bladh CAS, Onnalee Blank CAS, Vince Caro CAS, Carlos Cortés CAS, Michelle Couttolenc CAS, Andy Hay CAS, Whit Norris CAS, Marlowe Taylor CAS, Thomas “Tommy” Vicari CAS, and David Wyman CAS.

It is also an honor to announce that the following CAS members have received an Emmy nomination this year for their sound mixing: Alexandra Fehrman CAS, Amanda Beggs CAS, Brent Findley CAS, Brett Voss CAS, Brian Wittle CAS, Casey Stone CAS, Chris Giles CAS, Christopher Fogel CAS, Craig Henighan CAS, Doc Kane CAS, Elmo Ponsdomenech CAS, Eric Hoehn CAS, Gareth Cousins CAS, Gary A. Rizzo CAS, Jay Meagher CAS, Jeff A. Johnson CAS, Jeff King CAS, Joe DeAngelis CAS, Joe White CAS, John W. Cook II CAS, Justin Rathbun CAS, Ken Hahn CAS, Kevin O’Connell CAS, Lawrence Everson CAS, Marc Fishman CAS, Mathew Waters CAS, Michael Britt CAS, Mike Filosa CAS, Onnalee Blank CAS, Phil McGowan CAS, Rich Weingart CAS, Roberto Fernandez CAS, Sean Byrne CAS, Shawn Holden CAS, Stuart Hilliker CAS, Sylvain Arseneault CAS, and Tony Volante CAS.

Finally, it is a true privilege to announce that in great part to your participation and support of the 57th CAS Awards and that of our generous sponsors and IngleDodd Media, your Board has donated 100 percent of proceeds from our awards show ticket sales to charity. Our selected charities were: The House Institute, a leader in the advancement of hearing health; World Central Kitchen, a not-for-profit, non-governmental organization devoted to providing meals in the wake of natural disasters; and Motion Picture Television Fund, an organization offering a variety of services that can provide emotional and financial relief to the entertainment industry’s members and their families during times of need. We are also delighted to have had such an exceptional honored filmmaker, George Clooney, who is also a generous contributor to the World Central Kitchen and MPTF.

Cinema Audio Society launched a YouTube channel that presents exclusive content produced by our Social Media Committee, chaired by Amanda Beggs CAS and Michael Wynn CAS. Our first videos include exclusive interviews with many of the award-winning mixers of our 57th CAS Awards. Visit our channel, like us, and subscribe today!

By the time you read this, we will also have had our virtual event exploring Sohonet’s ClearView Flex technology. Check our website under the “Events” heading for a recording of the event, as well as past events.

Your Board is exploring ways to increase your member benefits. We are currently seeking event opportunities outside of the L.A. area, either with other entertainment or sound-based community organizations or members interested in planning a local CAS member event. Send suggestions to: CASPresident@CinemaAudioSociety.org

Be safe and enjoy the summer,

Karol Urban CAS MPSE

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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.

FALL 2021

CAS NEW MEMBERS

Active
Lindsey Alvarez CAS
Jaime Baksht CAS
Carlos Arnaldo Cortés Navarrete CAS
Michelle Couttolenc CAS
Roberto Fernandez CAS
J. Brent Findley CAS
Daniel Fontrodona CAS
Jeff King CAS
Thai Long Ly CAS
Justin Rathbun CAS
Jeff Shiffman CAS
Tony Volante CAS
John Whynot CAS

Associate
Bryan Apolinar
Jacob Bloomfield-Misrach
Peter Deutscher
Anurag Sapkota
Serena Simpson
Yuanhua Wang

Academic
Imari Hill
Sydney Holcomb
Liam Joyce
Xu Mingxu

Brandin Moeller
Jingyi Song
Chad Williams
20 EMMY NOMINATIONS
INCLUDING OUTSTANDING COMEDY SERIES

OUTSTANDING SOUND MIXING
FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION
“THE HOPE THAT KILLS YOU”

RYAN KENNEDY
RE-RECORDING MIXER

SEAN BYRNE
RE-RECORDING MIXER

DAVID LASCELLES
RE-RECORDING MIXER

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TED LASSO
With the traditional “End of Summer” marked by Labor Day, we hope you can take some time between trips to the grill to peruse the Fall Quarterly. In this issue, I talk to some of the folks behind Zenimation, a series that provides a new way to experience many of Disney’s classic animated features. During the interview, since they’re a fact of our post-production work lives, we discussed deliverables. Given this reality, Karol Urban CAS MPSE looks into deliverables and the different requirements for theatrical versus broadcast and streaming. Also, in this issue, Peter Kelsey CAS, as a dialogue and music re-recording mixer, shares his dialogue and ADR track layout wish list for our editing colleagues to review while CAS Associate member Sam Casas chats with a couple independent post facility owners to gain some insight into the business side of our craft. Our “Meet the Mixer” column makes a return, with Kurt Kassulke CAS speaking with re-recording mixer and sound supervisor—and contributor to this magazine—Daniel Vasquez Velez CAS.

As in-person events return, Doc Justice CAS shares photos and thoughts on The Hollywood Sound Expo that was held in June, and I do the same for Summer NAMM from Nashville. Finally, we have the “Been There Done That” and “The Lighter Side” sections, where you can read about the happenings of our fellow members.

The CAS Quarterly is produced as a service to our members and relies on their voluntary nature. We greatly appreciate and want your feedback and suggestions—so send them in! Email us at CASQuarterly@CinemaAudioSociety.org. 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. Also, please remember that our sponsors are professionals like you who understand the business and the needs of our industry. We encourage your commitment to them.

Matt Foglia CAS
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RE-RECORDING MIXER

JASON "FRENCHIE" GAYA
RE-RECORDING MIXER

ARON FORBES
MUSIC MIXER

JAE KIM
PRODUCTION MIXER

BILLY EILISH

THE WORLD’S A LITTLE BLURRY
A FILM BY R.J. CUTLER

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FOR A VARIETY SERIES OR SPECIAL

KEVIN O’CONNELL
RE-RECORDING MIXER

KYLE ARZT
RE-RECORDING MIXER

BRAD BERGBOM
PRODUCTION MIXER

BOB CLEARMOUNTAIN
MUSIC MIXER

“A MUST-SEE EXPERIENCE”
AWARDS RADAR

Bruce Springsteen’s
LETTER TO YOU

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Sam Casas
Associate member

After graduating from UCSD’s Revelle College as a music technology major in 1999, Sam began his career in audio post-production in the tape vault at POP Sound in Santa Monica. In 2003, he helped open Lime Studios, a boutique audio facility specializing in sound design and mix for TV commercials, where he still works today. Sam has found a successful niche mixing commercials for huge brands such as Nike, Facebook, Old Spice, and Apple, counting several Super Bowl commercials as career highlights. In 2017, Sam joined the union and began actively pursuing more narrative work as a supervising sound editor and re-recording mixer on various independent features, shorts, and documentaries. Working on a major studio feature or limited series is Sam’s next career goal. Sam’s 5.1 home studio has enabled him to stay busy during the pandemic while allowing him to spend more time with his wife Elise and 4-year-old son Sebastian.

Kurt Kassulke

Kurt is a longtime effects re-recording mixer with an Emmy for Ally McBeal and diverse credits ranging back to The X-Files, The Practice, Buffy the Vampire Slayer, NYPD Blue, Castle, Under the Dome, Vampire Diaries, and Hawaii 5-0. Kurt’s most recent work can be heard on Grey’s Anatomy, Project Blue Book, Big Sky, and more!

Matt Foglia
CAS

Matt Foglia CAS is a re-recording mixer and professor who has worked in the sound for picture field since 1995. Starting in audio post at Sony Music Studios in NYC, Matt was exposed to all aspects of post and worked on a truly diverse mix of programming. While Chief Audio Engineer at PostWorks New York, Matt was nominated for four CAS Awards (winning two), a Primetime Emmy, and a Daytime Emmy. In 2008, Matt accepted a faculty position at Middle Tennessee State University (outside of Nashville), where he is a tenured professor teaching graduate and undergraduate classes focusing on sound for picture. Matt has been mixing TV shows for his NYC clients remotely since 2008, with recent series being Paranormal Caught on Camera and The Osbournes Want to Believe for Travel/Discovery. He has been the co-editor of the CAS Quarterly since 2007, and assumed the position of editor in the summer of 2019. When not teaching, mixing, or editing, Matt loves spending time with his wife and two kids—who often ask, “Don’t you have some mixing to do?”

Peter Kelsey CAS

Peter Kelsey CAS started his career in sound at the illustrious independent recording studio Trident Studios, where all the early Elton John and David Bowie albums were recorded. Here, Peter learned from engineers and producers such as Rupert Hine, Ken Scott, Roy Thomas Baker, Robin Geoffrey Cable, and David Hentschel. He was a second engineer on the Carly Simon album No Secrets, and part of the mixing team for Elton John’s album Goodbye Yellow Brick Road.

After moving to the USA, he did a lot of work as a scoring mixer before moving into post-production sound. He has worked on many David Kelley shows, including Ally McBeal and Boston Legal, for both of which he won sound mixing Emmys. He worked for RH Factor for many years and for the last three years has worked for Smart Post Sound. He is currently working on Speechless, The Chi, Arrested Development, and Dead to Me.

