Score Mixing Demystified • Production Sound: To Remote or Not to Remote
Caring for Your Mental Health • How Has Your Mixing Evolved?
What I Learned From My Mentor • From Set to Silence: Taking Time to Relax
FOR YOUR CONSIDERATION

Television Series – 1 Hour

Television Series – Half Hour

Non-Theatrical Motion Picture or Limited Series

Television Series – Half Hour

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Television Series – Half Hour

Television Series – Half Hour

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INSIDE THIS ISSUE

DEPARTMENTS

The President’s Letter | 9
From the Editor | 10
Collaborators | 12
Learn about the authors of your stories
Announcements | 15
Been There Done That | 90
CAS members check in
The Lighter Side | 94
See what your colleagues are up to

FEATURES

CAS Summer Events | 19
Career Achievement: Paul Massey | 30
Multiple CAS, Oscar®, and BAFTA winning sound mixer to be honored
Filmmaker Award: Ridley Scott | 34
Director-producer to be honored
Of Sound Mind | 39
The importance of our mental health cannot be understated
How Has Your Mixing Evolved? | 50
Reflecting on mixing changes through the eyes of sound veterans

Score Mixing Demystified | 58
An inside look at the process of composing, capturing, and mixing a score
What I Learned From My Mentor | 74
The kindness and guidance of mentors can make a lasting impression
From Set to Silence | 80
Different ways to stay refreshed and inspired in the workplace

TO REMOTE OR NOT TO REMOTE | 22

Cover: A look inside this issue
“THE BEST PICTURE OF THE YEAR, NO DOUBT.”

DEADLINE

WINNER

Toronto Film Festival - People’s Choice Award

Dallas Film Festival
Audience Award

Middleburg Film Festival
Audience Award

San Diego Film Festival
Audience Award

Heartland Film Society
True Moving Picture Award

Montclair Film Festival
Audience Award

Twin Cities Film Festival
Best Feature Film Award

Mill Valley Film Festival
Overall Audience Favorite

Scottsdale Film Festival
Audience Award

“Gloriously human filmmaking. The sound design is stunning.”

THEWRAP

“A soaring cinematic achievement.”

awardsdaily

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE OF THE YEAR

BEST SOUND

Simon Chase
SOUND SUPERVISOR

James Mather
SOUND SUPERVISOR

Denise Yarde
PRODUCTION SOUND MIXER

Niv Adiri
RE-RECORDING MIXER

A KENNETH BRANAGH FILM

BELFAST

Sign up at FocuInsider.com for exclusive access to early screenings, film premieres and more. For more on this film, go to FocusFeaturesGuilds2021.com.
“THE FRENCH DISPATCH’ MUST BE SEEN ON THE LARGEST IMAGINABLE MOVIE SCREEN IN ORDER TO BASK IN THE LEVEL OF CARE CRAMMED INTO EVERY CORNER.”

JESSICA KIANG, PLAYLIST

“THE EXQUISITELY DESIGNED ‘THE FRENCH DISPATCH’ IS WES ANDERSON’S EXCEEDingly CLEVER LOVE LETTER TO LITERARY MAGAZINES. IT’S AN INVITING CINEMATIC JEWEL BOX.”

TIM GRIERSON, SCREEN

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING
BEST PICTURE
BEST SOUND

WAYNE LEMMER
Supervising Sound Editor,
Re-Recording Mixer

CHRISTOPHER SCARABOSIO
Supervising Sound Editor,
Re-Recording Mixer

JEAN-PAUL MUGEL
Sound Mixer

THE FRENCH DISPATCH
OF THE LIBERTY, KANSAS EVENING SUN
Dear Friends,

The holiday season is upon us. Many will be visiting family for the first time in more than a year, as social distancing restrictions are loosened in the wake of falling COVID contraction rates and rising vaccinations. I wish you all a wonderful return to family and friends and cannot wait for the opportunity to see you all again in person. Please be safe.

A silver lining emerged from the tumultuousness that was 2020; members of CAS continued to express how virtual-event formats have allowed them to connect with members from all over the globe, forming friendships and alliances. Thus on November 20 from 10 am to 2 pm PST, we organized our first-ever co-produced event with MPSE called “The Sounding Board v1.0.” The event was announced via social media, media outlets, and through membership e-communication from our office and featured three panels, including our legendary Parade of Carts, which this year also featured SFX field recordists. If you missed it, videos of our panels will be on our website shortly in the Events section.

Additionally, we will once again provide a virtual space for our Annual CAS Membership Meeting & Holiday Mixer on Dec. 4 at noon PST. The event will highlight important upcoming dates and events, as well as showcase committee chairs—and we’ll have prizes! Most importantly, it will allow you to roam around a virtual reception area and visit with other attendees one-on-one or in small groups.

Meanwhile, we are hard at work planning an in-person 58th Annual CAS Awards to be held Saturday, March 19, 2022, when we will return to the Wilshire Grand Ballroom at InterContinental Los Angeles Downtown, Los Angeles, California, to celebrate in style.

Our awards submission form is now live on CinemaAudioSociety.org! Submit your entries and get excited to celebrate the year’s outstanding achievements in sound mixing in-person with your CAS friends and colleagues.

The past two years have taken Hollywood and our global industry on quite the journey. With the world health concerns forcing our audiences to consume media from the comfort of their homes, a large demand for work is keeping the majority of our members very busy, but unfortunately, has left many overworked and risking their safety.

The health and safety of production and post-production crews around the world have been at the forefront of industry news, culminating recently with yet another devastating loss of life on set.

The Cinema Audio Society supports the efforts of the International Alliance of Theatrical Stage Employees (IATSE) to attain safe working conditions, healthy hours, and compensation for entertainment workers everywhere. We stand with you in solidarity.

Sincerely,

Karol Urban CAS MPSE
FROM THE EDITOR

Looking back at last year’s Winter issue, the industry has progressed along at a rapid pace. While we were seeing some projects start up last year, content creators are in overdrive now. With this resurgence, we’re addressing some new challenges while some older challenges are reintroducing themselves. In this issue, production mixer Aaron “Cujo” Cooley CAS shares his experiences transitioning to AoIP and fiber and how that has, in turn, helped with maintaining COVID distancing protocols in his article, “To Remote or Not to Remote: Using Dante to Overcome Modern Production Recording.” As work picks up more and more, we may find that we’re stretching ourselves too thin—which can result in health and relationship challenges, among other things. In her article, “From Set to Silence: Taking Time to Relax,” CAS Associate member Whitney Worthen speaks with mixers who force themselves to take time for themselves. If we negate the importance of doing so—or feel it’s not possible due to various reasons—we may struggle at a deeper level. Adam Howell CAS discusses this in his article, “Of Sound Mind: Taking Care of Your Mental Health.” Whether you feel mental stress or not, I ask that you give Adam’s article a read.

Also, in this issue, CAS Associate member Sam Casas knocks on the doors of some top re-recording mixers to ask them, “How Has Your Mixing Evolved?” Read how experience and technology has changed—or not changed—these mixers’ approaches. On the music side, if you’re curious how a score progresses through a project, Patrick Spain CAS gets the scoop from scoring mixer Greg Hayes and discusses the same from a composer’s perspective with Sherri Chung in his article, “Score Mixing Demystified.”

We often celebrate the value of mentorship here at the CAS. With that in mind, Dan McCoy CAS shares some stories about one of his mentors, Jim Tanenbaum CAS. Plus, be sure to read about the happenings of your fellow members in the “ Been There Done That” and “The Lighter Side” sections.

As you may have seen from emails and press coverage, the CAS is very excited to announce this year’s CAS Career Achievement Award recipient, re-recording mixer Paul Massey CAS! Along with Paul being honored, director and producer Sir Ridley Scott will be this year’s CAS Filmmaker Award recipient! We look forward to celebrating the work of these two industry stalwarts with you at the 58th CAS Awards ceremony in March 2022.

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

Wishing you and yours a happy holiday season.

Matt Foglia CAS

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OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE - ANIMATED
Re-Recording Mixers
Gary A. Rizzo CAS
Juan Peralta
12 WINTER 2022 | CAS QUARTERLY

CAS Associate member
Sam Casas

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.

Dan McCoy
CAS is a supersonic storyteller. His 20+ years of passionate work in cinema sound, doc producing, and creative arts in science and fiction have amplified his passion for producing and staying on the forefront of original storytelling. A proud IATSE & CAS member, Dan is renowned in both crew and creative production circles as a versatile and vital part of the growing documentary community better. He’s best known for her deep love of Harry Potter. Dan McCoy graduated from UCSD’s Revelle College and later worked at Lime Studios, where he began exploring various genres and formats, including documentaries. While at Lime, Dan worked on projects such as Netflix, Disney, WB, ABC, and DreamWorks. His exceptional talent in the field of documentary sound design has earned him numerous accolades, including award nominations for his work.

Hans Zimmer’s Creature Shop Challenge.

Aaron “Cujo” Cooley
CAS

Born 1968 in Ithaca, NY, and raised in a live-music household, Cujo was exposed to amazing music and world-class musicians at a young age and followed numerous paths to adulthood, which included a deep love for all types of performance. Moving to College Station, TX, in 1982, Cujo attended A&M Consolidated High School and graduated in 1986. Moving back to Ithaca after high school, Cujo met his wife Pamela and they moved to Atlanta, GA, in the winter of 1987. There, Cujo worked skilled trades and sales, while continuing to work in FOH mixing for nearly 20 years. Entering the film world in 2010, Cujo quickly landed in the sound department and began advancing his career there. Good fortune, good work ethics, and good relationships with local leaders helped advance his career, and Cujo now enjoys life and work as a full-time production sound mixer.

Credits include numerous films and television, and most notably, the former Head of Audio Department at Tyler Perry Studios. Cujo’s specialties include large-format shows with high cast counts, music and performance-based shows, and staying on top of the leading audio and RF technology to make sound for film as good as it can be. Family includes wife Pamela, and sons Christopher, Marcus, and Keith Cooley. Pamela, Marcus, and Keith all work in the film industry and Christopher is currently on deployment with COVID response in the United States Army. Pastimes include beekeeping, woodworking, small farming, good cigars, Belgian Malinois, and spending time with family.

Patricia Spain
CAS

began his career in the scoring world at Signet Sound in 2001 working on varied films like Cars and Eternal Sunshine of the Spotless Mind. In 2006, he was hired at the venerable Ocean Way Recording (now renamed United Recording), this time working on everything from Dr. Dre productions to John Mayer records to the score for Avengers. In 2011, Patrick was hired as a mix tech at the industry-leading Todd-AO Lantana Stages in Santa Monica. His very first day there was an FX playback of a single reel of the movie for director Joss Whedon on the same stage where Saving Private Ryan was mixed! It was in this incredible environment where Patrick learned the ropes of film and television audio post from some of the best re-recording mixers, editors, and sound supervisors in the world. He worked on shows as different as the run-and-gun feature Lone Survivor to HBO’s Girls to the music-centric hit Nashville. After the closing of Todd-AO, Patrick worked a quick stint at Technicolor Sound Services, and then made the jump to freelancing as a re-recording mixer full time. In that time, Patrick has mixed for clients such as Netflix, Disney, WB, ABC, and DreamWorks.

Adam Howell
CAS

Upon earning a recording engineer degree from Full Sail, Adam relocated to L.A. in 2002. After an internship at Hans Zimmer’s studio and working in the music industry, Adam ventured into post-production audio before finding his passion in the field as a production sound mixer. He has mixed and supervised over 100 unscripted shows and feels fortunate to have worked on so many diverse projects with creative and talented individuals. When not pressing record, Adam enjoys playing the guitar, Beatles trivia, documentaries, hiking, and spending time with his wife and son.
“A+ sound design.”
ROGEREBERT.COM

“The sound design team better earn some more award nominations for their work.”
SIRIUSXM

A QUIET PLACE PART II

FOR YOUR CONSIDERATION

BEST SOUND
ETHAN VAN DER RYN | ERIK AADAHL, MPSE
SUPERVISING SOUND EDITORS
MICHAEL BAROSKY
PRODUCTION SOUND MIXER
BRANDON PROCTOR
RE-RECORDING MIXER
“DUNE’ IS A SYMPHONY FOR THE EARS AS WELL AS A FEAST FOR THE EYES.”

Los Angeles Times

BEST PICTURE

Production Sound Mixer
MAC RUTH

BEST SOUND

Supervising Sound Editors
MARK MANGINI
THEO GREEN

Re-Recording Mixers
DOUG HEMPHILL
RON BARTLETT

FOR YOUR CONSIDERATION

WWW.WBAWARDS.COM
THE 58TH ANNUAL CAS AWARDS WILL RETURN LIVE AND IN-PERSON!