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

Karol Urban

Karol Urban has served directors and producers as a re-recording mixer for television and feature films since 1999. Focusing principally on documentaries early in her career in Washington, D.C., she now lives in Los Angeles, where she currently mixes for television and film. She describes her job as “playing mind games with sound.” As a perpetual student of her craft, she enjoys exploring the power sound has to immerse the viewer in the narrative. She is an involved member of her community, having served on the Television Academy’s Governor’s Peer Group for Sound Mixing, organized events for the LA Sound Group, and served as a blue-ribbon panel judge for the Motion Picture Sound Editors Golden Reels. Karol acted as content editor of the CAS Quarterly and served as a Board member for the Cinema Audio Society before being elected as president of the organization in 2019.

Some of her recent credits include Stephen King’s The Stand, Grey’s Anatomy, Single Parents, Made for Love, Big Sky, and Project Blue Book.

Doc Justice
CAS

Doc Justice CAS is a lifelong sound professional. He got his start as a DJ, and progressed from mobile parties to nightclubs to commercial radio in Philadelphia. Since moving toward sound for picture (and to Los Angeles), Doc is now a production sound mixer and audio supervisor with 100+ credits to his name. He is also the founder and CEO of Halter Technical, creators of headphones built specifically for production use. His mission is to spread knowledge and passion for sound to others, and often does so through webinars and guest lectures. Doc is also frequently frustrated by Philly sports, where you can experience the thrill of victory and the agony of reading about it the next day.

Peter has a degree in mathematics, a black belt in taekwondo, and loves public speaking.
THE BEE GEES: HOW CAN YOU MEND A BROKEN HEART
Outstanding Sound Mixing For A Nonfiction Or Reality Program (Single Or Multi-Camera)
Gary A. Rizzo, CAS, Re-Recording Mixer
Jeff King, Re-Recording Mixer
John Rampey, Production Mixer

DAVID BYRNE’S AMERICAN UTOPIA
Outstanding Sound Mixing For A Variety Series Or Special
Paul Hsu, Re-Recording Mixer
Michael Lonsdale, Production Mixer
Pete Keppler, Music Mixer

LAST WEEK TONIGHT WITH JOHN OLIVER
Outstanding Sound Mixing For A Variety Series Or Special
“Trump & Election Results / F*ck 2020”
Siara Spreen, Re-Recording Mixer
Eleanor Osborne, Re-Recording Mixer
Lewis Goldstein, Re-Recording Mixer

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LOVECRAFT COUNTRY
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“Sundown”
Marc Fishman, CAS, Re-Recording Mixer
Mathew Waters, CAS, Re-Recording Mixer
Amanda Beggs, Production Mixer
Michael B. Koff, Production Mixer

MARE OF EASTTOWN
Outstanding Sound Mixing For A Limited Or Anthology Series Or Movie
“Sore Must Be The Storm”
Joe DeAngelis, Re-Recording Mixer
Chris Carpenter, Re-Recording Mixer
Richard Bullock, Production Mixer

TINA
Outstanding Sound Mixing For A Nonfiction Or Reality Program (Single Or Multi-Camera)
Lawrence Everson, Re-Recording Mixer
Phil McGowan, CAS, Scoring Mixer

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THE 58TH ANNUAL CAS AWARDS TIMELINE ANNOUNCED

The Cinema Audio Society has set the date and timeline for the 58th Annual CAS Awards. The CAS Awards recognize Outstanding Sound Mixing in Film and Television, Outstanding Products for Production and Post-Production, as well as the recipient of the CAS Student Recognition Award. The live event will return on March 19, 2022, to the InterContinental Los Angeles Downtown in the Wilshire Grand Ballroom.

Recipients of the CAS Career Achievement Award and CAS Filmmaker Award will be announced later in the year. “The Cinema Audio Society is excited to announce the calendar for the 58th CAS Awards and Student Recognition Award,” said CAS President Karol Urban. “2021 promises to be a year of renewal for our community and industry as a whole. We can’t wait to come together once again to celebrate excellence in sound for picture and the incredible gift of fellowship in our craft.”

The CAS asks those who will be submitting projects for consideration to please review the revised Rules and Regulations for Entry and Voting, Outstanding Product Entry and Voting, and the Rules for Promotion. These can all be found on the CAS website under the “Awards Section” at www.CinemaAudioSociety.org

58TH CAS AWARDS TIMELINE:

- Entry Submission Form available online Tuesday, November 9, 2021, on the CAS website at www.CinemaAudioSociety.org
- Entry Submissions due online by 5 p.m. PDT, Tuesday, December 21, 2021
- Nomination Ballot Voting begins online Thursday, January 6, 2022
- Nomination Ballot Voting ends online 5 p.m. PDT, Tuesday, January 18, 2022
- Final Nominees in each category announced Tuesday, January 25, 2022
  (Nominee listing error and omission deadline is Friday, February 4, 2022)
- Final Voting begins online Thursday, February 24, 2022
- Final Voting ends online 5 p.m. PDT, Tuesday, March 8, 2022

STUDENT RECOGNITION AWARD TIMELINE:

- Application Forms available online on the CAS website at www.CinemaAudioSociety.org
  Thursday, June 3, 2021
- Application Period closes online at 5 p.m. PDT, Thursday, November 11, 2021
- Finalists announced Tuesday, November 30, 2021
- Winner announced at the 58th Annual CAS Awards, Saturday, March 19, 2022

CAS LAUNCHES YOUTUBE CHANNEL

On June 29, 2021, CAS President Karol Urban announced, “We are pleased to launch the Cinema Audio Society YouTube channel. The original content available exclusively on our YouTube channel will serve members of the industry internationally while aiming to engage new professionals and further our core principles of education, celebration, and advocacy of the craft of sound for picture.”

Social Media Committee Co-chairs Amanda Beggs CAS and Michael Wynne CAS launched the channel with the first playlist released on June 29, followed by an additional four weekly releases as part of this first series. The inaugural series is entitled “Getting Into the Mix: Meet the Winners” and features winners from the 57th Annual CAS Awards.
HACKS
Outstanding Sound Mixing For A Comedy Or Drama Series
(Half-Hour) And Animation
“Falling”
John W. Cook II, Re-Recording Mixer
Ben Wilkins, Re-Recording Mixer
Jim Lakin, Production Mixer

FOR YOUR EMMY® CONSIDERATION

CONGRATULATIONS TO OUR EMMY NOMINEE

WATCH NOW AT HBOMAXFYC.COM
EIPMA has been busy finishing our “Equal Space Challenge” with Space Games Federation® (SGF), finalizing our membership structure, and scheduling new connections with schools and universities.

EIPMA HAS A NEW VICE PRESIDENT AND SECRETARY

EIPMA held elections for Vice President and Secretary in June and welcome Richard McKernan as Vice President and Lauren Johnson as Secretary. We are thrilled to have them join in the leadership of EIPMA.

We would also like to thank out-going Vice President Molly Shock (ACE) and Secretary Fabienne Rawlings (ACE) for their dedication in helping found this organization. Both of them have been vital in the establishment of EIPMA. They will stay involved by moving to our Advisory Council.

#NOBEL4ISS EQUAL SPACE CHALLENGE

Our “Equal Space Challenge” event has come to a close. Students, young professionals, and others interested in careers in media and entertainment competed by creating a one-to-five-minute public service announcement video to support the awarding of the Nobel Peace Prize to the International Space Station. The winner will be announced during the second week of August.

On July 14, we finished our series of nine webinars on the filmmaking process. This webinar series was in collaboration with Claremont High School’s Cinematic Arts Program (CCAP), Entertainment Industry Professionals Mentoring Alliance, Space Games Federation, and the Vaughan International Film Festival to inform and educate aspiring filmmakers through the production process from industry professionals in conjunction with the #NOBEL4ISS Equal Space Challenge. These webinars were all wonderfully moderated by Sara Hills from Claremont High School to whom EIPMA and SGF would like to extend our thanks. You can check out these webinars which will be available to view through the Space Games Federation website and on our very own EIPMA YouTube channel. Webinar topics include copyright law, producing, writing, editing, directing, cinematography, sound, special effects, augmented & virtual reality, and re-recoding mixing.

EICOP Inaugural HBCU in LA: Hollywood Summit 2021

On June 1, the Entertainment Industry College Outreach Program (EICOP) held an HBCU in LA: Hollywood Summit 2021. The four-day conference consisted of seminars, panel discussions, screenings, and other industry-related events to expand the industry’s knowledge of HBCU’s and vice versa. Once COVID-19 is behind us, future convening will be in-person as part of our traditional “HBCU in LA Hollywood Welcome Week” events. For further information about the EICOP events, please visit their website at eicop.org

To learn more about EIPMA, please visit our website at: eipma.org

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.
24 EMMY® NOMINATIONS
INCLUDING OUTSTANDING DRAMA SERIES
SOUND MIXING
FOR A COMEDY OR DRAMA SERIES (ONE HOUR)
Lee Walpole, Stuart Hilliker, Martin Jensen, Chris Ashworth

“TV PROGRAM OF THE YEAR.”

WINNER

CRITICS CHOICE
BEST DRAMA SERIES

GOLDEN GLOBE
BEST DRAMA SERIES

WGA AWARD
BEST DRAMA SERIES

SAG AWARD
OUTSTANDING ENSEMBLE
IN A DRAMA SERIES

PGA AWARD
BEST DRAMA SERIES

THE CROWN
Daniel Vasquez Velez, who is usually referred to as Daniel Vasquez, is a CAS member from Medellín, Colombia. He’s been a re-recording mixer, editor, and supervisor in both London and his hometown on projects ranging from shorts and documentaries to features. He’s made a habit of blazing trails to carve out his niche—often creating opportunities in new and unexpected places.

Daniel’s interest in mixing began while learning drums and bass in school. He was fascinated with the soundboard and slowly learned the basics. He went on to pursue an engineering degree, which he successfully began, but wasn’t enjoying the field. He turned to music, briefly considering Los Angeles for his studies, but settled on London given its vibrant musical scene. There, he pursued studies, earning a BA in recording arts and earned a MA in audio post-production at Middlesex University. He also began to work in live sound and music recording.

Daniel’s interest in music production, recording, and mixing led him to study Pro Tools, of which he quickly became certified as an operator. He wanted to continue to an expert level in music production, but found the only classes available at the time were in post-production, a field that Daniel hadn’t explored much until then. Looking at his options, he decided to go ahead and take the post-production instruction, acing his tests to become a certified expert. This quickly led to an opportunity to become an instructor at school given his newly found expertise. For this opportunity, Daniel thanks Luca Barassi, one of his first teachers who was also a mentor and a boss. After gaining technical knowledge and skills in the field, Daniel began exploring the aesthetics of film and the narrative, along with the artistic power that sound has on motion pictures.

Daniel dove into post-production work. Initially cutting dialogue for video games—English, Spanish, and Catalan—working through about 100 lines/hour, then doing QC work, cleanup, and deliverables. He developed a strong feel for delivery requirements and the rigors of post-production. Daniel was working three jobs at once during this time; mixing live sound at a music venue, working nightshifts as audio supervisor at the university, and filling his remaining time with post-production work. After working for other people, he teamed up with Martin Schulz and Daniel Jaramillo and co-founded SoundNode, a London audio business, where they built the studio themselves. While Daniel is no longer directly associated with the company, it’s still an ongoing successful enterprise in England.

His London success led him to pursue the idea of returning to his home country of Colombia to find the right business partners to build his own company, Clap Studios. This was a bold move at the time as the industry was expanding rapidly. It was groundbreaking to set up in Medellín, which is about 260 miles away from Colombia’s established film center, Bogotá. Daniel had to not only build a studio, but create interest and education for filmmakers to come to Medellín. This has created opportunities for other sound mixers and editors to be part of the industry from different cities across his home country.

Daniel used his practical engineering and construction knowledge (and plenty of hands-on labor) to construct the first studio which consisted of a small mix stage, an ADR/Foley stage, and offices. Once completed, his job was to educate the filmmakers that getting a film ready
Even with the engineering assistance, Daniel still had to carefully oversee the entire build. This included finding and sourcing materials and gear, importing the screen and other equipment, and even working with a local rubber factory for several months to custom manufacture a floor material with proper sound absorption, letting him complete the project with the high standards he was demanding. The studio is said to actually be the last stage Dolby-certified before they switched over to only certifying Atmos theatrical stages. Daniel’s persistence and vision have paid off, allowing him to work on projects for Netflix, BBC, Discovery, and on films and projects from countries such as the United States, the United Kingdom, France, Argentina, Panama, Brazil, Mexico, and Peru. His studio’s work has screened at top festivals like Cannes, Venice, Toronto, Sundance, and Berlin. Daniel enjoys sharing the knowledge gained from working on so many different projects with such diverse collaborators, and has encouraged and enabled many filmmakers to enter the world of motion picture sound. He’s been a teacher and a guest speaker at universities and conferences where he’s been able to communicate his passion for film sound with colleagues both established and new.

You may be familiar with Daniel’s name as he wrote a wonderful piece for the Fall 2020 CAS Quarterly about the importance of production sound in crafting the life and reality of a show. Local productions often prefer nonprofessional actors, so being able to use their actual performances—gathered in real-world locations and conditions—is often essential to finding the best moments for the film. Even the production effects add a veracity to the sound that helps tell the story—gluing elements together more precisely and powerfully than any generic build ever could. Daniel also contributed for festivals was more than just adding music to their production track. He quietly let people know the value of a 5.1 fully filled cinematic mix that used sound as a powerfully creative narrative tool. Once a project began, he would oversee FX gathering and cutting, edit dialogue and music, and then spend time on the stage to craft a finely polished mix.
Daniel values his ability to understand and interpret what the directors and producers he works with mean when they’re looking for “reality.” As an example, he recalled one film where he worked very carefully to record and mix the unique sound of Colombia’s Metro system, as it has a very smooth whine/wind as it moves over the rail track. As he was mixing the film, the director wasn’t satisfied with that sound on its own, so Daniel added an extra element of New York subway rail track clickety-clacks that satisfied the foreign director and created a final filmic subway sound that was more universal.

Similarly, Daniel had one production where there was a busy Colombia street scene. He had specifically recorded a number of traffic beds, atmospheres, and bird calls to make the sound authentic and unique to its locale. Despite being 100 percent locally recorded, the American director wanted the “real sound” of Colombia. Listening more closely, the director had driven through the streets on several taxi trips, and what had caught their ear were the callouts of street vendors/taxi drivers and busy sidewalk activity. So, the reality that the director needed was that energy—which Daniel had spotted for Group ADR. When those tracks were layered in, the director was very satisfied with the reality of the sound.

Creating a reality goes beyond depicting sonic elements; it’s about interpreting its meaning and perception for the director and the reality depicted in each story.

Daniel works efficiently. Features in Colombia are single-person mixes and usually no more than 10 days long from pre-dubs through deliverables. However, directors and producers have been increasing the time allocated as they realize how much value their
productions gain when appropriate time is allocated to each process. There is a growing appreciation of how a production is elevated when ample time is allowed to tackle both the technical and creative aspects of a film’s soundtrack. He used to build every aspect of the mix. However, as he’s built up his business, he has a trusted team of collaborators and business partners to run the business and manage the stages. He is now a freelance mixer and sound supervisor for Clap Studios, as well as for other direct clients both locally and internationally. This has allowed him to craft his mixes with fewer distractions and also allowed him to participate in different organizations to promote sound and filmmaking.

Daniel says you never “know how to mix” any particular show. You have the tools, the base knowledge, experience, and personal criteria, but you are always figuring out how to address the specific challenges of each project and always attempting to discover new ways to more eloquently tell the story. Every mix is a puzzle where you need to find the right fit for all the sonic pieces if your audience is going to want to open up the puzzle box! Each sound clip can be finely sanded to fit with all the elements within the project. There is joy in finding ways to satisfy a client who wants to make the sound more “purple” or needs “loud silences” or calls for sonic “chaos” in the script. Sometimes “a drop of water can be the most chaotic thing—if used correctly.” In the end, it’s a matter of human interaction, understanding creative visions, and relating as human beings—while maintaining the utmost respect for the job, the people, and the projects.

While the last year of COVID has been hard on everyone, Daniel found through the years that you can work on projects from anywhere in the world. It might be a little harder without being in person, but it can happen with the right focus. The world is open for all of us to connect. In fact, that’s one of the aspects he’s currently focusing on; broadening the scope of his work to collaborate with more people internationally, all to promote the use and power of sound.

Daniel has tackled every challenge he’s faced with research, hard work, dedication, and creativity. Judging by the award nominations and high-quality work he’s done so far, there’s lots more sonic fun ahead. I am excited to meet with him during his next visit to the United States or to sit down with him at a virtual table at one of our future CAS events.

“Every mix is a puzzle where you need to find the right fit for all the sonic pieces.”

Winning Best Sound for Guilty Men at the Colombian Film Awards in 2017, with Daniel Garcés (supervising sound editor) and José Flórez (production sound mixer).
As sound for picture professionals, we’re all taught that “Dialogue is king.” If we are unable to capture dialogue clearly on set, we better make sure the client books some ADR time. If we’re delivered noisy dialogue on the dub stage, we better break out the noise-reduction tools to bring some improved clarity. If the words are truly indiscernible after our skilled efforts, and ADR is not applicable, the client will add subtitles to make sure the audience can follow the narrative.

The end product is nearly always focused on dialogue—and from a storytelling standpoint, that makes sense. One can argue, however, that the life, emotion, and believability of a story is equally dependent on the music and the sound design. And while we can often listen to music soundtracks to help relive the emotion of a favorite film or video game, that hasn’t been the case with sound design.

Last year, as the lockdowns were underway and most of us were spending more time in front of our computers than one another, I became aware of an animated shorts series on Disney+ called Zenimation. The Disney name, of course, speaks for itself, but what made these particular episodes very intriguing was their absence of dialogue and music. And what made them even more interesting was that they featured sound design from classic and modern Disney animated films of which we are all familiar. And it wasn’t just, “Here’s the sound effects stem from Frozen—enjoy!” Instead, each episode—running from four to seven minutes—focused on a theme that the visual and the sound design then presented through the weaving of scenes from the films. Themes such as “Water,” “Cityscape,” “Discovery,” “Flight,” “Transformation,” and even “Kindness” were the focus of each episode. Since this premise is different than, well, a lot of things, I wanted to learn some more about it. So, I spent some time chatting with sound designer Shannon Mills and re-recording mixer David Fluhr CAS, but also reached out to the series’ creator and picture editor, David Bess—which is where we’ll start.
David Bess: Series Creator and Picture Editor

How did this idea come to you and how did you pitch it to the executives—especially since the audio would, basically, just be the sound design?