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.

“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

We are accepting award submissions now!

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. PST, Tuesday, December 21, 2021
- Nomination Ballot Voting begins online Thursday, January 6, 2022
- Nomination Ballot Voting ends online 5 p.m. PST, 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. PST, Tuesday, March 8, 2022

STUDENT RECOGNITION AWARD TIMELINE:

- Application Forms available online on the CAS website at www.CinemaAudioSociety.org Thursday, June 3, 2021
- The application period was extended to 5 p.m. PST, Friday, November 19, 2021.
  See: https://cinemaaudiosociety.org/student-recognition-award/
- Finalists announced Tuesday, November 30, 2021
- Winner announced at the 58th Annual CAS Awards, Saturday, March 19, 2022

CAS YOUTUBE CHANNEL

Be sure to check out and subscribe to the Cinema Audio Society YouTube channel that was launched this summer. The initial episodes feature interviews with some of this year’s CAS Award winners. Projects featured include The Mandalorian, Hamilton, Sound of Metal, and The Queen’s Gambit.

Search YouTube for “Cinema Audio Society” or follow this link: https://www.youtube.com/c/CinemaAudioSociety/featured
EIPMA Bridging the gap between aspiring professionals and industry experts.

This year has passed so quickly! As 2021 is ending, here is what EIPMA has been up to.

The #NOBEL4ISS Equal Space Challenge for the Nobel Peace Prize has been a big part of 2021, with this challenge competition, we offered a filmmaker’s webinar series that included:

- The Art of Sound
- The Art of Visual EFX
- The Art of Directing and Cinematography
- The Art of Writing
- The Art of Editing
- The Art of Producing
- The Art of Mixing & Recording
- The Art of Virtual and Augmented Reality
- Entertainment Copyright Law

Recordings of these webinars are available through our website: eipma.org.

Also included in the webinar series are interviews with winners, finalists, and astronauts.

After receiving 149 entries from 33 countries, we announced our winner on September 20, 2021:

Guilherme Somensato & Mate Nagy from Hungary for The World as One.

With the success of this challenge for filmmakers, we look forward to creating new challenges for filmmakers and specific crafts to help engage new talent and help connect them with our industry.

EIPMA Moving Forward Into 2022

EIPMA will continue to offer webinars that focus on the positions that make up entertainment production and post-production. We are currently scheduling Panel Q&As & Speed Mentoring sessions with schools and organizations. Both programs are garnering great interest from many states across the US and Canada, along with other international inquiries.

EIPMA is partnering with the Cinema Audio Society for the 2021 Student Recognition Award.

AWARDS SEASON

EIPMA's Speed Mentoring session for the Student Award nominees last year was a big success. We look forward to being able to continue to offer this to the upcoming nominees from CAS, MPSE, and ACE.

Thank you to all who have generously donated their time by volunteering and participating in our panels, webinars, and speed mentoring sessions. We are truly making a difference for all of those students and individuals interested in a career in entertainment. It’s so important as an entertainment community to engage our future talent. We can’t change the world, but we can make sure that our knowledge gained is passed along to the next generation of talented filmmakers.

For more information, please visit: 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.
FOR YOUR CONSIDERATION

BEST

SOUND

“A cinematic work of art”

FIRST SHOWING

MIGUEL HORMAZÁBAL, SOUND DESIGNER / SUPERVISOR
JÖRG KIDROWSKI, SOUND MIXER
MAURICIO LÓPEZ, RE-RECORDING MIXER

SPENCER

DIRECTED BY PABLO LARRAÍN
WRITTEN BY STEVEN KNIGHT

NEON  topic
FOR YOUR CONSIDERATION
OUTSTANDING ACHIEVEMENT IN
SOUND MIXING - MOTION PICTURE - DOCUMENTARY
RON BOCHAR, SOUND DESIGN & RE-RECORDING MIXER
MARK BARROSO, SOUND RECORDIST | ADRIAN MENUDO CRISSEY, SOUND RECORDIST

HBO DOCUMENTARY FILMS

“A CLEAR, RAZOR-SHARP LOOK AT THE PANDEMIC...
THIS IS A STORY THAT ENVELOPS ALL OF US, AND IT IS DEVASTATING”
-MANDOLA DARGIS, NEW YORK TIMES

“AN ESSENTIAL LOOK AT THE START OF THE COVID CRISIS.
HARROWINGLY PERSONAL, UNSPARingly CRITICAL”
-JUSTIN CHANG, LOS ANGELES TIMES

“ABSORBING”
-INDIEWIRE

“SHOCKING AND HEARTRENDING”
-THE GUARDIAN

“ESSENTIAL”
-THE HOLLYWOOD REPORTER

“DEEPLY PERSONAL, COMPLEX AND TIMELY...
UNFLINCHING”
-CNN

IN THE SAME BREATH

WATCH NOW | HBOfyc.com
USE CODE: PChDkJEGRW

SUPPORT: Awards@WarnerMedia.com
Summer 2021 was fraught with changing social distancing restrictions. But that did not stop the Cinema Audio Society from providing opportunities for our members to come together and foster their relationships and grow in their craft.

**Cinema Audio Society**

**YouTube**

The innovative mix process for The Queen's Gambit with... Creating The Mix For The Sound Of Metal with Jaime... Creating the Mix for Sound Of Metal with Carlos Cortez The Sound of Hamilton from Capture to Atmos Creating the sound for The Mandalorian with Foley... Mandalorian. Discover our videos and subscribe to our channel here: https://www.youtube.com/CinemaAudioSociety

**Firstly, our talented members**

Michael Wynne CAS and Amanda Beggs CAS, created a YouTube channel. Our first programming series premiered its first episode on July 6. The series features interviews with many winners of our 57th CAS Awards, including members of the sound teams for The Queen’s Gambit, Sound of Metal, Hamilton, and The Mandalorian.

**Additionally, leading talent and technologists joined us** on August 3 to discuss remote workflow challenges and real-world tales from the battlefield harnessing Sohonet’s ClearView Flex. The panel consisted of Westwind Chief Engineer Craig Holbrook, Formosa NoHo Director Operations & Engineering Danial Shimiaei, re-recording mixer Joe Dzuban, re-recording mixer Karol Urban CAS MPSE, Sohonet Chief Revenue Officer Dennis Rose, and Sohonet Network Engineer Thomas Menari.

Supervising sound editor and re-recording mixer David Barber CAS MPSE was the moderator. The presentation included workflow illustrations and a discussion. The presentation was followed by a live question-and-answer period, all while live chat and moderation took place for all audience members. A recording of the panel discussion is available here: https://cinemaudiosociety.org/cas-sound-symposium-2021-long-distance-high-demands/
Finally, we concluded summer with our first-ever drive-in movie on August 14 at 8 p.m.!! This format event offered members the ability to get together in compliance with the changing COVID restrictions from the safety of their vehicles while enjoying one of our all-time favorite CAS pastimes: watching a good movie. The featured film was the cult favorite *The Goonies*! Traditional concessions of popcorn, candy, and sodas were provided, and many CAS members took advantage of the family-friendly nature of the event by bringing their children and dogs.

Please keep your eyes open for social media posts and emails from the CAS Office announcing more events and important dates as we move forward into our awards season. We are now working on coordinating a virtual membership event and a holiday drive-in movie!

As always, if you are interested in organizing a local CAS social event, please get in touch with our office: CASOffice@CinemaAudioSociety.org
FOR YOUR CONSIDERATION

BEST PICTURE
OUTSTANDING ACHIEVEMENT IN SOUND MIXING - MOTION PICTURE (LIVE ACTION)

"THE BEST FILM OF THE YEAR."
A dazzling work by one of the greatest directors of all time.
Immaculate technical achievements."

AWARDS DAILY

"UNUSUALLY BOLD SOUND MIXING."
THE FILM STAGE

THE POWER OF THE DOG
FROM ACADEMY AWARD® WINNER JANE CAMPION

FILM.NETFLIXAWARDS.COM
Sometime around early 2015, I made the decision that, as a production sound mixer, I wanted to expand my abilities into what I foresaw as the coming standard of more streamlined digital recording workflows and to expand the capabilities of my system without adding massive amounts of heavy and power-hungry analog gear and the associated cabling and complexity that goes along with it.
I had been working on and off at Tyler Perry Studios under sound mixer Sal Nappo. Massive track counts, impossible filming speeds, and vast geographical coverage were daily demands. Sal had been implementing remote RF receiver racks to cover the property and had just begun experimenting with RRoF (RF over fiber) and AoF (audio over fiber). I had been deeply studying Sal’s growing system and the problems that it solved. Unfortunately, there was no real command and control of the racks from a remote location. So, while the solutions it created were great, there was still a lot of hands-on work at both ends that was required to keep the system running.

Having grown up in an analog music world and then partially transitioning to a digital hybrid audio flow, plus having spent many years doing FOH for live sound, I knew there was gear available to make this happen. However, I also knew that it was expensive, not well-suited for field use, usually heavy, and oftentimes clunky to integrate into a sound-for-film environment.

I researched a technology called Dante—Digital Audio Network Through Ethernet. This technology developed by Audinate has, quite frankly, changed the audio world at its very core. Dante allows users to transmit full fidelity audio over a basic Ethernet cable and network in real time. Up to 512 bi-directional channels of 24 bit/48 kHz audio can be sent over a single Ethernet port. Latency is near nil, quality is as clean as the original signal source, and distribution of the signal(s) can be effectively limitless on the proper network. It is by all definitions, a paradigm shift in audio production around the world.

My work at that time, and still today, regularly involves high cast counts and, many times, live performance and music work. I can have as many as 25-30 cast on mic at any one time. In order for me to accommodate that in a non-theater environment, I needed a recorder that could handle such a track count, a console to handle it, and a way to move all of those signals to and fro, while still keeping the rig mobile. Dante seemed to be a very good solution, but again, the gear was expensive, not easy to find, and even more challenging was that nobody in my region was really using the technology in any meaningful way.

The Wish List
I called my friend, Peter Schneider at Gotham Sound in New York City, and told him what I was trying to do and the limitations that I was under. I needed: no less than 24 channels, analog-to-Dante conversion (bi-directional), rack mountable, affordable, durable, field ready, and stand-alone operation. To add another layer of impossibility was my requirement that it be 12V DC-powered and have near zero latency. The 12V DC power bit turned out to be the final nail in the coffin of pretty much every device that I had found, so Peter was going to have to do some heavy lifting to fill that slot.

Enter the Ferrofish A32 Dante. At that time, it was brand new to the market and Peter got my hands on one of the first ones to hit the states. Thirty-two channels analog I/O with full Dante conversion, as well as all other modern formats, and it can do them all simultaneously in 250 microseconds (a quarter of a millisecond). It comes
FOR YOUR CONSIDERATION
BEST SOUND
EDWARD BJÖRNER I FREDRIK JONSÄTER I TORMOD RINGNES

“A BREATHTAKING CINEMATIC EXPERIENCE”
NEXT BEST PICTURE

★★★★★★ “REMARKABLE”
THE GUARDIAN

WINNER
ANIMATION IS
FILM FESTIVAL
GRAND JURY
PRIZE

WINNER
SUNDANCE
DOCUMENTARY
WORLD CINEMA
GRAND JURY
PRIZE

WINNER
ANNECY
BEST
ANIMATED
FEATURE

FLEE

A FILM BY
JONAS POHER RASMUSSEN

NEON • PARTICIPANT
to a scream on the wireless mics with zero clipping and without jumping on a trim knob to try to catch it.

FCC Considerations

During all of this time, the FCC was going through the processes of selling off a vast chunk of the spectrum we have all been using for years, and it became rather obvious that a new set of rules was going to be forced upon us in the field, whether we liked it or not. All of the known users and their frequencies were going to have to repack and cram into about half of the space that was there. This meant that for location sound, RF management was going to be crucial and probably more complicated. Gone would be the days of using a single set of frequencies for weeks, months, or for a rare few years on end.

I knew that the FCC—T-Mobile move was going to be a crushing blow to the unprepared, so I set about trying to educate myself on the ramifications of a smaller and more crowded RF spectrum. This meant that for location sound, RF management was going to be crucial and probably more complicated. Gone would be the days of using a single set of frequencies for weeks, months, or for a rare few years on end.