A few years ago, while prepping AV materials for the D23 Expo [the huge Disney fan event held every two years in Anaheim, CA], I was trying to figure out a way to showcase what have always been some of my favorite scenes in the canon of Walt Disney Animation Studios: scenic establishing shots and long takes of characters simply enjoying their surroundings. I was also fascinated with the popularity of ASMR videos, and considered how many of the scenes in Disney animated films could work for something like that, whether it was the soft sound of Rapunzel combing her hair or the crunch of Anna and Kristoff walking through the snow in Frozen.

I ended up pulling a handful of clips that sporadically played on a monitor at our exhibit-floor booth, with a Zenimation bumper and meditation bell to kick off each one. The hope was that Expo guests would enjoy them as a relaxing and calming alternative to the sensory overload of the D23 Expo—as fun as all that excitement can be. And apparently, it helped some guests! Our producer Amy Astley pitched them to [Director, Original Programming] Jordan Gilbert at Disney+ and they asked us to turn them into some sort of a short-form series.

What was the thought behind having each episode run about four to seven minutes?

It just kind of worked out that way. Four to seven minutes felt right for this kind of thing—like a “moment of mindfulness” where you watch one of these for a nice little breath of fresh air, so to speak.

From a craft perspective, I was really impressed with how everything flows and transitions—visually and sonically—so smoothly from clip to clip. Are you secretly a sound designer or musician? I ask because I find some of the most fluid picture editing comes from editors who have a direct love or connection with sound.

Thank you, that’s a nice compliments. I’m no musician, that’s for sure! However, my parents let me take piano lessons all the way through school, and I would sometimes play for my mom’s church or accompany our high school choir. I loved messing around on the piano. I’m sure that helped me appreciate things like timing, tone, tempo, and all that good stuff. Also, we didn’t have a TV in our house until I was around 13, so my brother and I would listen to a ton of old radio shows, comedy albums, Halloween sound effect LP’s for kids, those little storybook records that Disney used to put out, fun stuff like that. All those records definitely gave me an appreciation and love for the power of sound, and how it paints pictures in your imagination.

Picture-wise, a valuable tip I learned from editor Chuck Weiss while working under him at Craig Murray Productions (now mOcean) was to really focus on the tempo and rhythms of the action in your footage when editing and how the location of the cuts themselves—the in and out points—tend to find their natural place as a result. I also learned a lot from working under another fantastic editor at CMP, Mark Lowrie, who would find these delightful pairings and transitions between the most disparate of shots in the trailers he cut, which were usually for Disney animated films.

David Fluhr CAS and Shannon Mills

While you both have long histories of working on Disney animated features, how were you approached with the concept for Zenimation?

Shannon: I was approached when David Bess came up with the concept of
Zenimation for the D23 event. We looked into locating and restoring all of the original elements from these Disney films and thinking of ways to integrate them together so they sound like a “whole,” while still respecting the individual pieces.

David: Once it was greenlit, that’s when they spoke to me so I knew it was on the horizon.

I assume there’s a lot of reconforming on your end?
Shannon: There was a mix where David Bess would have some of the sources, and once the cut got to the place everyone was comfortable with, David Fluhr and I would dig to see if we could find better versions or versions with more isolation to bring more flexibility in the mix.

I imagine that releases from the most recent decade or two would have solid stems available. Any issues with some of the older films?
Shannon: Well, in the past, there may not have been a separate effects stem for some of these films. The music and effects stem may have been the only version available. Being that it’s an effects-based series and we couldn’t separate the music, we would sometimes have to go back and recreate an effects stem.

David: In animation, anything that moves generally gets a sound and it has to be created by someone—the men and women who are in the sound creation department. It’s an amazing thing and it’s a lot of work. With current films, sound design is very sophisticated. Shannon and I can tell you lots of war stories about how we had to figure out what’s going to be featured. But with the early films, many were just flat. If you look at them, music was the big driving force for a lot of the earlier films. I mean, even Bambi has almost no sound effects except for a forest fire and, you know, a gunshot. So those earlier films sometimes needed some additional sounds. Also, a lot of the older soundtracks were on optical and we just didn’t have clean versions, so the design was recreated in the style of the original while honoring the original sound designers.

Shannon: For elements that I didn’t have or that weren’t isolated, David [Fluhr] and his team were able to get me the cleanest copies available. They were also able to provide me with a clean copy of the Jimmy MacDonald sound effects library. This allowed me to recreate from some of the original sounds. [Jimmy MacDonald is a legendary sound effects artist and was the first head of the Disney sound effects department.] Some sound effects were also added because, in the original full mix, there may be a music cue covering some on-screen action. So, we had to make sure those actions had sounds since we weren’t using music or dialogue.
David: With those recreations, I would mix in the spirit of those original releases—not going too wide, almost Academy Curve, A/B-ing against the original to retain the spirit of the original mix.

What was the approach to session layout with all the different source formats?
Shannon: We had so many different formats in one session. Some of those movies are really old and some of them are really new. We had everything from Atmos to mono and we had many different track layouts that we had to weave between.

David: We built everything for the biggest version so that we didn’t have to add tracks. We had 25 stem tracks which included Atmos, 7.1, 5.1, LCRS—because they were original 4-track mags that had been digitized for features like Beauty and the Beast—along with stereo and mono. Then we had A FX, B FX, and C FX—just like with a typical movie pre-dub—where each of those would be 16 stereo and 16 mono. We also had two sets of backgrounds, each consisting of 20 stereos and four monos. And on my end, I also had reverbs and VCA’s for each food group that I could spill out as needed.

Shannon, did you make some editing choices with the mix in mind?
Shannon: Sure. Depending on where David Bess made the cut, a section might go from mono to LCR to 7.1 back to mono. So, there were a lot of cases where I would enhance some of the big key moments so that David could keep them sounding similar and help the transitions.

David, were you given a directive on how to approach the mix?
David: You know, the concept of Zenimation is it’s a mindful space. It’s about honoring the visual and sonic artists and taking out all the dialogue and music and just presenting it. So, part of the challenge was that we could technically get to all these elements but, man, sometimes they would not be so pleasant to listen to, maybe grinding or grating a little bit. What I was sort of focused on was the smoothness of it and Shannon provided me these beautiful layouts that enabled us to kind of flow with each episode and to blend things so that it was still Zen, so to speak.

Early in my mixing days, when I was working on live action, I did a project for director Billy Friedkin. He came into the room and said, “We’re all like good doctors here. First, do no harm.” That phrase stuck with me and is a pillar of my mix approach. To me, it means don’t automatically reach for the eq and start tweaking and turning knobs. Just because you have something available, that doesn’t mean you should use it.
I was watching the “Transformation” episode (Season 2, Ep. 4) and one of the cuts goes from the huge sound of Te Fiti [the mountain lady in Moana (2016)] to Pinocchio waking up as a human [Pinocchio (1940)]. The thing is, even though it went from a Dolby Atmos source to a mono source, there wasn’t anything sonically “missing”—and I’m listening for the “missing” as a mixer!

David: That goes with what we were saying earlier about being true to the original. A lot of making the transitions work was planning the tails and having handles on things. Shannon gave me plenty so that I could tailor it as needed once we got into the mix. I also used some reverb to help those transitions not be so obvious. However, we did have a mandate from the studio to protect the sound of those earlier films. We could have certainly done as has been done before where mono films are up-mixed to 5.1, but that was not the mission in this case.

Shannon: We tried to stay true to all of the films. So, we didn’t want to tone down something like Moana that’s very modern with a very lush mix and we didn’t want to amp up something like Pinocchio and make it into some sort of different film than it was.

Something I also noticed was the use of perspective. When dialogue is present in a project, it’s not uncommon to keep the focus on the center where the dialogue is. Here, since there isn’t dialogue or music, the space comes across as a little more “real” with the use of perspective. Was this approach something you two spoke about?

Shannon: I provided some things to help with the panning and the lack of dialogue. You try to fill the space, but not overfill it. I know David also did a lot of panning tricks.

David: Shannon provided the foundation so sounds that were moving [on screen] would be moving and I might enhance it or change it or alter it—normal things we do when mixing. Once you go down that perspective road, you have to figure out how much you’re going to do because you could be establishing it for one cut, but the next cut might not really feel like it needs it or it might feel too much. You’re looking at the big picture. You don’t want something distracting or that’s out of the Zen mission.

Shannon, with the elements that needed to be recreated, since they’re from older films, were you taking the approach to how those sounds would have been created back in their day?

Shannon: I’ll give an example. In “Transformation,” which you mentioned earlier, there was a particular scene from Brother Bear where we didn’t have the original effects stem on its own, all we had was the effects with music, so a lot of that had to be recreated. Using David Bess’ guide of just the effects and music, I tried to sort of recreate the effects using the Jimmy MacDonald library and other things that we had available.

Did you have to hold yourself back a little, given the access to so many sounds and so many cleanly recorded sounds?

Shannon: Well, it would be really easy to go crazy with that, and you know, try to get creative. But I didn’t want to go too far in that direction because, again, we wanted to keep it true to the original film. And on David’s end as well, we didn’t want to have, say, Pinocchio’s sounds spinning all around in all the available speakers.
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David, was it fun to just focus on sound design instead of having dialogue and music to also consider?

David: Yeah, it was so much fun. It’s just sticking with the story. It’s the same kind of concept that we have when we’re working with the other elements. You know, “What is the mission here?” We’re telling a story with sound and we’re honoring all the sound artists. In the credits for each episode, we’re honoring the original sound designers that worked on these movies—and it’s shining a spotlight on them. And we wanted to protect that with our sound approach.

Season 1 was released in May 2020. Was finishing expedited since everything was in lockdown?

Shannon: I remember seeing a few cuts with David Bess, I want to say it was like February, and then a month later, everything shuts down. When that happened, what were people wanting? They were wanting something relaxing that they can watch at home. It was just such a weird coincidence that we started this project and then the lockdown happened and it was released at a time when people probably really wanted some relaxing content like this the most.

How did the lockdown affect your workflow, David?

David: I was in my office at Disney Animation and they sent everyone home and said we’ll come back in two weeks. Over a year later, we’re back. However, once we knew that we’d have to work remotely, they sent me a nice small speaker Meyer system that I set up in my home theater, which is built for screenings. While it’s a really nice system, I didn’t want to use the home speaker system to mix through. I used an Avid Artist Series control surface and a very high-powered MacBook Pro that could handle the session size Shannon and I spoke of.

Did you still have to deliver the mix in the same format as if you were on the dub stage?

David: Working at home, I got a special waiver from Disney so we could deliver in 5.1 and Lo/Ro stereo [Left only/Right only] instead of Atmos since I didn’t have an Atmos setup at home yet. So, I would do a pass in 5.1, but then jump on headphones because most people were going to hear it in stereo or on headphones. For the first time in decades, I had to adjust based on the headphones because that’s how most folks were going to listen to it.

One of the tricky parts was hitting the Disney spec of a -27 Dialogue Norm on a 5.1 that has no dialogue! And the new stereo deliverable is -24 All, which took some work. Fortunately, we were given the time to do it right and Shannon provided me a beautiful starting point where I didn’t have to dig from scratch since things where well laid out and set up so that it would play great.

Season 1 is in 5.1 and Season 2 is in Atmos. Did you adjust your template and approach once you were back on the dub stage and mixing in Atmos for Season 2?

David: We kept the same basic format of the source sessions. Even though we were moving to Atmos, it wasn’t necessarily practical to mix Zenimation the way I mix cinematic releases. We developed the Disney Atmos workflow for theatrical back before Frozen. However, going to the 118 objects and seven 9.1 beds for this series—well, we had to be practical. Plus, this was all for 7.1.4 home theater and not cinema. So, I just added 20 “drag tracks” for objects. Basically, drag tracks allow me to take a sound and “drag” it onto an object track relatively easily if it needs that extra definition. The backgrounds using Atmos really helped create the immersive space while still keeping the focus screen-oriented because that’s where we’re sitting.

Did you end up doing anything differently on your end, Shannon?

Shannon: We didn’t build too much more, but we did do a few things. We provided a little more ambience and BG support, given that it was Atmos, so that you wouldn’t feel the bump between the different formats as much.

This series had a really strong response that I feel is very much warranted. It doesn’t require a lot of time or emotional currency from the viewer but provides a different kind of relaxing escape.

David: There was this amazing feedback after Season 1 and I was a little surprised because, you know, you do this and you think that maybe it’s not for everyone. But people loved it—sound people and the general public. I’m thrilled to talk about Zenimation because it puts the spotlight on sound artists.

Seems like there was a good deal of support to get through the remoteness of Season 1 and, now with Season 2, you were able to get a little closer to normal.

David: You know, one of the most fun parts of this whole thing is the collaboration. If I was at work, David Bess would be right down the hall. And that’s one of the amazing things about working at Disney is that we can just go and sit with each other—we do that for our features. I’ll go and sit with the picture editor for a movie that’s three years away and we’ll talk about sound moments that could possibly happen in the film. And if there’s an idea that came from one of us, there’s this openness to it if it’s good for the movie. Egos are checked at the door. And when you have the support of people like those on this project, our EP Amy Astley, the Head of Post Bérénice Robinson, producer Jordan Gilbert, and, of course, creator and picture editor David Bess, it makes our job on the sound side that much easier.

Zenimation is a tribute to the visual and sound artists who have created Walt Disney Animation Studios’ legacy of films.
5 EMMY® NOMINATIONS
INCLUDING
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AND
OUTSTANDING SOUND MIXING (ONE HOUR)
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Rich Weingart, CAS, Re-Recording Mixer
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“DYNAMIC AND EMOTIONAL SOUNDSCAPE”
Behind The Lens

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As post mixers, many of us spend our careers working for someone else at facilities owned by someone else. Often this “someone else” is a large corporation, but in some cases, a few brave souls have decided to take destiny into their own hands and become their own boss. Running a facility affords a unique opportunity to create a customized and personal experience for clients and mixers alike. Curious to gain a little insight on studio ownership, I spoke with the owners of two L.A. area facilities; The Dub Stage’s CEO & chief re-recording mixer Marti D. Humphrey CAS and the owners of Aura Sound & Color, CEO Melani Lewis and CTO Sam Lewis.
While mixing *The Grudge* back in 2004, Marti’s friend, Albert Ibbotson, informed him of the upcoming availability of a facility that would eventually become The Dub Stage. Built in the ’70s, the bones were there, but with his combination of mixing and engineering skills, Marti knew how to tap into the space to help it realize its full potential. Some of Marti’s refinements included a new monitoring system, changing out the room EQ’s, adding a Meyer Acheron cinema sound system (now totaling 49 speakers), and creating the first immersive studio in town. As a one-room facility, Marti “wears all the hats,” which gives him a distinct advantage when figuring out how to best serve his clients. “I wanted to provide services that could be better, and I didn’t want to compromise quality.” Additionally, without the constraints often associated with a corporately run facility, Marti also likes the fact that he can pre-dub and final in the same room. “When it comes time for playback with the clients, things go a lot smoother, a lot faster, and everybody’s happy.”

Sam Lewis had been working steadily as a Foley mixer, ADR mixer, and sound supervisor for several years. He and his wife Melani, with her background in business, had always dreamed of opening up their own studio. When one of the facilities Sam was working at closed down, they both jumped at the opportunity to create a new experience with a strong focus on integrity. In addition to several sonic improvements, the interior space was revamped with a color scheme and furnishings that are designed to make clients and employees simply feel good. Taking care of their employees was another non-negotiable for Melani and Sam. Like The Dub Stage, Aura Sound & Color is a Local 700 signatory. For Melani, “Being a union signatory elevates your status as a facility and allows more people to be able to work with you.” Sam explained, “It’s your employees who are working with your clients day to day … you have to do right by your employees to make the business successful.”
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Production Mixer: JUSTIN RATHBUN

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“We’re in the business of communication, so it’s important to communicate with the people who create the content.”

–Marti Humphrey CAS

When it comes to maintaining the studio and making upgrades at The Dub Stage, Marti told me, “I always found the engineering aspect of it [interesting]. Obviously, I love the mixing aspect of it too, but I pride myself on the combination of the two.” When I asked him about his plans for future upgrades, he replied, “There’s not many more major upgrades to do to the room. It sounds great, it works great, we’re just doing refinements. The room has had 12 hours of downtime in 17 years, compared to any other room in town, that’s pretty damn impressive.”

“You take care of your people, and if you do well, you take care of them a little bit more.”

–Sam Lewis

For Sam at Aura, upgrading is a measured approach. We’ll have a super busy fall and spring, and then summer is slower. There’s definitely those peaks and valleys. With Sam and Melani, the funds earned during the busy times don’t just go to equipment, but to their staff as well. “You take care of your people, and if you do well, you take care of them a little bit more. And then when it’s slow, that’s the time to do upgrades. You have to know how big you are and how big you want to get.” I asked Sam how important he thought having certain pieces of gear affected a client’s decision to work at Aura. He replied, “As long as it works consistently and sounds good, then I think that’s all they care about from a technical perspective.” Melani added, “You need a workflow that is consistent without breaks. There are always a lot of shiny new things coming out and the look is definitely a huge part, but there are a lot of producers that do have an ear, and if they don’t like the way it sounds, it will make a difference.”

For many small businesses, advertising is an essential tool to help procure new business. In the film industry, however, word of mouth is key. As Marti explains, “A lot of the times, it’s the picture editor or the head of post-production who makes the decision on where it goes to mix, and a lot of it is financial. All of those things have to be taken into consideration before it even gets to the director or the studio. We’re in the business of communication, so it’s important to communicate with the people who create the content.”

For Sam and Melani, they enlisted veteran sales rep Ed Fassel to help keep the business coming in. Ed is constantly staying in touch with his connections and keeping Aura on their radar. Melani points out, “You rarely get someone Googling ‘post-production facility’ because it’s such a personal relationship. When one producer is happy, 10 more hear about your company. When your clients trust you, then their associates will trust you, too.”

Located next to Porto’s Bakery in Burbank (he was there first, by the way), I asked Marti how important a role he thought location plays in the success of his business. “Burbank is a media center, and business taxes are very low here compared to Los Angeles. There’s a lot of people who want to be based in Hollywood. But when I was on the Westside, people wanted to be in the Valley, and when I’m in the Valley, people wanted to be on the Westside—you’re always chasing your tail. So, unless you have one client specifically you are trying to satisfy, [ask yourself] if you can guarantee that you are going to be working with that one client in perpetuity. No. Things are going to change. I think you need to be flexible on your location and realistic of what your client base is.”