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One of the unplanned benefits of the Ferrofish A32 Dante and its process was the input and output gain adjustments. This gave me an additional layer of gain stage, although digital, in the path which allowed me to fine-tune my transmitters, receivers, and the Ferrofish for the broadest level of dynamics possible. With the Ferrofish A32 Dante, I could adjust the settings and then leave them alone, allowing me to go from a whisper to a scream on the wireless mics with zero clipping and without jumping on a trim knob to try to catch it.

FCC Considerations

During all of this time, the FCC was going through the processes of selling off a vast chunk of the spectrum we have all been using for years, and it became rather obvious that a new set of rules was going to be forced upon us in the field, whether we liked it or not. All of the known users and their frequencies were going to have to repack and cram into about half of the space that was there. This meant that for location sound, RF management was going to be crucial and probably more complicated. Gone would be the days of using a single set of frequencies for weeks, months, or for a rare few years on end.

I knew that the FCC—T-Mobile move was going to be a crushing blow to the unprepared, so I set about trying to educate myself on the ramifications of a smaller and more crowded RF spectrum. This meant that in order to get more radios in a smaller space, I’d have to lower the output power of the transmitters to avoid intermodulation. Also, with such a crowded spectrum, I would need the receivers or antennae very close to mitigate interference from outside sources.

I used a remote antenna rig for a couple of years, with ultra-low-loss antenna cable and limiting the run to 100’. This worked very well, but still wasn’t ideal for many reasons. First, there are no less than four antennae on the tree; two for the radio mic receivers, one for the Comtek, and one for IFB. This made a very heavy and ridiculously bulky cable snake that my crew simply loathed. Second, I didn’t want to use active antennae because of the induced noise floor from amplification. Third, the constant cable management and keeping rolling traffic from crushing it or passing through doors, windows, and hallways made work life a lot busier than it needed to be. It worked, and it worked really well, but I needed a better solution.

Transitioning to Dante

I decided to take full advantage of Dante and build an Ethernet-capable system. This would allow me to maintain the proximity of the receivers, shorten the antenna run, and deliver pristine audio signals. With a max working length of 100 meters, I thought I could easily handle just about any possibility that arose.

For this build, I would definitely need to change up the gear, so I started with a pair of Sound Devices PIX 970 recorders and a Midas M32R mixer. Both of these are Dante capable and have been worked hard in the industry for years, so the track record of...
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performance is well established. I was still using Lectrosonics WBL Venues, which are analog output, so I used the Ferrofish A32 Dante to convert into a Dante stream. This also gave me a return path for program listen and IFB feeds. I needed command and control for the remote receivers, so I again turned to my pal Peter at Gotham Sound for some pro tips. He lined me up with the proper switches to convert to TCP/IP control for the Venues.

Now, I could fully remote all of the receivers, use Wireless Designer from Lectrosonics to control all of them and manage the RF scanning and coordination, and then move all of the audio over a single Ethernet cable with a near zero latency. This system worked and it was astonishing. I thought that I was done, but I still wanted to make it bigger, faster, better...

Digital radio seemed to be the next target for me for many reasons, most of which involved the lack of intermodulation issues when cramming large amounts of transmitters into a small airspace. Digital radio mics from various manufacturers were really getting more and more popular, and more vendors were entering that market segment so it seemed that this was going to be the direction to move in to be ahead of the curve. Additionally, the wideband RF capability was solving so many issues. The ability to not be locked into a specific range or block of RF effectively made the digital wideband radio a near future-proof piece of kit. The fact that some makers were offering these radio receivers in a Dante-capable version became the icing on the proverbial cake. I was all in.

To go back in time a bit, I had originally designed this system in my head to be a rapid deployment, easily configurable, easily maintained, RF and audio distribution package that would work well in nearly any location or stage and on any format from narrative to reality. I even created (in my mind) a rapid deployment bag-drop Dante kit for mixers who needed something small, light, and fast.

Then COVID...

Full-stop, shut it down, and we are all in a crazy new world.

Dante for Distance
A fully distant work pattern is going to be the new norm for the foreseeable future. In order for me to go back to work, and to do it safely and socially distanced, a remote operation is going to be mandatory. I needed to go full throttle on the Dante and fiber builds. So that’s what I did.

In the early part of 2020, I was one of the first to go back to work, and I immediately deployed my remote Dante racks. At that time, they were rather rudimentary because the dollars just weren’t there to support anything more. But the technology worked. It wasn’t pretty yet, but it was working, and that meant I was working.

Producers were absolutely on board with the new-to-them design because it checked so many boxes. COVID compliance, limited persons on the hot set, pristine audio, and no downtime. After a couple of gigs where I refined and improved the remote rack, I received what I considered to be a career-changing call.

In mid-2020, I was hired to be the head of the audio department at Tyler Perry Studios (TPS). They were going back to work, and they were all-in on COVID compliance. They had the base infrastructure, the funding, and the desire to make it happen. Because TPS is easily one of the most technologically advanced studio lots in all of North America, and because I had already spent a great deal of time there mixing their movies and working on some of the episodic shows, I was familiar with the very unique needs and desires there. They knew me, I knew them, and we each knew I could get it done under these monstrously challenging conditions where the future was anything but certain.

Some of the unique components of the property include roughly 140 acres of film lot filled with standing sets, stages, and buildings of all kinds. Everything is tied together with fiber-optic networks and it all feeds back to the main control room, or can be tapped from nearly anywhere on the property. That means when the system is up and running properly, it is possible to mix from the control room in the main building, or from any other location on the property, while receiving signal from anywhere else on the property, which may be as far as a mile away. Also, the execs can be in their offices and watch anything, from anywhere, in real time, with full audio and video.

The tech involved is substantial and I both wanted and needed to model that in my rig. The next step in that process was to simply convert Dante to fiber...
I did that by installing network switches in the mix cart and the remote receiver cart that simply convert using SFP’s. I use single mode fiber which gives me a theoretical range of up to 20 km. For those wondering about latency, the loss is approximately 200 microseconds per kilometer. On this property, it would be near impossible to ever be more than 400 microseconds from anywhere to anywhere. Suffice to say that in any real word application that a location sound mixer would encounter, it is real time.

I left TPS at the beginning of 2021, but in the time that I was there, I both mixed and oversaw the mixing of nearly a half-dozen shows running simultaneously and concurrently, with as many as three separate sound teams (including my own) and a sound crew of 20 or more techs. It was the most stressful, challenging, satisfying, and rewarding time in my entire sound career to date. At one point, we used Dante and fiber to engineer and implement a massive remote station for one of the DP’s. The challenge was to create a station where the DP could watch, listen, and communicate with two completely separate film crews on two separate stages, in real time, with full audio and video, full duplex comms, and all on separate, discrete feeds.

My Current Rigs
My current build has me working on set as a production mixer for various projects from a truck that I bought from the legendary Jim Hawkins. Jim is known for his lifetime of work in TV and film, but also for his studio work at Capricorn Records in Macon, GA, and his own studio in Athens, GA. It would be no stretch to say that Jim was a significant part of the creation of what is known as Southern Rock. I have a full control room setup with an Allen and Heath SQ7 feeding a pair of PIX 970 recorders with a Dante over fiber network.

For less accessible locations, I have two mix carts built with Midas M32R consoles and PIX recorders that match the network, so I can be plug-and-play in mere moments. For bag work, I have a Sound Devices 688 with several channels of Lectrosonics wireless to handle insert car or micro locations.

To Remote or Not to Remote
After all of this, the question remains: Should YOU remote your gear—and why or why not?
I cannot answer that question for you. There are several advantages to my remote capabilities. I have a very controlled listening environment. The truck is very quiet and I can listen on a pair of Genelec monitors or headphones, as the situation dictates. I am socially distant and I am out of the weather.

A potential downside is that I am away from the ‘vibe’ of the set and sometimes miss out on that. There is the additional aspect that most sets are not accustomed to a mixer working from a truck or trailer and the logistical challenges that come along with that.

An amusing sidenote is that on my current show, the line producer finally saw my truck near set and came over to chat. “Oh, that is what you were talking about,” he said. “You are truck-based.” “Yes sir,” I replied, “COVID safe and out of the rain.” To which he replied, “You and Mark Ulano...” I freely admit that I can’t even hold a candle to Brother Ulano and his glorious career, but it did make me feel good to be compared in the same sentence with him.

On a more serious note, remoting the receiver rack and using available technology to do it, whether using Ethernet or fiber, is something that I believe is going to become more and more common. The larger demands on PSM’s to have the ability to send audio to a galaxy of destinations, the larger track counts we are constantly being asked to provide, the evermore crowded RF airspace, and the apparent permanence of social distancing is going to require that each of us look hard at how we service our producers. While it is very true that we are in a product creation and delivery business, we are absolutely in a service business. I believe that it is incumbent upon us to each stretch our comfort zones and be proactively seeking solutions to problems that are just over the horizon. COVID popped up as the planet’s largest surprise, and being able to adapt is critical to success.

My commitment to being up to speed with the latest tech and how it may or may not be able to make my service catalog broader is what I think was a big component to me getting back to work early—and staying working throughout the current pandemic.

Your mileage may vary, but I think it’s a good idea to take the test drive.
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ONLY MURDERS IN THE BUILDING
Sound Mixer
Paul Massey
to be honored with the
Cinema Audio Society
Career Achievement Award
The Cinema Audio Society has announced that the organization will honor multiple CAS, Oscar®, and BAFTA winner and nominee, sound mixer Paul Massey with the Cinema Audio Society’s highest accolade, the CAS Career Achievement Award, to be presented at the 58th CAS Awards on Saturday, March 19, 2022, at the InterContinental Los Angeles Downtown Wilshire Ballroom.

“The Cinema Audio Society is delighted to announce Paul Massey as this year’s Career Achievement recipient. Paul has been crafting the final sound for films that have become part of the fabric of our popular culture and collective experience for decades,” said Karol Urban.

“The success of these contributions has yielded him an Oscar, four BAFTA’s, and four CAS Awards, and an imposing number of nominations. Additionally, his continued boundless enthusiasm, energy, and talent for sound mixing and the sound mixing community make him an ideal recipient of this honor.”

Upon hearing the news that he was to receive the highest honor of the CAS, Paul said, “I am overjoyed, honored, and humbled to receive this CAS Career Achievement Award. It means so much to me accepting this recognition from my peers who I respect so much.”

Massey was born near Pinewood Studios, London. As a teenager, he studied music through the Royal Academy of Music, playing in various bands and orchestras. At age 19, Paul emigrated to Toronto, Canada, to work as an assistant recording engineer at a prominent recording studio. However, upon arrival, the job was no longer available. Faced with not having enough money to return to London, he worked for bands and on construction crews until he decided to go to Fanshawe College to study recording engineering. After almost a year, he was fortunate enough to obtain an assistant position at Master’s Recording Studio, so he left college and never looked back.

Over the next nine years, Massey recorded and mixed albums, commercials, and scores with various musicians. He then had an opportunity to record and mix live tours with bands such as Yes, Supertramp, The Police, The Band, and Tears for Fears for a series of TV concert films, utilizing world-class recording trucks from Le Mobile and Record Plant amongst others. This experience introduced Massey to mixing sound for picture, and he loved it! During this...
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time, Massey also mixed several projects for TV, along with many IMAX specialty films.

He moved into film more formally when he joined Deluxe/Filmhouse in Toronto, where he met and worked with Andy Nelson in the late ’80s. In 1989, Andy moved to L.A. and recommended Massey to J.R. DeLang at Todd-AO. Sight unseen, J.R. offered him a re-recording mixer position over the phone! So, in 1990, Massey moved to Los Angeles.

Massey has since worked at many studios in L.A., primarily Todd-AO, Sony, and 20th Century Fox, while also working internationally at facilities in London, such as Twickenham, Goldcrest, and Pinewood on both US- and UK-financed films.

Paul Massey considers himself incredibly fortunate to work with amazingly talented directors, picture editors, and sound crews, many of whom have become lifelong friends. A few long-term collaborating directors include Sir Ridley Scott, James Mangold, and Gore Verbinski. His stellar work has garnered him 25 combined Oscar, BAFTA, and CAS Award nominations. Bohemian Rhapsody secured him an Oscar, BAFTA, and CAS Award. He also won both a BAFTA and CAS Award for Walk the Line and Master & Commander: The Far Side of the World, and another CAS Award for Ford v Ferrari and another BAFTA for Almost Famous.

Filmmaker Award Honoree
Multi-Hypenate
Ridley Scott
WILL RECEIVE THE CINEMA AUDIO SOCIETY FILMMAKER AWARD AT THE 58TH ANNUAL CAS AWARDS ON MARCH 19, 2022, AT THE INTERCONTINENTAL LOS ANGELES DOWNTOWN.