While we may not all have our own facilities to run, working as a freelancer is very much like running your own business. When I asked Melani and Sam for any parting advice, Melani stressed the importance of a work-life balance. “As a company run by a woman who also has kids, it’s important to make sure you have support and people to lean on.” Sam adds, “Running a post facility requires long hours, and it’s not uncommon for those long hours to take a toll. So, you need not only business support, but personal support as well.”

“When your clients trust you, then their associates will trust you, too.”

–Melani Lewis

For Marti, one of the things he feels has diminished over the years is a more structured form of mentorship. As a CAS member for almost 30 years, Marti says, “One of my strengths is seeing talent and helping them evolve. We have to remember, we all stubbed our toes and somewhere down the line someone was kind enough to hire us and give us opportunities and be patient with us.” His advice for younger mixers, “First and foremost, work on your people skills, realize you’re going to give up a lot to work in this industry. It’s a very challenging industry, but when a client at the end of a mix comes up, gives you a hug or shakes your hand and says, ‘Great mix! You really helped my project out,’ it makes it all worthwhile. To me, that’s the goal of what we do.”

CAS QUARTERLY | FALL 2021 29
After canceling last year’s gathering, the National Association of Music Merchants (NAMM) returned to their place at the Music City Center in Nashville this July 14-16. Music City has been very active on the tourism front for a couple of months now, so this event fit right in. Vendors and visitors definitely had a number of entertainment options outside of the convention hall given the openness of the city (pedal tavern, anyone?).
Recently, a number of manufacturers have made comments about being a little more selective of which trade shows they’ll attend, along with spaced timelines for doing so. That could be felt at this summer’s NAMM as some larger displaying vendors of the past were absent. Our area of professional audio, while having a good representation from the music recording side (mic pre’s and other outboard gear, for example), was noticeably light on manufacturers presenting sound for picture-focused gear. Deity Microphones traveled across country after attending the Hollywood Sound Expo (see the recap in this issue provided by Doc Justice CAS) and was answering inquiries. But other than Deity, things were sparse in our area. Now, being a guitar player, I had no lack of six strings to pick up and report on, but instead of writing about cool guitars, I decided to look into something else I thought may be of interest.

One of the hallmarks of the sound for picture mixer is the ability to be inventive when it comes to problem solving. Many of our members create custom hardware or software to make their lives easier since off-the-shelf options are unavailable or don’t meet every need. Some even have side businesses filling this need for colleagues. In that spirit, I spoke with a couple smaller vendors who created some interesting items. I’ll share a few here.

First up is something our scoring mixer members may find interesting, and that’s the JackTrip interface. JackTrip has a really interesting history, starting in 2000 as research work at Stanford University by a faculty member wanting to use high-speed data connections (available on campus) to connect musicians across the world remotely with extremely low latency. Further improvements to this open-source software were incremental until the pandemic hit. Once lockdowns took place and musicians were isolated, JackTrip further developed to allow a direct connection from microphone or interface to a server that combined signals of all musicians playing so the musicians could practice in sync with uncompressed audio, allowing nuances of an instrument’s sound envelope to be heard. I asked about the potential to provide isolated streams of each instrument for someone (like a scoring
mixer) to receive and was told that feature is being looked into. A very cool and timely solution for remote performance.

Moseying (something I never did while living in NYC) over to one of the guitar-focused tables, I noticed a unique pickup switch diagram. Curious, I asked what it was showing. That’s when Scott Smith of BiPolar Pickups showed me—and had me hear—how his “split” pickups provide some really interesting variations on guitar tone. Basically, each single coil position features two 3-pole hand-wound pickups instead of the traditional single 6-pole. Each of these feeds the selector switch which allows options such as the high strings from the bridge pickup to be combined with the lower strings from the neck pickup. Everything is humbucking, so no yucky single-coil buzz. While hacking my way through some Steely Dan guitar parts and switching the pickup selector, it was interesting—and enticing—to hear variations that I’d never heard. A very inventive concept that provided some great tonalities—especially through an amp’s clean channel.

Finally, in the spirit of how even everyday tools can be viewed through a new lens, I stopped at a table featuring some funky-looking guitar picks. As I

Clockwise from top left: BiPolar Pickups and their unique “split” pickup design creates some very original tonal variations; Bog Street’s distinctive picks provide lots of grip and multiple picking sides; it was great to see Auratone on display and looking as reliable as always.

Opposite page: Apparently, this JBL speaker is used in 80 percent of train horns in the U.S. Who knew?
inquired, Bog Street founder Paul Holcomb described the anti-slipping features of the picks—visible given the center hole and grip patterns. Limiting dropped picks? Not a bad problem to address! You can also use any of the three sides to pick, with variable thicknesses available. I picked (no pun intended)—up a couple and am digging their feel, especially when soloing. Haven’t dropped one yet.

Honorable mention: Auratone had a display! After having a sudden urge to check a mix in mono, I found out that they’re now based out of Nashville, with the company being revived by founder Jack Wilson’s grandson, Alexander Jacobsen. All products are still being made in the U.S. and follow Jack’s original creed to never sacrifice quality for quantity.

In the end, while we were able to communicate with and learn about products from manufacturers over video conferencing this past year and change, nothing really beats the face-to-face, hand-to-hardware interaction an in-person gathering brings. I look forward to attending more industry events and being introduced to products and technologies—and the people behind them—that I may not come across while perusing the internet.

The finalists for the 37th Technical Excellence & Creativity (TEC) Awards were announced on July 15 to coincide with the start of Summer NAMM. Many of these works parallel those which were recognized for excellence during our most recent CAS Awards. Winners will be announced at the TEC Awards ceremony in January during NAMM 2022. Here is a list of creative finalists in categories similar to those we honor.

CREATIVE FINALISTS

FILM SOUND PRODUCTION
Sound of Metal
Soul
Ma Rainey’s Black Bottom
Mank
Judas and the Black Messiah
Wonder Woman 1984

TELEVISION SOUND PRODUCTION
63rd Annual Grammy Awards
The Mandalorian (Season 2)
Saturday Night Live
The Queen’s Gambit (Miniseries)
The Crown (Season 4)

REMOTE PRODUCTION/RECORDING OR BROADCAST
63rd Annual Grammy Awards
The Late Show with Stephen Colbert
56th Annual Academy of Country Music Awards
2020 Billboard Music Awards
The Tonight Show Starring Jimmy Fallon
Mostly Mozart Across the Boroughs: All Five Live
A re-recording mixer is a unique blend of artist and technician. It is both your paramount responsibility to serve the narrative and achieve the client’s sonic vision, as well as ensure the technical integrity of the mix and print master for the client’s intended distribution path.

While each distributor (theatrical, streaming, or broadcast) can have a different set of technical standards and deliverables, streaming and broadcast distributors generally tend to vary more in their requests and carry loudness requirements. But all deliverable specifications center on three aspects: technical requirements (loudness, peaks limitations, slate specifications, file types, etc.), nomenclature, and content of the required files. Additionally, all deliverables seek to satisfy the business needs of distribution, promotion, localization, and archive.

Filling these requests is often accomplished with the support and assistance of mix technicians and broadcast engineers. Tom Burns, re-recording technician at Sony Studios, explains, “I usually discuss specific mastering methods with the mixers after reading the deliverable spec sheet prior to us creating all the deliverables and ensure all final deliverables get delivered with the proper naming convention.”

The final approved dub will generally propagate the stems and sub-mixes required. Burns explains, “We usually mix all theatrical features in a theatrical stage using traditional theatrical settings monitoring 85 dB (82 dB in the surrounds for 5.1 and 7.1 formats). Once we have recorded the final stems of the project that have been signed off by the...
filmmakers, we use those stems as the source for our mastering process.

STREAMING AND NETWORK

The inclusion of loudness requirements in addition to peak limitations is unique to streaming and broadcast projects. Additionally, these loudness requirements are forever evolving. Consider the following specifications as examples of the detailed variances between companies. (Please note all specifications provided are meant to be examples. While derived from actual projects, this information is subject to change and is not provided to define or describe any specific requirements.)

Network A, a streaming empire, may require all their content to be -27 LKFS +/- 2 LU dialogue-gated. Peaks must not exceed -2 dB True Peak. Audio is to be measured over the full program according to ITU-R BS.1770-1.

Simultaneously, streaming Network B may require -27 +/- .4 using 1770-1 with -2 dB peaks for their 5.1 and -24 +/- .4 for their 2.0 using 1770-3, also with peaks not to exceed -2 dB.

While yet another broadcast-based Network C may ask for an average -24 +/- 2 1770-3 with the peak limited to -6 dB.

All while, streaming and broadcast Network D may need an average loudness level of -24 LKFS (+/- 2 dB), as measured using a meter compliant with ITU-R BS.1770-3 with peaks no higher than -2 dB.

Additionally, many streaming and broadcast clients require unique content specifications. Some deliverable documents call for specifically dipped or undipped splits or sub-mixes. “Dips” refer to volume reductions for other elements outside the sub-mix category, such as volume reductions on the music stem in response to voiceover, dialogue, or SFX elements present in the full mix. Some require spatial preferences, such as National Geographic, which has required 5.1 mixes with no center channel music, diegetic dialogue, or SFX, allowing only narration to exist in the center channel.