“The Cinema Audio Society has long regarded Sir Ridley as a legendary director and bold visionary producer. It is with immense anticipation that we prepare for this year’s awards knowing we will have the opportunity to physically gather as industry professionals representing our craft to salute Sir Ridley’s contribution to creative storytelling,” said CAS President Karol Urban.

Ridley Scott, one of the world’s foremost directors and producers, is most known for his work on films such as Thelma & Louise, Alien, Black Hawk Down, and Blade Runner. His film epic Gladiator won the Academy Award, Golden Globe®, and BAFTA Awards for Best Picture, and the Academy Award for Best Actor in a Leading Role for Russell Crowe.

Scott has also been lauded by the Emmy Awards, Cannes Film Festival, and the PGA.
Awards throughout his illustrious career. In 1968, Scott formed RSA as a commercial production house for some of the world’s most recognized corporate brands.


The most recent feature films produced by Scott Free include Jake Scott’s *American Woman*, Gabriela Cowperthwaite’s *The Friend*, and Wash Westmoreland’s *Earthquake Bird*. As a director, Scott’s recent projects include *Alien: Covenant*, the sequel to *Prometheus*, starring Michael Fassbender and Katherine Waterston; *All the Money in the World*, starring Christopher Plummer, Michelle Williams, and Mark Wahlberg; and *The Last Duel*, starring Matt Damon, Ben Affleck, and Jodie Comer. Scott recently completed *House of Gucci*. This film stars Lady Gaga, Adam Driver, Jared Leto, and Al Pacino, and was released in November 2021. Next, he will direct *Kit Bag* with Joaquin Phoenix set to star as French military leader and emperor Napoleon.

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WESLEY MORRIS, The New York Times

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Ahmir “Questlove” Thompson

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Paul Massey Re-Recording Mixer

A Questlove Jawn
Summer of Soul

(...OR, WHEN THE REVOLUTION COULD NOT BE TELEVISION)
OF SOUND MIND:
Taking Care of Your Mental Health

by Adam Howell CAS

Although I never met Wolf, his death floored me. Oscar winner Frances McDormand beautifully stated, “Wolf recorded our heartbeats. Our every breath. For me, he is Nomadland.” Michael Wolf Snyder, a production sound mixer who died by suicide earlier this year, is the inspiration behind this article. If this reaches just one person, then it was worth writing—and worth reading.
While processing this sad news, I started thinking about my own incredible highs and excruciating lows as a production sound mixer in this business. It’s a delicate subject, and I am no professional on the topic of mental wellness. I’m just a concerned colleague and I am hoping for change.

I’ll start by saying that I don’t like the word “crazy.” There are addiction issues and mental illness in my family tree, and I’ve had my fair share of struggles, so, believe me, I’m very familiar with the word! But I’ve come to believe it’s derogatory, judgmental, and out of date. That being said, I distinctly remember how I felt a little “crazy” during one of the biggest, yet stressful, breaks of my career.

The year was 2012. I was in an astonishingly small—and loud—hotel room in New York City. I had butterflies in my stomach and I was eager. The next day, I was to start on the most lucrative job of my career to date with a sizeable gear rental on a successful competition show. It was my first supervisor position in NYC, and being L.A.-based, I knew very few professionals in the city other than the show runner and line producer. However, I was to hire upward of 11 mixers and two A2’s per day, seven days a week, for six straight weeks—during the busy summer season! I was out of my element, uncomfortable, and very anxious. Scared, really. Would I do a good job? How would I be accepted, if at all? Would I get lost on the subway and end up in the wrong borough?

All the basic worries of an outsider—some ridiculous in hindsight and some that stick with me to this day. My soon-to-be-wife was at home in L.A. preparing for our upcoming nuptials which were to take place the day after I was to wrap this big opportunity. Although the LP knew I’d be leaving early to make it to my wedding on time, having to get myself covered halfway through the final episode exacerbated my worries, thinking that I’d never be

“With professional help, as well as daily meditation and exercise, I was able to apply new techniques to how I approached work.”

-Adam Howell CAS

hired by the production again. Financial insecurity had convinced me that I had to save as much money as possible, so I walked into a Duane Reade, bought a can of tuna and ate my first dinner in that cramped, dark hotel room. And so began the next six weeks of 80 hours on the clock.

Especially difficult to deal with were the so-called “soft hours”—the emails, texts, and phone calls, off the clock, that I was constantly bombarded with. Incessantly being inundated with that many lines of communication was exhausting. There was a bully on set as well, and it was difficult to navigate meetings and interactions with that individual. After I reported an incident to HR, it did improve, but the damage had been done … or so I thought. (Interestingly, that person apologized to me four years later on a different production.) But at the time, I didn’t know how to stand up for myself or say “No” to abuse. Nor was I able to properly delegate to my staff, especially in that overwhelmingly stressful environment.

Adding to the apprehension, I can vividly recall checking a high-profile singer’s in-ear from the control room. I pressed the push-to-talk mic and I told the celebrity that I was testing to make sure the signal was solid before our EP sat in the chair. After affirming that it was clear, this person responded with an expletive-ridden, sexually charged remark aimed at me, which was rewarded with a roaring laughter from the crowded control room. Again, I spoke with superiors to report an HR event, but was told that it was “just a joke.” Well, it definitely got some laughs. It took me years to realize that I was justifiably embarrassed by that inappropriate encounter, and that it was okay for me to acknowledge that it wasn’t right on many levels. However, I was not yet equipped with those skills.

It became increasingly difficult to discern priorities, both on and off set. The pressure was immense. The sleep was intermittent and the daytime rest was nonexistent. Lacking were boundaries and accountability when I pointed out the unrealistic hours I was expected to work. There was an apathetic approach when I brought up breaks, turnaround, and overtime. I started to feel unwell, physically, and I began to feel uneasy, mentally. I thought that if I grin and bear it, then it would magically go away. But that wasn’t the case.

Inspired by my teenage niece, who so bravely sought out guidance from her high school counselor when she felt triggered, I decided it was time to make a change. Thankfully, I was able to make a connection with a therapist. With professional help, as well as daily meditation and exercise, I was able to apply new techniques to how I approached work. I also learned how to accept my surroundings and decide if they are healthy for me or not. Now I set boundaries and establish my needs before I even walk on set and I’ve found that an open, respectable line of communication brings more peace to my workday. That, in turn, rolls into my personal life. Nowadays, I enjoy hitting the gym and workday. That, in turn, rolls into my personal life. Nowadays, I enjoy hitting record a whole lot more! I consider myself very lucky.

I wanted people to have a chance to share their experience about how they approach their work/life balance amidst the mental stress that can sometimes seem insurmountable. How do they address it? How do they manage or
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treat it? And most importantly, how do they learn from it and do their best not to let it overwhelm them? So, I reached out to several friends. Here’s what our peers and colleagues—as well as two mental health professionals—have to say.

Santa Monica-based licensed psychotherapist and former documentary producer and development executive, Fred Rosen MFT has this to say: “Let’s] start with the inconsistency of the business. Sometimes you work a couple of weeks, then you’re off until the next gig comes along. Add the long hours and the lack of sleep when you’re in production. The early-morning calls and working late into the night. Add the egos and the ambitions. The dreams of producing or directing. The competition is fierce and the dreams are enormous. It’s a lot to balance. Especially if you have a relationship or a family to consider. Living your dreams is a wonderful gift. Working to make them real demands so much. Therapy is your own private property. It’s yours to use as you please. Having a safe place to express anything and everything, I believe, is vital for all of us. Having a therapist who listens to our troubles and our emotional truths can help us to go beyond survival, and, with some help, maybe just thrive a little.”

“First of all, in this business, we are usually freelancers. When you are young, it’s very difficult to say ‘No’ [to job offers]. If you do your craft well, that mortgage will come. That’s probably the hardest thing of all. We’re always worried that there’s not another gig coming. I have to have faith that there always will be another one coming. The power of “no” is crucial to your mental health. In the post audio business, we are trapped in these dark rooms for hours on end. I think we’re excited to work, and we’re excited to be making money, but you must get out and get some natural sunshine. That extra day of work is not worth your mental health breaking down. I would say to have a plan to either get people to work under you so that by the time you’re 40 or 45, you’re not constantly doing the work yourself all the time anymore. Also, make sure that you are saving money so that you can see a way out or see a way to buy yourself other options and opportunities. This is a very difficult game to stay in until you retire, so have a plan.” –David Crocco, re-recording mixer & owner of A.G.E. Post

“This really is a timely subject. Just talking about this subject could save a life. I know we get mental health coverage through the MPIPHP, but it’s also available to us at studios. When my mom passed, management offered it to me at Universal. Sometimes, just knowing how to access help is all that’s necessary. I suspect it has to do with work long days in the dark with few breaks. The technology has become so necessary. I suspect it has to do with work long days in the dark with few breaks. The technology has become so efficient, there’s little downtime. It’s a depressing environment at times. Peter Reale CAS said in his podcast with me that [mixers] used to get breaks every time there was a reel change (15 minutes) throughout the day. Now there aren’t built-in breaks and you are expected to be working all the time. There’s hardly time to go to the bathroom. That’s one of the reasons I love working out of my home studio. I make my own hours and take time with the family.” –Stephen Tibbo CAS, production sound mixer & re-recording mixer

“One problem with freelancing that doesn’t get as much attention as not having enough work is having too much work. Taking everything that’s offered and doing horrible turnarounds risk burnout. I think people should try to schedule downtime as much as possible. Don’t do a day shift right after a night shift. Give yourself a day to recharge between gigs if at all possible. Also, schedule a vacation and buy plane tickets so you can’t flake out on it later. Sometimes I notice myself adding up all the days I turn down or miss out on because of a vacation I’ve scheduled. It’s pointless stress and it’s counterproductive. To alleviate too much worry about taking time off, I try to put a little money aside, not only for the trip but also for the bills that will no doubt keep coming.

“Downtime is just as important as work time. If you burn yourself out, the worst that can happen is health problems, but you’ll also do a less than stellar job and risk not being called back. It’s hard to live a life of no paid vacations, but it is possible. Now, if I could only take my own advice! You know what got me thinking this way? When I was getting married, a guy I’ve worked with for years and years gave me some advice. [I was] starting with the typical, ‘Do the honeymoon later’ thing and he was like, ‘That’s a mistake, man. Getting married is a time to celebrate and the honeymoon is a big part of the memory. It’s one of those things you don’t put off.’ We probably never would have gone if we’d put it off. Life got more
“Downtime is just as important as work time.”

–Steve Loiacano, freelance A1 mixer

and more complicated after the wedding. That’s what it does. And now we have these great memories of Hawaii together. Since then, I’ve made sure to step away now and then—at least for short periods. A couple months after we move into our house, we’re gonna go to Oregon and decompress in the woods!” –Steve Loiacano, freelance A1 mixer

Hearing another department’s perspective is important, so I asked a friend outside of sound for his take on the issue and Adrian Pruett, director of photography & PGA producer, had this to say: “I remember sitting around a table a long time ago with some old-timers listening as they one-up’d each other about how many kids they had sent to rehab and how many divorces they each had. It was a tragic badge of honor they wore and I thought I had to wear it, too. I know a lot of us love our jobs. We dreamt as teenagers of telling stories and still show up to work early and excited. The work feeds us, but it’s time we took a hard look at what the work takes from us. The average DGA member dies at 57. I want to talk about mental health more, not just addiction. I want to spend more quality time with family, not just spend it recovering from brutal work hours. We can stand up to
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abuse and not just hope that it changes. We can find ways to love ourselves more, as much as we love our jobs.

“A big theme of mine is the ‘fear of the unknown.’ Not wanting to say no because that next one might be ‘the one!’ I’d say, in my experience, I have grown into being more comfortable with not taking work on occasion and focusing on family time. I have leaned on my community of colleagues and share clients more often. On a bad day, I’ll think running this business is crazy... but compared to what? Saying no to potential jobs, and sharing them with colleagues, is still scary. Just a little less with age.”  

–Sergio Reyes-Sheehan, freelance sound mixer

And finally, Dr. Alex J. Bunch PsyD MA LMFT has this to say: “In such unprecedented times, now more than ever, self-care is especially important. Specifically, we need to be attuned with how we engage in self-care to manage our everyday thoughts, feelings, and emotions. In such stressful times, we need to practice daily self-care strategies and skills so that we can minimize burnout and fatigue. Taking walks, time off of work, taking vacations, and daily meditation are simple yet powerful ways we can take care of ourselves mentally. We often say to ourselves that we do not have enough time to do these things, but at what point do we give ourselves permission to be a priority?”