While it is paramount to always read each line of your audio technical

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try and go ahead and achieve a mix that satisfies, first and foremost, their initial [distribution] requirements of streaming, but will also play in a theatrical environment. Fortunately, at The Dub Stage, I have a room that translates up and down for theatrical and streaming or television. So, it is pretty easy for me to switch back-and-forth through monitoring and hit those target areas and compare back-and-forth.” He sees a trend where streaming features wish to avoid the Theatrical Dolby Atmos licensing fees and may contract a streaming Home Theater Atmos mix but limit their theatrical mix to 5.1. He explains that while streaming services have precise target numbers, you can adjust your monitoring levels. “You have to take the experience you have gotten over the years to make sure you satisfy, not just the numeric requirements, but also the listening [experience] and overall clarity of dialogue to play back at that level at home.”

All files will need to be compliant with the specified loudness and peak specs, slate timings, and logo requirements. If the project calls for Dolby Atmos, 5.1, and 2.0 versions, a different set of the above-listed files are created to represent each of these mix formats. For Home Theater Atmos, an ADM (Audio Definition Model) or DAMF (Dolby Atmos Master Format) is typically required. Additionally, to participate in festivals, qualify for theatrical categories for award season, or to capitalize on a shorter theatrical run, some streaming and broadcast features will ask for a theatrical mix as well.

Re-recording mixer and owner of The Dub Stage, Marti Humphrey CAS (The Grudge, The Banker, Proven Innocent, Turner & Hooch), explains that he has faced streaming feature clients aiming to create a single mix that will translate in a theatrical environment and nearfield environment based on budgetary and time limitations. “Typically, we would also say that since my approach doesn’t change, it is easier for me to go between both formats.”

**THEATRICAL**

Historically, theatrical features tend to provide more time and focus on achieving the sonic vision of the filmmaker through a schedule of temp dubs, pre-dubs, and final dubs. It is unheard of for a theatrical mix to require a loudness target. Mix technician Brian Tarlecki attests, “There is no true spec to hit in theoretical. It is far more dynamic and catered to what the filmmaker needs to happen. Whereas all broadcast/streaming projects are required to hit a certain number peak or dialogue-wise with a variance above or below that given number. That number is provided by the delivery requirements. This is for consistency across all content regardless of different crews.”

Peak limitations are standard, but appropriate loudness is treated much more subjectively, and mixes are conducted while monitoring at 85 dB. Tom Burns expounds, “Since our environment is a theatrical
setting, it makes the most sense to get the balance, imaging, and panning correct for a theatrical setting even though the final deliverable may be straight to streaming. Our feature engineers have constructed our stages and keep them calibrated and tuned to be able to translate a sound job mixed in one stage to be played in another stage with extremely minor audible differences. Therefore, the mixers can have confidence to get the proper balance of the mix and apply those stems to future nearfield versions in smaller environments with nearfield monitors.”

There is great value to the studio to ensure a solid nearfield translation of the theatrical mix. Humphrey explains, “Whatever movie is out has a limited run, and they have to go to streaming or network/cable environment for the film to recoup their investment.” Waters expands on this notion, “I am always cognizant of where most people will watch the story. If it is going to be out in a theater for a week and then on a streaming service for the rest of the time, I do want to make sure it will sound good on nearfield’s. My

“I am always cognizant of where most people will watch the story.”

–Matt Waters CAS
process, “Since the advent of the DCP, I find myself mixing in reels but delivering a long play, as well as the reels. Generally speaking, we will mix in reels, then create a long play and from the long play, we will create the deliverables by breaking the audio from the long play back into reels. That way, we know the changeovers work.” Tarlecki adds, “Theatrical is usually (hopefully) at 24 fps. Nearfield is usually at 23.976 fps.” Additionally, theatrical Atmos requires an MXF for final mastering to picture versus an ADM or DAMF.

Considering that this list will need to be created for all required formats (Atmos, 5.1, 2.0, etc.), a print mastering day is often budgeted. Tarlecki observes, “These days, I feel broadcast/streaming recorders are more hefty than theatrical recorders as they are used as a tool to make all of the deliverables in real time. Theatrical recorders are more of a utility and will be used to create the outstanding material down the line like 7.1/5.1/2.0 print masters and stems, etc.”

**SUMMARY**
As the industry continues to shift and

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**Common expectations for a theatrical project might include:**
- Theatrical Full Mix Print
- Theatrical Mix Minus Narration
- Theatrical Music and Effects Mix
- Theatrical associated stems or sub-mixes of the music, dialogue, and SFX elements.
- Nearfield Full Mix Print
- Nearfield Mix Minus Narration
- Nearfield Music and Effects Mix
- Nearfield associated stems or sub-mixes of the music, dialogue, and SFX elements.

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evolve, we see deliverables generally increasing and specifications becoming more and more specific, as well as the presence of theatrical/streaming hybrid projects. Marti Humphrey CAS recalls when mixing the streaming/theatrical title The Banker for Apple, “It was so new to Apple that they didn’t have a lot of guidelines or specs, so they gave us some, and we brought on our expertise and knowledge to help them hit their target of having to deliver to various markets. It was a changing marketplace.” Matt Waters CAS also notices, “I am finding streaming is becoming more and more theatrical in their wants and desires. Meaning, they will want the detail, the dynamic range. This has been great and one of the reasons I enjoy mixing the streaming films or shows. I also think that expectations AND budgets [will] continue to rise in the streaming world.”

The important takeaway is, much like the bespoke work we do on the creative aspects of our mixes, there is also an immense amount of technical detail and work necessary to create a mix that will reach the end audience successfully. Achieving this will take awareness and flexibility within the sound team to remain attuned to every project’s distinctive technical needs and expectations.

“There is no true spec to hit in theatrical. It is far more dynamic and catered to what the filmmaker needs to happen.”

–Brian Tarlecki
I am an award-winning dialogue mixer. In my career, I have mixed effects but fell in love with mixing dialogue. When mixing, I typically have eight dialogue tracks, but can expand to more if necessary. I also have 16 tracks for ADR and 16 tracks for group ADR and, again, can expand to more if necessary. I have four tracks for futz and four group tracks for futz.

Here are my suggestions to dialogue and ADR editors that make sense to me and would enable me to work quickly and efficiently. I understand that other dialogue mixers will have different suggestions as to what layout will enable them to work quickly and efficiently.
1. Checkerboard the scenes—meaning, start one scene on the first four tracks and start the next scene on the next four tracks. If you need to expand beyond those four tracks within a scene, then go ahead.

2. If you have alts for certain lines, then please choose the one that sounds best to you and mute the others—but please let me have them.

3. If you use iZotope RX or any other noise-reduction software, then please also supply the untreated tracks.

4. Please check the guide track to see how it sounds so that I get the mic that sounds the best. Often, the lav sounds muffled, so please check if it was used or if a mix of boom and lav was used. I sometimes get the lav and it sounds bad, so I check the guide and end up using the AAF track.

5. If one character has a totally different sound on certain lines, then please put those lines on a separate track. If possible, please put different characters on different tracks.

6. If within a scene certain lines need to be treated differently from others, then please put those on a separate track. An example would be lines that need reverb because they are in someone’s head or a flashback.

7. If someone is speaking on a mic in the scene, then please make sure they are on a separate track. I often get these in my futz tracks, but typically I will use their full sound and use reverb to put them on mic. I sometimes use a futzed sound delayed by a frame or two to simulate a speaker in the room on top of the straight sound.

8. As a rule, if there is something different about the sound or treatment of lines within a scene, then please make sure they are on separate tracks.
Ask yourself, “If I were mixing this, would I need to treat this line differently from the last one?” If yes, then put it on a separate track.

9. When splitting out PFX, please only do it for obvious doors and props and sometimes feet. Leave as much of the production movement as possible, obviously cutting out any crew sounds if found.

10. While a good tool, RX Ambience Match should be used very sparingly as results have no movement in them and can sound very sterile.

11. When editing ADR, especially if a scene is mostly or all ADR, please make sure different characters are on different tracks.

12. If cutting group ADR, please checkerboard the scenes as done for dialogue. If possible, when we return to the same scene location, make sure the group ADR is on the same tracks as for that location earlier.

13. If we have breaths or something for principal characters, please make sure they are on separate tracks. In fact, please assign one or two tracks specifically for breaths and efforts and put all the other group elements on different tracks.

14. Finally, for the dialogue editor, as a final check, play the show with the guide in one ear and your edit in the other to make sure no lines have been omitted.

I understand that these are very personal suggestions that help me to mix quickly and efficiently. I would love to hear from other dialogue mixers how they like to have stuff laid out and the reasons, if possible. I also would love to hear what the editors themselves think of my suggestions and if they have anything to add.

Thank you all.
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On June 15, 2021, the state of California lifted its restrictions on gatherings that had been in place since the early days of the pandemic. With the new ease in mandates, coupled with a successful vaccination rate among sound professionals, we were finally able to connect with each other once again in person! This is exactly how the Hollywood Sound Expo was born: out of a need to reconnect our colleagues and friends.

Andrew Jones of Deity Microphones and I sprang into action to create the first trade show to be held since restrictions were lifted. We called upon all of the local Southern California audio manufacturers and organizations to join us for a two-day event. Day One would be at the L.A. Film Boutique in Burbank, with Day Two being a virtual event on Zoom for those who couldn’t attend (or were not yet comfortable) in person. We booked the venue, the food trucks, and started to spread the word.

The response was overwhelming and immediate. The exhibitors couldn’t wait to talk about their products with their customers. The attendees couldn’t wait to get some hands-on time with new gear. When the day came, there was an energy in the room that hadn’t been felt in a long time.