Along with mental wellness, important topics like gender identity, race, and addiction are now being discussed more openly, so I’m grateful to have a platform such as the CAS Quarterly to freely share. Others should have the opportunity to share as well. I discovered that my MPI benefits allow up to 365 therapy sessions per year! You could talk to a mental health professional every day under this generous health insurance coverage. Yet many don’t actively seek help or guidance. Why is that, especially if it’s so readily available to those who are insured?

But what about coverage and counseling for those who don’t qualify for benefits due to lack of union hours, or those who don’t have insurance at all? These individuals should not have to suffer the consequences of neglected mental wellness practices on set. I believe it’s time productions take a closer look at the benefits of empowering freelancers and employees alike with the knowledge and accessibility to mental health professionals to help reduce and eliminate the stigma. The old adage, “no pain, no gain,” may have some truth to it, but gaining strength while working out our minds should not be so painful. Let’s stop ignoring and start imploring as vocal advocates for mental health and wellness. The life it can change just might be your own.

“To love oneself is the beginning of a lifelong romance.”  

–Oscar Wilde

If you or someone you know is struggling, please contact:

National Suicide Prevention Lifeline: 1.800.273.8255 (TALK)
MPI Participant Services Center: 855.275.4674

Dr. Alex J. Bunch
For Your Consideration

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE – ANIMATED

David Fluhr, CAS, Gabe Guy, CAS, Paul McGrath, CAS
FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING
BEST SOUND MIXING
Every mix we finish is a snapshot of a moment in our careers. As time goes on, not only do technology and practices change, but we change as well. I was rewatching the movie *Swingers* the other night, and I love how that movie instantly took me back to my college years and memories of my early days living in Los Angeles. I make it a point to watch the credits on everything I view, and to my surprise, a familiar name popped up next to the re-recording mixer credit—Larry Benjamin CAS. Today, Larry mixes hit shows such as *Ozark*, *Better Call Saul*, and *The Nevers*, to name a few.

I was curious. What were circumstances like for other mixers in the early days of their careers? What lessons could be learned from revisiting an old mix? How has the job of mixing evolved over the years and, perhaps more importantly, how have they evolved with it? I had the good fortune to interview Larry Benjamin, and two other very successful CAS members, Tom Fleischman CAS and David Fluhr CAS. Each offered a wealth of knowledge, and I am glad to share some of their stories from the early days to today.

**The Early Days**

Larry Benjamin began his career at Pacific Sound Services, a Division of Laser Pacific, as a sweetening mixer. “Back then, everything was a one-person job. You were kind of the Swiss Army knife of mixers. You would record a little bit of voice over, record a little bit of Foley, and then cut sound effects from a library.” It was his colleague Ross Davis that plucked him from the sweetening world into the world of episodic television and three-person dub stage style mixing. Starting off mixing music and Foley, Larry was able to change positions as others moved on, eventually landing in the dialogue chair. He has worked at almost every great facility on the West Coast, and is currently working at Signature Post in Burbank mixing *Ozark*, and recently wrapped a new show for Apple TV+ called *The Shrink Next Door* at Formosa Group.

Tom Fleischman, who was the CAS Career Achievement recipient in 2020, almost seems as if he was born a mixer. I asked Tom about his very first mix and here’s what he had to say. “It was about 1970 at a place called Image Sound. It was a little industrial film. It was all analog, no automation, all PEC/Direct, you know—listen and match. But I got through it, and I figured it out.” Tom’s career really began to take trajectory when he began working in the transfer room at Trans Audio with famed re-recording Dick Vorisek. While running off long M&E transfers of shows like *Bonanza*, Dick would let Tom sit in the back of his room. “I got a lot of experience just sitting in the back of the room, watching how the room worked.” Trans Audio then began servicing the local film schools and Tom really got to cut his teeth mixing graduate student films on Saturdays and Sundays at his regular transfer rate. “It was amazing, great training.”

In 1981, after selling his Volkswagen van, David Fluhr came to L.A. with his suitcase and a thousand bucks. He did have a few leads, and landed a job at Compact Video as a runner. “In addition to getting people their coffee and cleaning the ¼-inch machines, I spent a lot of time learning and watching. I was able to sit in on big sessions and small sessions.” Then, Tex “Rudolph” (re-recording mixer Gregg Rudloff’s famous dad) hired David on his first union gig doing optical transfers in the film sound department where John Reitz was mixing. “I was seeing the shows come in and then seeing the shows when they went out and I was like ‘Wow! This is what happened!’ I
(L-R): Bruce Langhorne, Jonathan Demme, and Tom Fleischman CAS on Melvin and Howard (1980)

Left: Martin Scorsese, Jay Cocks, and Tom Fleischman on The Last Temptation of Christ (1988).
Below: (L-R): Tom Fleischman working with Thelma Schoonmaker on Learning to Drive (2015); Martin Scorsese and Tom Fleischman on Silence (2016).
eventually became a recordist for Jerry Clemans, who was mixing most of the music and variety television shows at the time.”

David shares, “Film was always my long-term goal [but] I came up through television music because that’s where the opportunities presented first. Compact Video was probably the most advanced facility in town in terms of technology and personnel. It was a smallish group of people that all helped each other.”

These days, there is no shortage of YouTube tutorials, Facebook groups, podcasts, etc., to learn the latest plugins and mixing techniques. With so many voices vying for your attention, the quality of what’s being said might leave something to be desired. So how did one learn mixing in the old days? According to Larry, “There was on-the-job mentorship. As a Foley and music mixer, I would watch dialogue mixer Tim Philben work and then try similar settings on my dialogue.” Larry found a lot of knowledge reading articles in Mix magazine or in books on sound he picked up at the Samuel French Bookstore. “I embraced listening to audio commentaries on laser discs by people like Gary Rydstrom or Ben Burtt, [but] a lot of it was just on-the-job trial and error, making mistakes, and learning from them to add to your knowledge base.”

In New York, it’s still quite common to mix one person, so Tom had to find other avenues to improve his craft. Tom’s first real commercial feature was Jonathan Demme’s Melvin and Howard. On this project, Tom credits film editor Craig McKay for really helping him through the dialogue pre-mix. “He would try and guide me like ‘Can we get a little bit more out of the end of that line?’ He taught me you don’t just let the track play, you gotta work it.” Another key learning experience early in his career was on the film Honeysuckle Rose. Tom started the mix in New York, and Richard Portman finished the mix in Los Angeles. Afterward on a visit to New York, “Richard took me out to lunch and gave me a lecture about how to organize my FX pre-dubs. He had a bit of a problem figuring out what my method was, which was understandable because I wasn’t sure of it myself.” Each project is a collaboration so, early on, Tom took time to learn from those collaborators on the job.

For David, he found knowledge and opportunity through good old-fashioned grunt work. While working with Jerry Clemans on Joni Mitchell’s Shadows and Light concert, the room needed to be reset every night in preparation to mix the sitcom Alice at 9 a.m. the next day. David’s task was to painstakingly recall the settings of 60 faders, every eq, compressor, reverb, harmonizer, etc., so that it could be set...
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USA TODAY

FREE GUY
“‘Luca’ is Pixar, Italian style—and one of the studio’s loveliest movies in years.”

LOS ANGELES TIMES
up the next evening. As David remembers, “I was not really happy with that assignment.” Jerry asked him how it went, “and I said, ‘fine,’ you know, I was trying to be cool.” Jerry then said, “You probably know the console pretty well by now, right? Because I have a show next week that I can’t do that you’re ready to do.” So, David got a break and began to mix a documentary series for KCET called The Infinite Voyage. “It’s like luck is really actually being ready when opportunity strikes. I was just determined to be ready.”

Revisiting
I think another great way to learn is to look back on old projects, so I was eager to ask Larry what he remembered from his time working on Swingers (1996). He replied, “It was supposed to be a temp mix, it was a three-day mix. We did our best to make it as good as we could, knowing they would come back for the final. Then we got invited to the screening, and immediately I [thought], ‘Wait, this is our temp mix!’ It was certainly good enough, and it was a valuable lesson. Even though there was some guerrilla filmmaking, and some run-and-gun style recording of audio, it almost lends itself well to the project. The style of the film is almost cinema verité and, you know, it’s really all about the story.”

One of Larry’s fondest memories of that time was hanging out with Jon Favreau on the stage. “I would use this expression, ‘I’m gonna put it in the room.’ And he was like ‘What does that mean?’ and I was like, ‘Oh, you know, put reverb on it to make it sound more realistic.’ So, he just kept throwing it willy-nilly in conversations, ‘Larry, are we putting that in the room? Let’s put that in the room.’ He’s such a good guy. That was a gratifying experience.”

I asked Tom to think back to an older mix of his, and he thought Scorsese’s 2010 film Shutter Island was one he was proud of that kind of fell under the radar. Starring Leonardo DiCaprio as a US marshal investigating the disappearance of a murderer who escaped from a hospital for the criminally insane, Tom was able to use all sorts of sound tricks to help the film play like a surrealistic nightmare. “I just love the tone of that movie,” Tom said. “There were several sequences that were very difficult. The sequence where he climbs down the cliff, there was a ton of detail there. It was the ocean noise, the Foley, his hands on the rocks, and then those squealing rats. Then, inside the cave during the conversation with Patricia Clarkson, there was that fire going, and every lick of flame was an issue.” With another scene inside Ward C, Tom recalls, “With the ambience in there, Marty was very particular. He only wanted to hear certain drips. You see all this water dripping, but you don’t hear anything. They were trying to give this impression that things weren’t as they seem. Through the whole movie, every scene had something like that in it.”

For David, staying on the forefront of R&D and innovation has been the through line of his career. In the 1990’s at Larson Sound, David saw that Dolby Surround and LtRt were becoming big in theaters. “I wanted to incorporate it into the stereo world of television. So, I developed the workflow, I wrote it all down on paper, then I contacted Coach at Dolby, he was one of their main technicians at the time, and I ran it all by him. Then, Rick Larson gave me time on the stage to figure out how to do Dolby Surround with stems for TV and make it actually work.” Fast-forward to 2013, David was preparing for his first Atmos mix on the movie Frozen. “When Atmos came around, people were mixing in 5.1 and then spending two weeks afterward up-mixing to Atmos. Disney felt it was untenable. So, unless we can figure out a way to do the main mix and all of the down conversions in an efficient manner, we aren’t going to embrace the format.” Disney gave David six months on Stage A by himself with Bryan Pennington and others from Dolby to R&D the process. “They gave me the opportunity to figure out object-based mixing and the console workflow. There were a lot of bugs, things would crash, the panners and Eucon interfaces had issues. But we had Avid and Dolby with us the whole time.” These advancements come through real collaboration. “It’s about not staying stagnant,” and he reminds us, “we still need specialists.”

Evolving
While mixing as a storytelling device has remained unchanged, certainly a lot has evolved over the years. For Larry, “I was always interested in trying to improve the quality of the production track. Over time, three mixers have shrunk to two, and now
we have way more tracks. Editorial has gotten more sophisticated. With everything now in the box, we have the process of pre-dubbing, and you are constantly finessing a track that is a work in progress. The tools are better, the fidelity of the sound is better. So, it’s become more sophisticated and the expectation of what the soundtrack will be by the storytellers is more sophisticated.”

For Tom, as a longtime feature mixer, one way he had to adapt was when he spent a stint mixing television for Boardwalk Empire. “Working on a series, in a way, I love it, because it’s like working on a really long movie, but the grind is hard. I don’t really like to cut corners, but that’s a necessary thing on that kind of a schedule. I almost had to go back to the way I started. When I started mixing, there was no automation and no pre-dubs. We just put everything up and mixed it. On Boardwalk, the first episode was basically a Scorsese movie. I had four weeks to do the pilot, and then it was like BAM, I have four days to do episode two. So that was a mental adjustment.”

When comparing the old days and now, Tom notes, “Things are a lot more complicated now. There was some simplicity to having 10 faders to work with. There’s always one thing that needs to be featured, and it’s all about making it play on screen. It’s not about how cool the sound effects are. The goal is to keep the audience involved and not notice what you’ve done. You know, we’re doing sleight of hand all the time.”

When I asked David about the old days compared to today, he shares, “We’ve sort of come up through the bullying mentality. Some of these bully types would look for others who were not like that, and think they were easy prey. I had a client back at Compact who would throw things at me like paper and pencils and stuff. I saw that

**“With the ambience in there, Marty was very particular. He only wanted to hear certain drips. You see all this water dripping, but you don’t hear anything. They were trying to give this impression that things weren’t as they seem.”**

–Tom Fleischman CAS reflecting on mixing the film Shutter Island

a lot in those days, and I didn’t understand it. I’m glad that it’s going away. People of color and women are getting more opportunities now, and that’s just the way it should be.” He continues, “One of my first recordists was a woman, and I brought her on. I didn’t even think about it in the mid-’80s, but back then it was a big deal for some reason.”

For David’s current project, Encanto, Colombian culture is being celebrated and great care is being taken to represent that culture accurately and positively. For Disney, creating more shows that feature cultures that have previously been underrepresented is now part of the mission. “I’m hopeful that it just keeps getting better that way, but it still has a long way to go.”

One thing that never goes out of style, but hopefully improves with experience, is good communication, and I would be remiss if I missed the opportunity to ask these guys their thoughts on keeping the right vibe in the session.

Larry states, “When I talk to students, the biggest advice I always like to give is ‘Don’t be a dick’ and ‘Be a cool hang.’ Those are the most important things because the other stuff is teachable. You can learn the best tools and techniques, but it’s really about being a good communicator and being able to decode what someone says. We know how to parse up our time to get to the finish line, but let’s keep it as stress free as possible and enjoy ourselves while we’re doing it, because it’s fun.”

For Tom, “I just want to be honest about how I feel things are playing. I don’t sugar-coat things. If something’s not working, I’ll say so. But it’s fun to joke around, too, tell war stories, and gossip—you know, what’s happening in Hollywood. You gotta have a good time.”

And David, much like a man after my own heart, embraces the dad joke and, specifically, puns. “I have this thing called The Pun Jar, which dialogue editor Jake Reeley made for me. The short story is, yeah, I do that, dad jokes on the dub stage, and it’s corny, but people laugh and it creates a mood and a vibe. The way it works is, if I say a dad joke and no one laughs, I have to put a dollar in, and if anybody laughs, they have to put a dollar in. At the end of Raya and the Last Dragon, we had $275 in The Pun Jar that was donated to Make-A-Wish.”

**Moving Forward**

Not only does the field of mixing evolve over time, but the practice of mixing itself creates experiences and changes in us over time, too. You don’t just take a class and then “ta-da,” you know mixing! We must keep learning and trying to discover new ways to do things. It’s what being a mixer is all about. As Tom puts it, “Can you teach re-recording mixing? Can you teach someone to do it or do they have to just do it? That’s how I learned, I just started doing it. It’s like learning to play a guitar, you break it down into little pieces. How do you eat an elephant? One bite at a time.”
“Raya’s’ chords of loss and melancholy blend well with its more fanciful elements, all given vibrant body in achingly gorgeous animation. It’s a fun movie, packed with escapades and humor, but there is a resonant depth, too.”

–Richard Lawson, VANITY FAIR

FOR YOUR CONSIDERATION

BEST ANIMATED FEATURE
BEST SOUND
Shannon Mills, David E. Fluhr, CAS, Gabriel Guy, CAS, Paul McGrath, CAS, Nia Hansen
Score Mixing Demystified: The Journey to Create a Score
Many of us in the sound community have spent years in front of an audio workstation, both in recording studios and in edit rooms, building elaborate soundscapes for picture. Many of us have spent large parts of our careers in front of a console on dub stages mixing dialogue, sound effects, and music into films and television shows. Conversely, I have found that, aside from the very seasoned mixers, few of us came to the dub stage from a seat in front of an analog desk. Even though that was my path, having been away from it for so many years, I cannot claim with any certainty to understand how today’s scores come into being using these desks. Where does involvement begin? How is it executed? How does it get to the dub stage? Who is involved?
To gain some insight, I spoke with an old co-worker and longtime friend, scoring mixer Greg Hayes, as well as a new friend and colleague, composer Sherri Chung. Both are heavily active in today’s scoring world.

**Scoring Mixer Greg Hayes**

You may not know Greg Hayes, but you know his work. *F9: The Fast Saga, Frozen II, Perry Mason, Dear Evan Hansen*, the list goes on and on. A few weeks ago, we had a long video chat on the subject.

**How are you introduced to a project?**

It depends. It generally starts with the type of project it is, you know, is it episodic, a miniseries, a film for either theatrical or streaming. What type of score is it? Is it going to be all live instruments? Usually these days, it’s a hybrid of live and electronic, synthesized instruments that, for lack of a better word, we call “pre-records.” You also have to account for what pre-records are eventually going to be replaced or augmented with live instruments.

**What are the steps for your involvement?**

I usually get involved shortly after the film has been spotted. [We need a cue here, and it should feel like this and so on.] It’s usually done with the music editor, the filmmakers, and the composer. After this, the composer’s starting to write, and maybe they already have [musical] themes that they are writing to picture. Sometimes that’s when I get involved, and others a little bit later.

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“Stems can be pretty wide. For certain shows with a dense amount of material, I’ve printed over twenty 7.1 stems.”

–Greg Hayes

The next step is the pre-recoded master sessions get laid back. The composers are usually working in a sequencer like Logic, Cubase, or Digital Performer. They output their work [MIDI/sequencer sessions] as audio stems and that is imported into Pro Tools and synced with the picture.

Next, whatever cues have been decided to be recorded first are sent to the orchestrator. The orchestrator is, basically, [translating the composer’s MIDI and audio stems into notes on a page] and putting those parts out to the band on a physical score.

**So, that helps you visualize the pre-records as sources you need to capture?**

Correct. At this point, [knowing what we need to record instrumentation-wise], I need to design a layout for the room. I make decisions about where we are going to place each instrument; violins, violas, cellos, bass, woodwinds, brass, percussion, guitars, whatever the score is requiring.

From there, I’m interfacing with the studio regarding my requirements for the set up. Am I bringing my microphones and mic pres, reverbs, and speakers? I give them the blueprint of the room, an input sheet of microphones, instruments, [and how they should lay out on the console]. We usually need a day of set up for that.

The following day, we start recording. Each session is broken up into three-hour chunks. During COVID, we’ve really only been able to record one group of instruments at a time. So, we are not able to have a full orchestra playing together. Although that’s changing with different productions, for the most part, we’ve been recording string parts one day, then shift the setup and record all the woodwinds, and then the brass, and so on and so forth.
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FOR YOUR CONSIDERATION

The King's Man

BEST SOUND MIXING
**Which is a double-edged sword.**

Yeah, it’s great because you have all of the flexibility [that this separation gives you. Because the sections are recorded separately, they are not bleeding into each other’s microphones, which can help with editing and arrangement choices after the fact.] Filmmakers love that because they are able to do their own thing, but there is also the other side of that coin. You know, there is a magic in the room when everyone there is making music together.

**And with the separation of players, you lose some of that band cohesion, that self-blending that a good orchestral performance will naturally provide.**

Yeah! In some senses, it makes my job harder when everything is recorded separately. Because if you are doing it right, in my opinion, then you are capturing the room. And if the whole band is in the room, they are doing the balances, basically mixing themselves! Like with Frozen II, we recorded most of that with everyone together. To the dub stage we sent a single 7.1 of the orchestra and one of the choir. Maybe there were a few solo instruments here and there but, by and large, it was two 8-track stems that went into the movie.

Additionally, I had composers in there with me, the filmmakers are in the room, too, and that’s the point on Frozen II where we were making those [music editorial and arrangement] decisions. And, it takes a lot to make those decisions on the spot because on the dub there will be less flexibility for the mixers.

**But if the filmmakers are already happy, they’re happy!**

Exactly. You know, in the case of working on Terence and Spike (composer Terence Blanchard and director Spike Lee) movies, it is generally all live! With Spike, one of the most amazing things is, early on, he and Terence sit at a piano and work out some themes for a film. And then, pretty much the first time Spike is seeing music to picture is on the scoring stage! And that makes it a super exciting process for me, because Terence is out on the podium, Spike is sitting next to me at the console, and we’re … making the movie right then and there!

**Which is the old-school method, right?**

Yeah! It’s very old school. And what I realized after the first one I did with them is that I’m getting so many cues live, in the moment, that I’m having a hard time beating my live mixes later on. [Because on the scoring stage], Spike is talking to me in one ear, I’m looking at picture and Terence is giving me cues from out on the stand. You know, I go back to finesse them a little bit, but what’s being captured in the room at that moment is amazing. For BlacKkKlansman and Da 5 Bloods, a big percentage of the mixes that made it into the film are my live mixes.

**Is that a function of not having any pre-recorded music mocked-up and therefore, no “temp love”?**

Yes! That’s one of the biggest parts of it because, to go back to your original question, by the time I’m involved and working, the producers, directors, and filmmakers have all heard demos.

**They have become more than accustomed to whatever that is.**

Right, so when we go in and replace mocked-up (synthetic) orchestrations with live performances, there is always the concern that now it’s going to feel different or sound different. A lot of the time, I’m playing a game where I’m thinking, “How do I make this feel like the demo, but better?” And in the case of Terence and Spike, I don’t have that to compete against. So, in a sense, it is a little more freeing.
Because you can just go for it! It’s totally organic, it’s happening right in front of you.

Yeah, exactly!

Well, I can only assume that in this day and age, that is no longer the norm.

It’s completely not the norm!

Double-edged sword or not, in most cases these days, you are recording orchestra separately section by section. Does that recording then go to a music editor or do you go straight to mixing?

Different projects require different things. For super complex things, like on *Luca*, I had an additional editor, not a music editor, but a score editor who makes all the separate sectional recordings play together like a single group. For a while now, I have been working with David Channing and Larry Mah.

Sometimes we are in a rush and we don’t have time to get another take to get the rhythm exactly in sync. The score editors will iron out the issues between these stripes, the groups of sectional recordings. So, I’ll have an editor do that and otherwise fix takes. If there’s a stage noise, or the need for some RX-ing [audio repair via iZotope], my assistant will receive the files from them and place them in my mix template; often while I’m still recording.

Then I’ll start mixing. And, in a unique part of my process, after I get a mix together, I’ll have Larry and David go back and open my sessions and listen to whatever balances I have made and they will fine-tune their edits. Then I’ll go back and fine-tune my mix afterward.

So, at this point, are you printing your stems?

Yeah, and most of the time these days, I’m doing offline bounces of these mixes in one rig. It has been a couple of years, but I used to have a three Pro Tools system workflow. One where the pre-record material would be on one rig, the live recordings on a second, and then we would print to a third. These days, I like having everything in one machine. Now with the higher track counts and the hybrid engine, it’s allowing me to record at 96 kHz, and sometimes even 192 kHz! Previously, you were limited to three hundred something tracks at 96 kHz, and I know that may sound like a lot, but those get eaten up quickly.

Is every stripe 48 mics wide?

Basically, yeah, depending on what the stripe is. For example, woodwinds can be a few less, but…

You’re trying to record the room! To make them appear to be in the same space.

You are striping strings, winds, brass, percussion and many times there are multiple stripes of each section, so that adds up. With percussion, for example, sometimes we’ll do tympani, then bass drums, and cymbals separate from hand percussion. Or when we go really wide, [we’ll record] short strings then long strings, high string effects separate from the low strings, and so on. It all depends on the film and what the composer likes to do after the recordings are made.

So, after I get stuff back from being comped and edited by the score and music editors, I’ll do my mix pass, and then I’m playing back for the composer. During COVID, that has meant a lot of virtual playbacks and Zoom meetings. I try to find out what kind of listening environment the composer’s going to be in because that’s critical, especially when mixing in a multichannel format.

From there, I’m printing stems and, these days, those stems can be pretty wide. For certain shows with a dense amount of material, I’ve printed over twenty 7.1 stems. The idea [behind this is] to avoid getting a phone call from the dub stage asking for something separate because we all have a crazy amount of work to get through, and we are trying not to slow the process down. If post has to constantly come back to me asking for things on an additional stem, then they don’t have what they need when they need it, and I’m having to go back and do more work on something that we thought had been put to bed.

And when they are asking for something from the stage, it’s because they just figured out that it’s a problem and they want a solution right away!

Yeah, exactly! Because one of the filmmakers had a request [when, for example] the triangle is tied to the bass drum and they want to get rid of one or the other. In any event, this is why communication with the dub stage is critical.

You’ve alluded to this earlier, but how many other persons are involved in the recording and mix?

Here in town it’s a team of people. On my team there is
“Filled with big performances, breathtaking cinematography and expertly choreographed battle sequences that put you right there in the middle of the gruesome chaos, ‘Gladiator’-style.”