My company, Halter Technical, finally got to show off the Elite Monitor and new Scene Monitor headphones in person. While we can talk all day about the benefits of our headphones and how they were created specifically for production, there’s just nothing like getting hands (and ears!) on them.

Deity Microphones showcased their new BP-TRX wireless multi-tool. Fresh off a licensing agreement with Zaxcom, this Swiss Army knife of a beltpack can now transmit and record at the same time.

COGA Sound unveiled their Battery Power System, a company all-in-one battery cup and distribution system that’s chainable and mountable in a variety of options.

K-Tek presented their newest in Stingray Bags with the Stingray Jet-X (now in purple!) built for small mixer-recorders. They also had their newest boom poles, The Mighty Booms, built for versatile cabling, and hand-burnished for smoother moves and locking.

Brad and Ron Meyer from PSC had all of their newest power products on display. The PowerStar Smart Traveler uses 4x 99-watt hour “smart” batteries which are easily removable for traveling.

Sound Guys Solutions showed their line of accessories and battery chargers, complete with the new NP-50 Six. This new charger simultaneously charges six NP-50 or LB-50 batteries.

Ten-Four Accessories brought their complete line of walkie accessories, from surveillance kits to fashionable fabric coils, and even custom logo printing.

Daniel Powell demonstrated the Mixer Cage, a reimagining of the traditional sound bag with a rigid frame and secure mounting points. Think of it like a rack case for sound gear that doesn’t conform to the RU form factor.

Photos by Joe Adams
Halter Technical
Halter Technical talking with attendees about their new headphone solutions.

Sound Guys Solutions
Sound Guys Solutions discussing their products with attendees.

Deity Microphones
Deity Microphones and their new BP-TRX wireless multi-tool.

Ten-Four Accessories
Ten-Four Accessories displayed their wide range of products.

COGA Sound
COGA Sound and their Battery Power System.

Mixer Cage
Daniel Powell discusses his Mixer Cage with an attendee.
Jeff Humphreys and Tim Salmon brought DayPlay.com to life, offering working sound pros a way to find work—or find someone to work—with an easy-to-use Real Time Availability Calendar.

Patrushkha Mierzwa signed autographs and sold copies of her book, Behind the Sound Cart: A Veteran’s Guide to Sound on the Set (see the Summer 2021 CAS Quarterly for a review).

And to top it all off, the Cinema Audio Society was represented by President Karol Urban CAS MPSE, Phil Palmer CAS, David Bondelevitch CAS MPSE, and Bob Bronow CAS. Board members answered questions and spoke about all of the wonderful ways that CAS contributes to the community at large, and how people can get involved.

In the end, the event proved that there is still an appetite for a local trade show, and a real thirst for connection. For one great weekend, we were able to feel whole again as we learned and laughed together once more. In the future, the Hollywood Sound Expo will grow and expand so that everybody who wants to be involved can. The pandemic may have paused our work, but it couldn’t kill our spirit.
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MARVEL STUDIOS

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From **John Pritchett** CAS: I can now say that I have finally “Been there—I’m done with that.” After completing only a couple of months on this newest Scorsese picture, I’m bidding farewell to the business I have loved so much. I have nothing but gratitude to the industry as a whole and to so many people individually. Too many to name here, but suffice to say, in the thousands of amazing crew people and hundreds of astonishing actors and dozens of gifted directors and producers. I will miss you all. I can’t, at my age, say I will ever miss the grind. The mud. The wind. The rain. The cold and the heat. But I will miss the people. Thanks for the memories.

From **Mark Ulano** CAS AMPS: We are in Oklahoma working on Martin Scorsese’s *Killers of the Flower Moon*, starring Robert De Niro and Leonardo DiCaprio. Our team consists of the wonderful Douglas Shamburger, the amazing Nick Ronzio, the steely Brandon Loulias, and Gary Raymond on music playback. It’s a fantastic true tale of an epic murders/tragedy c. 1921.

**Frank Morrone** CAS and **Rob Carr** CAS are mixing *The Hot Zone: Anthrax*, *On My Block*, *Legacies*, and *Roswell, New Mexico* on Formosa Stage 4 on the Paramount lot.

**Karol Urban** CAS MPSE and **Kurt Kassulke** CAS completed mixing Season 18 of *Grey’s Anatomy* for ABC and *Gentefied* Season 2 for Netflix. We are now midway through mixing *Doogie Kamealoha, M.D.* for Disney +.

**Matthew Nicolay** CAS began the post pandemic hiatus with a trip to the Dominican Republic for director M. Night Shyamalan’s *Old* with the amazing Kate Jesse on boom. Next up, *They Cloned Tyrone* and *Day Shift* for Netflix.

From **James Ridgley** CAS: Finally got work coming in. Did three days on promos for the new *Walking Dead* game, along with other commercials and a short film called *American Dream* with Alfred Molina. Thanks to Frank Galvin for running the stick—as they might say. Also, I worked on a feature film, but their COVID protocol—or lack of paying us for the 3x weekly tests—was too much and I chose to replace myself.

From **Gavin Fernandes** CAS: It’s a summer of juggling for me. Still (when will the VFX end?) mixing *Blood & Treasure* for CBS at Premium in Montreal, temp mixing *8-Bit Christmas* for Newline at Company3 in Toronto, and mixing *Escouade 99* (Quebec reshot of *Brooklyn Nine-Nine*) at home. Oh yeah, and I discovered orange wine. Be well y’all.

**Jay Patterson** CAS, along with Rob Scott and Kris Manning, are working on *Masha’s Game*.

From **Scott Harber** CAS: Spent a fantastic and memorable day in February over Zoom watching the NASA Perseverance Mars Rover landing with my (now) late stepfather Bill Shiba, who was a chief engineer on the Atlas rocket program in San Diego, and my son Miles, currently a mechanical engineer at JPL. It was Miles’ first launch and landing experience, and Bill had memories and advice to share. Such a full circle of life, and lots of admiration being bookended by two aerospace hot shots! [See photo in “The Lighter Side” section.]

From **Devendra Cleary** CAS: I’ve been enjoying a busy summer on the limited series for Universal and Starz called *Gaslit*. I’m lucky to have an amazing team with Chris “Catfish” Walmer, Kelly Lewis, and Chloe Patenaude. Our day players who have joined us so far are Sheraton Toyota, Julianna Cruz, and Ricki Patenaude.

From **Devin Golub** CAS: It’s been a fine spring and summer. It was bittersweet to mix the final season of *American Housewife*, then it was off to mix the very funny *The Gordita Chronicles* pilot for HBO Max. That was followed by jumping in to finish the last three episodes of the Showtime drama *The L Word: Generation Q*. Thank you, Sean O’Malley. Now, after some cart upgrades and much-needed time off, I look forward to seeing what the next adventure brings.

**Geoffrey Patterson** CAS is doing the *Untitled Laker Project* for HBO.

From **Mathew Price** CAS: My team and I just wrapped Season 4 of the ever-expanding *The Marvelous Mrs. Maisel*, and we are very happy to hear we’ll be going back for Season 5 in January! After all of the live music
we were tasked with in S3, I didn’t think it could get more complex—yet, somehow, it just keeps presenting greater challenges with tons of laughs along the way. It’s truly one of my most favorite jobs ever and I couldn’t do it without my boom op, Carmine Picarello, utility/music recordist, Spyros Poulos, and our Pro Tools playback, Egor Panchenko! Before some much-needed R&R, Spyros and I are headed to Cleveland where we’ll be capturing all of the sounds of the Broadway hit musical Jersey Boys, directed by Tony winner Des McAnuff.

Philip Perkins CAS mixed The Wisdom of Community and welcomed the birth of his first grandchild, Margaux, in June! [See photo in “The Lighter Side” section.]

Sean Byrnes CAS has been busy mixing various projects, including the HBO Max comedy series The Other Two. Sean had the pleasure of working with some of the best in the biz, including David Raymond on boom and David Holmes on 2nd boom/utility. This job was followed by a week’s vacation in Kauai to get rested up for The Offer—a 10-episode limited series about the making of The Godfather. On this five-month project for Paramount +, Sean again will be working with a top-notch team, including Gunnar Walter on boom and Chris Polczinski on 2nd boom/utility. Great to be back to steady work!

From Matt Foglia CAS: As part of their “Future Craft Masters” program, DTS visited Middle Tennessee State University in July, where I’m a professor. 2009 CAS Award winner Brian Slack led a Master Class on the DTS:X Creator Suite for my colleagues, students, and I. It was a very informative—and “immersive”—session.
Island fever or COVID crazy? On Oahu mixing Doogie Kamealoha, M.D., with Ka “Lele” Kekauoha (utility), Stacy Hill CAS (mixer), and Nohealani Nihipali (boom).

Stacy Hill CAS capturing a double rainbow—and his shadow—on Laniakea Beach.

Philip Perkins CAS proudly shows off his first grandchild, Margaux.

James Ridgley CAS (right) on the set of American Dream with Alfred Molina.

Overloaded? My tracks aren’t overloaded! Oh, you mean my cart? Jim Tanenbaum CAS AMPS

Scott Harber CAS (right) with his mechanical engineer son, Miles (left), and late stepfather, Bill Shiba—former Chief Engineer on the Atlas rocket program—watching the NASA Perseverance Mars Rover landing over Zoom.

(L-R) Devendra Cleary CAS, Chris “Catfish” Walmer, Kelly Lewis, and Chloe Patenaude working on Gaslit.
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