Richard Roeper, CHICAGO SUN-TIMES
my assistant, a Pro Tools operator/editor, sometimes that’s one or two people. On a project I’m on right now, there are four people! This particular production is crazy, though. There are songs and score and recordings happening at the same time the mixing is happening and the same time as files are delivering to the dub stage. I’m on the scoring stage and there are two other mixes on dub stages nearby mixing; one handling the score and the other the songs. I also have a recordist in the control room with me; there are two or three stage crew; one who is running the headphone mix to the players and the conductor, one is running cables and moving microphones around, and they are all helping with the ever-changing setups in the room. We also have an engineer on the stage who is making sure all the gear is working properly, and these days, we are also broadcasting the sessions to various members of the production using Zoom, ClearView, Audiomovers, and these types of things to keep the filmmakers up to speed. You know, most of the time, the filmmakers are not with us right now. In the past, they usually were. You know, the recording process takes a village!

The mixing process tends to cut things down to my assistant and a Pro Tools operator. At this stage, I’m mostly interfacing with a music editor, who is on or near the dub stage.

Composer Sherri Chung

Next, I spoke with Sherri Chung, who’s written music for Riverdale, The Lost Husband, and the upcoming Gremlins: Secrets of the Mogwai. I thought it might be insightful to hear about the process from a composer’s perspective.

As a composer, how early do you get involved in a project?

I have been involved as early as before the script was finished. Sometimes it’s a show that’s in development and a director has yet to even be hired. I’ve also been hired to replace a composer when the show is post locked and the clock is really, really ticking and a score has already been tried but didn’t necessarily work.

So, in that case, which is not uncommon but certainly not the rule, are you “handcuffed,” so to speak, by anything that was previously written?

It depends on how stumped [the filmmakers] are. The first question I ask is, “What wasn’t working with that?” You know, because it is so subjective. I never feel like
FOR YOUR CONSIDERATION

BEST SOUND
Gary Rydstrom
Brian Chumney
Andy Nelson
Tod A. Maitland

WEST SIDE STORY

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I’m replacing someone who couldn’t do the job. I feel like maybe the production is somewhat difficult to work with. Sometimes all I hear is, “It just wasn’t working.” And oftentimes, the result of that is a lot of freedom; let me come at this my own way and try this new thing.

No, I don’t feel handcuffed. In some cases, the smaller the sandbox to play in, the better! Especially when there is a short timeframe because, when the world is your oyster, it’s terrifying! And it takes a lot of time to get the right sounds and pull it together into what it needs to be. In this particular situation, you already know this didn’t work, that didn’t work, but [the filmmakers] really liked it.

**Is that similar when the schedule is really tight? Or, are all the schedules really tight?**

Yeah, personally, I work well under pressure, but I don’t like it. However, it forces me to make decisions and go with my gut instincts right away. And I think that’s a good thing.

**From your point of view as a composer, what are the steps from beginning to end that bring about a score?**

For me, and I think a lot of composers would tell you this, the hardest part of starting a project is that first offer; finding that sonic soundscape. It’s not my term, but I call it “cracking the code.” On a network show, for example, this happens in the form of a pilot. And to me, pilot season happens in the opposite way that it should. One would think that in creating a pilot—whether it be the pre-production team, to the writing, the acting, the editing, the music—that everyone involved is trying to find what the show is. You’d think that this would be given the most amount of time. In a network pilot, this [creative] period is given the least amount of time! Then, once the show gets green lit, from that condensed, frantic, birthing process you go to having all the time to really develop the series and really hone in.

**So, after all of this rushing, you’ve come up with a palette of samples, a sonic approach in a condensed time and you are stuck with it?**

Yes! And I think that has become some of the skill and the craft of it; to validate what you chose, what worked, and what was approved, but to also leave yourself room to develop it. And as you are doing that, you have to wonder: Do my themes work? It’s not like a movie where you can see where the ending is so you know how to develop a [score] backwards from there.

I did start another series this year that was animation. And in that case, there was a lot more leeway. Oh! I have all this time to think about this and marinate in it. I read the scripts and saw the color boards and short animatics; so, I had a lot more time to develop it. But, to get back to your question, the birthing process, it’s really
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Andrew Scheps
Grammy Award Winning Mixing Engineer
difficult, but it’s a beautiful thing because you are creating something, and you are gathering all these amazing components with the story and the scripts and what the filmmakers are seeing. So, you do that!

Ha!
And then [the score] goes through a lot of notes rounds, and there are a lot of cooks in the kitchen, in good and challenging ways. Sometimes when you get a lot of different opinions, you have to make sense of them.

Yeah, it’s kind of muddled when it’s coming from 25 different people.
Yeah, and as we know, it’s really hard to talk about music. Oftentimes you have to interpret what you think someone is trying to articulate. You’re thinking to yourself, “I think they mean this.” And, unlike the show, music is not crafted frame by frame; it’s crafted in words, in beats, and bars. So, if you take out five seconds here and a few frames there, it’s like taking a word out of a sentence.

Right!
And now your sentence doesn’t make sense anymore; it’s just part of the job. Anyway, you get the pilot and another episode and another and you start developing musically from there and, again, you’re still getting notes.

My experience has been the further you get into the series, people start to breath a little bit more at all levels, and the music starts to take more of its own shape. Though, I wouldn’t say you start to relax.

But, you get more confident because you know it’s working!
Yes, and as things get more confident, the filmmakers sort of say, “I’m going to trust you on this, go off and do your thing.” And, hopefully by the end of the season—I wouldn’t say it gets easier, but it gets more fun.

In terms of the nuts and bolts of that process after you’ve got the pilot, when does the writing begin for the first time?
A lot of times, I will write away from picture first. However, with a pilot you are often given just a few scene assemblies [not the whole show]. Usually it is sent to me because the filmmakers don’t know what to do with it temp music-wise. Or, they will say, “These five sections really need an original score now” because they are defining moments of the piece, or they’re really where we start to feel the tone of the show. So oftentimes, I’m not doing the entire pilot so much as I’m doing chunks of it. And then it will go to the studio and the network with the show partly scored and partly temp.

My assumption is that workflow wise, you are doing a large mock-up in your sequencer, then you are adding whatever live soloist you can, and then maybe there is budget for a small orchestra to blend in to give it that live feel. Is that right?
Well, during that approval process [I’ll be asking the filmmakers], “Did you like what you heard? Does that work for you?” And if they say “Yes, we are loving that,” I’m thinking that’s great! But, then you need to have that conversation saying that this does have a dollar sign on it. [This sound] doesn’t come for free, it’s not coming out of my computer [like this; those are live players]. And, a lot of filmmakers don’t know that, and that’s fine. It’s not their job to know that, and it’s our job to let them know that it’s not a sample, that it’s an actual live person [who I hired on my own dime].

If they do green light it, what’s the next step?
Logistically, you need to find out if it is being done union or can’t be done as that. Those logistical conversations about where to record it need to happen. And often that determination is made by the parameters of the production, as well as by how much money they can provide.

So, in an orchestral sense, you are basically describing whether you are going to record it in town (in L.A.) or not.
Many of the shows I have worked on have had the option to do either. They can record it in town if they can, and some shows are contractually required to work in town.

Say you are going to do orchestral mock-ups, but you’re also being afforded the kind of budget that will support orchestral recordings, when do you go and do that?
Meaning, you’ve written your mock-ups, they are approved, and then you schedule it?
Yeah! So, that’s a good question because that has to be worked into [the production’s scheduling]. And I have to ask them when their immovable dub is. Then I know that the dub is this day, and the scoring engineer will need two days to mix this particular project because
FOR YOUR CONSIDERATION
IN ALL CATEGORIES INCLUDING

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Jason Blumenthal
Steve Tisch

**Best Sound**
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Steven A. Morrow CAS
Re-Recording Mixers
Julian Slater • Michael Babcock
Supervising Sound Editor
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Once you are off the scoring stage, you’re basically done with it, right?
I’m done with it. Once it’s mixed and it goes to the dub or the music editor, I’m done. Unless there is a note from the dub stage. However, much of the time, a music editor can take care of things, though, sometimes it’s me. In general, if I have done everything right, and if the show runners don’t need anything else, then it’s done.

Right, but in the case of episodic, you are finishing one up while you’re in the middle of three others.
Yep, it’s like they’re mixing this one today, and I’m writing the other now, and we have spotted two or three down the road.

So, that’s your process from beginning to end. How many people do you have working with you to get to the end?
Generally, it is only me writing. On occasion, because it’s not humanly possible, I have other composers come in. Beyond that, I have two assistants who help keep me moving along. Then the orchestrator, maybe a copyist, a scoring engineer, and sometimes a music editor. As teams go, we’re pretty small.

And, what is the typical time scale of your projects these days?
On the network shows, it’s a week turnaround from spotting to delivery.
Wow!
Yeah, so when you have three network shows going on...

Yeah, that’s fast! Are you able to stagger your writing days or how does that work?
The way that I have been doing it, I don’t like to work on more than one show a day. Now, sometimes that’s just not a realistic thing, but I try not to. This is why it is so important to have that infrastructure, that machinery that keeps the workflow going. Grease as many corners as possible, and keep going!

Well-put for most of us in post-production!

Thanks to Greg and Sherri for sharing their insights into the current state of the scoring universe, and for helping us understand how a modern score comes into being!
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IN ALL CATEGORIES INCLUDING
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BEST SOUND
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“A SCI-FI SPECTACLE”
It started for me in Cub Scouts and then developed throughout my tenure in the Boy Scouts of America. It was a privilege to be mentored by so many wonderful parents through my time scouting from Cub to Eagle. The influence of kind and knowledgeable adults was key to providing me with an informed outlook on the world. It also expanded my perspective and demonstrated how I might also be of service.
James Tanenbaum CAS and I met at a CAS public workshop some 15 years ago. He was very supportive when I joined the CAS as a student member. During the workshops he gave for Local 695 and when he taught at UCLA, I was astounded by his knowledge, ability to articulate it, and generosity in sharing it. Over many seasons of mixing sound, he’s been a guide and actively encourages my success.

Being around Jim, you would be exposed to insight and outside-the-box thinking that resulted in some really cool approaches for dealing with issues. I remember him sharing how he used rubber windshield wiper tubing to decouple the wireless antennae from the bodies of actors to prevent absorption. I took that to heart and starting trimming away and using that trick. I then adapted it once URSA came out with the mic Foamies.

In 2013, I was looking to make a big upgrade in wireless. At that time, Wisycom released the first transmitter to have 5 volts to 15 volts of bias voltage. I asked Jim to help me spec it out, you know, make sure it’s relatively futureproof, etc. He immediately noticed they were the proper spec to work with the DPA mics I was using at the time and would maximize dynamic range, frequency response, noise floor, etc. Jim’s deep understanding of electronics was always impressive and encouraged me to continuously improve my knowledge. And, to that end, he championed the importance of, not just audio signal gain structure, but RF gain structure.

Away from the gear, Jim also had some great advice. “Leave for set
I still call Jim when I encounter a new challenge for which I need to problem-solve with a creative solution. A highlight in my career was when I was able to have Jim join our team on Jim Henson’s Creature Shop Challenge. The director asked me about Jim’s experience. On top of all of Jim’s credits, I told the director, “This guy wrote the book on SMPTE timecode for audio.”

This past year, I’ve been able to “Play Jim” in sound mentoring my business partner and wife of 21 years, Samya H. McCoy. I’m always aiming to use the practical and scientific reasoning Jim so eloquently bestowed to me over all these years … and it’s working!

For me, mentoring is about listening and adding constructive experience and practical expertise to help a colleague or mentee solve a new problem. It’s not always simple, but the proactive practice of mentoring has been invaluable in honing and perfecting my skills while paying it forward to the next mixer for when they step behind the faders.
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From Set to Silence: Taking Time to Relax

by CAS Associate member Whitney Worthen

Tomorrow is not guaranteed. A statement which plays twofold in the world of freelancing. No job is guaranteed for tomorrow but, alas, neither is time to recover, time for family, nor time to finish that bucket list item. Asking successful sound personnel around Los Angeles, we learned there’s different ways of staying refreshed and inspired in the workplace.

Catalyst Moment

For many, a catalyst moment in life caused them to change.

For 12-year veteran sound utility Janna Lopez Räven, who has day-played on NCIS and Destroyer, the loss of a sound friend changed her life forever. “After I lost a sound friend, I told people ‘I’m not going to be working like that.’ He was basically the stop for me,” explained Räven.
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SUPERVISING SOUND EDITOR / SOUND DESIGNER
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BEST SOUND
Colin Nicolson, Production Sound Mixer
Paul Carter, Re-recording Mixer
Becki Ponting, Re-recording Mixer/Supervising Sound Editor
Craig Berkey, Re-recording Mixer/Supervising Sound Editor
While once working on a highly demanding show, she recognized she didn’t want to be forsaking the loved ones around her for a fleeting job. She found her niche in day-playing to help prioritize her time with family. “I only have one life to live. My family has to come first because contacts will come and go and a job will come and go. I have to live for my husband and my mom. [This] is how it comes out to be because they expect me to be able to come home tonight, ya know.” She continued, “[Working a show] just forced me to say, ‘I don’t want to do this.’ I can do a feature. A feature is short, but I like day-playing. Go in, help them out, and then go. I’m just a substitute.”

While the loss of life changed Räven, it was the introduction of life that caused 13-year veteran sound utility Alexis Schafer (It’s Always Sunny in Philadelphia and Black Monday) to shift course. “Becoming a mother and then getting a divorce made me prioritize time off,” she shares. Now, Alexis takes a week off in between projects and focuses on day-playing in the summer when her daughter would be done with school. “Before my daughter, I worked nonstop, I said yes to everything. After she was born, I wanted to be home more. I wanted to know my daughter, and I wanted her to know me as well. I realized it wasn’t too late to embrace the things that were calling to me.”

A moment that can cause a shift may not always be so obvious. Sometimes it takes crossing the line of burning out to learn. “I [used to] prioritize work ahead of other things. There were many trips that I would postpone or rebook because a job came up,” said Adam Joseph, who has been sound mixing for commercials and narrative the last 31 years. “But that was also at a time when I was trying to reestablish myself. I wouldn’t say no to anything. I would take all the jobs that came, but I was completely burning myself out by doing that.”

### Long Game Refreshers

Joseph, Schafer, and Räven all prioritize longer stretches of time off. Whether a week or a month, they have each made time away from home to do something they love. “When I do road trips, I’m always going through very rural areas because I think it’s really important to see how rural life works, true rural not a small town,” said Joseph, who just returned from a 14-day trip to pick up a new English Shepherd puppy. “Part of why I timed [this trip] was because I was working like gangbusters and I was feeling very suffocated. I needed to get out and get out of L.A. to go see how other people live.” And when he doesn’t have time for a long trip, he goes to his 20-acre, off-grid property in Kern County. “It forces me to be self-sufficient in a way that I find recharges me because I’m not dependent upon anybody. I have to be dependent upon myself.”

From top: Alexis Schafer takes her daughter rock climbing in Texas Canyon while taking some time off; the two hit the slopes during another break.
When You Can’t Get Away

Not everyone finds that same desire to take long periods of time off. “People take time off?” joked five-year sound mixer Kim Kylland, known for *How to Change Your Mind* and *Defying Gravity: The Untold Story of Women’s Gymnastics*. “My work feels like such an integrated part of my life that I rarely take time off. Instead, I try to follow a lifestyle that helps prevent me from getting burnt out.”

Kylland finds making time for exercise, meditating, and breathing exercises help prevent burnout. She also prioritizes a healthy diet and staying off social media. “Turning off my phone and doing a social media fast has been invaluable for me.” She continues, “Making time to enjoy silence is also important to me. No TV, no music, just

Schafer, in a similar way, prioritizes time away from the city and gets more into nature. “I’m an avid camper and generally an outdoorsy person. So, [I plan] trips that take me to remote spots. I try to leave Los Angeles as often as possible.” Even with time off, however, Schafer finds it difficult to still get away with life’s own demands. Though, in some ways, it helps her find more time with her daughter. “[Getting away] can be a challenge since I share custody of my 8-year-old daughter, [but] a lot of times, I plan things we can do together.”

Having come from retail, Räven prioritizes her time away mostly in December with a vacation in the late summer. “I prefer a vacation once a year,” she shares. “I [don’t] work in December. If I have a bad year, I work up to a certain period in December. I say I’m going to take off this time, I’m going to spend this time with my husband, I’m going to take this time off to go see my friends in Canada.”

**Kim Kylland (@kyllandmusic) enjoys some downtime with her partner Todd Schramke in Acapulco, Mexico, while shooting some material for their production company Bird Murmur.**
“PLACES YOU UNDER A HAZY, ROMANTIC SPELL OF ALL THE SINCERE, HEARTFELT, AND VERY LOOSE VIBING”

THE PLAYLIST

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BEST SOUND

LISA PIÑERO
Production Sound Mixer

CHRISTOPHER SCARABOSIO
Supervising Sound Editor/
Re-Recording Mixer

DAVID ACORD
Supervising Sound Editor/
Re-Recording Mixer

Written and Directed by

PAUL THOMAS ANDERSON

Licorice Pizza

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silence and maybe a good book. If I stick to these pillars, I’ve found that I can mostly avoid burnouts, and I almost never get sick.”

And Kylland seems to be correct as the day-to-day routine can be as important as the time away. Schafer, Joseph, and Räven all would agree the lifestyle choices they make can impact their energy on set. Not able to always get away when they need to, they have each found hobbies and activities that allow them to stay refreshed for work the next day.

“I coach high school baseball. I run my body mechanics. I go sheep herding with three English Shepherds,” said Joseph about his day-to-day priorities. “I see [baseball] as taking on the role of a [mentor] in society to make suggestions and provide guidance to the next generation. It’s more about life and less about baseball. Baseball is the

Adam Joseph enjoys a road trip in 2016 to Escalante, Utah, with his two English Shepherds, Max and Roxy.
“HOUSE OF GUCCI IS ONE OF THE BEST MOVIES OF THE YEAR”

VARIETY

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BEST SOUND

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James H. Mather
Supervising Sound Editor

Paul Massey, Niv Adiri
Re-recording Mixers

HOUSE OF GUCCI
“A CINEMATIC SWAN SONG, NO TIME TO DIE WILL BE REMEMBERED FOR ITS EMOTIONAL IMPACT ABOVE ALL.”

THE WRAP

FOR YOUR CONSIDERATION
BEST PICTURE
Michael G. Wilson, p.g.a.
Barbara Broccoli, p.g.a.

FOR YOUR CONSIDERATION
BEST SOUND
Simon Hayes, AMPS, CAS, Production Sound Mixer
Oliver Tarney, Supervising Sound Editor
Paul Massey, Mark Taylor, Re-recording Mixers

NO TIME TO DIE
only sport that mimics life in a sporty way. It’s all about individual accomplishments but in a team setting. If someone makes a mistake and you try to cover for it, we all make a mistake.”

Schafer also turns toward athletics and prioritizes running her body mechanics on her weekends off, as well as spending time with family and friends. “I try to do one thing for myself a day; go to the gym, read a book outside during lunch,” stated Schafer. “I am pretty devoted to my two main hobbies—cycling and rock climbing—so my weekends are booked up doing those activities with my amazing friends. On the weekends, I also have my daughter, and spending quiet evenings with her helps me feel whole and recharged.”

Räven, however, taps further into her creativity in her spare time. “I like making arts and crafts and giving them away because of the joy people get when they receive them.” Räven excitedly shares, “I make Hogwarts school boxes and give them away for free. I only do six a year. I painted the boxes, and the sweaters have been store-bought but now they’re being handmade.”

But it’s not always about what you do that helps keep you going and inspired in your work. Kylland and Schafer emphasized the importance of sleep both while working and when taking time off. “Sometimes it’s going to bed as soon as possible so I get a decent rest. Sleep is so important to not getting burnt out,” expressed Schafer.

Joseph also added that sometimes inspiration and staying in tune with work is prioritizing who he works with to create a culture of fun and enjoyment. “It’s the ability to have conversations where they aren’t revolving around the space we are occupying,” stated Joseph. “They can remove us from the space we are in which [in turn] makes the space more enjoyable.”

**Why It Matters**

“Here’s the thing, our labor force is oversaturated,” Joseph stated flatly. “It’s why we’ve gotten to where we’ve gotten with hours, money, quality of life—because everyone is so afraid they’re not going to work.”

At the end of the day, Joseph, Kylland, Schafer, and Räven all recognized one thing to start prioritizing a life away: It’s just a job.

“For some reason, people are making their careers their lives, and it makes them too myopic about the world outside of work,” observed Joseph. “Because we mistakenly believe we have to take every job, we turn it into our life, and then you end up surrounding yourself with like-minded people and you don’t have any other perspective on life.”

“Prioritizing a life outside of work is incredibly important,” Schafer concurred. “We aren’t workers, we are human beings. We get paid to help tell stories that the public enjoys. We create, and it can be rewarding making something people love; but not at the cost of our mental health, spirits, and families.”

And, as Räven said, “Tomorrow is too late.” She continued, “You’ll never be given this time later. You don’t know what you’ll be given later as in illness, a car crash, or cancer unknown in your family. You need to do it now, or you’ll never do it.”

**Let Your “No” Be No**

The hardest part of staying refreshed and inspired is creating the space to be available for the next job. There will always be another job, another offer waiting. Work seems to have become the definition of life and what people organize life around. What would happen if that was inverted? What if work fit into life?

“Something I’ve learned is that it’s OK to say no,” empathized Kylland. “Saying no to 12+ hour days, toxic work environments, and jobs that don’t value me have all been game changers to my life.”

It’s okay to say no.
From **Danny Michael** CAS: Hope all is well, everyone. I wanted to inform you that as of March 1, 2021, I have retired from active sound mixing. After 47+ years, it was time to pay attention to all those annoying aches and pains and, more importantly, spend time being reintroduced to my wife and three grandkids! When I arrived home on the Friday night of my last day, my wife Judy of 43 years of marriage said, “Do you realize this is the first time in our life together I won’t be wondering when, and if, you’re coming home?” I’m home for good now and I want to thank all for the friendship you’ve shown me.

**Richard Lightstone** CAS is in Atlanta on **Kingdom Business** with boom operator Matt Derber and sound utility Lillian McKinney.

From **Cory Rizos** CAS: I’m currently mixing full time on a popular Quebec TV cop show drama series called **District 31**. I also recently finished mixing a TV series/documentary for one of the French networks called **Zoo Therapy**. Happy to have lots of other projects on the burner as well!

**Philip Perkins** CAS finished mixes for the doc features **The Island in Me** and **Life Transformed** (both for PBS), and is currently mixing the new opera music feature **Goodbye, Mr. Chips**.

From **Felipe (Flip) Borrero** CAS: I’ve just wrapped 14 months on Seasons 4 and 5 of Netflix’s **Ozark** with Jared Watt (boom) and Akira Fukasawa. While I take a long-awaited break and get some R&R, Jared and Akira are squeezing in another show before Christmas.
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MPTF provides a safety net of social and charitable services including temporary financial assistance, counseling to navigate difficult times, and referrals to community resources. Learn more at mptf.org.
Ron Bochar  CAS reporting that Season 4 of The Marvelous Mrs. Maisel has been successfully mixed and delivered on the heels of finishing The Mosquito Coast earlier this year.

From Ric Schnupp CAS: It’s been a whirlwind year! I started the year off mixing Edoardo Vitaletti’s first feature film, The Last Thing Mary Saw, which had a great run at the Fantasia Film Festival. In the spring, I mixed two episodes of Ryan Murphy’s Netflix miniseries, Halston, starring Ewen McGregor, about the infamous fashion designer from the 1970s. In the summer, I supervised and mixed National Geographic Explorer’s Elizabeth Unger’s first feature documentary film, Tigre Gente, in which the filmmaker goes undercover to expose illegal jaguar poaching in Bolivia. Afterward, I supervised and mixed Lena Dunham’s new film, Sharp Stick, for FilmNation. I’m ending the year by joining the mix team alongside Tom Fleischman CAS for Chai Vasarhelyi and Jimmy Chin’s new feature documentaries, The Rescue for National Geographic and Return to Space for Netflix.

Gavin Fernandes CAS had a busy summer 2021 finishing the second season of Blood & Treasure for CBS and second season of Escouade 99 for TVA. The fall started with the feature film 8-Bit Christmas for Warners at Company 3 in Toronto and it continues with the docudrama Gabrielle Roy. Be safe!

From Millar Montgomery CAS: My team of Gilles Maillet (boom) and Jes Matthiesen (assisting) finished up the Netflix show Maid early in the summer of 2021. The show aired in early October. Now with Gilles Maillet (boom) and David Delgiglio (assisting), we are working our way through 16 episodes of Firefly Lane Season 2 for Netflix.

Frank Morrone CAS and Robert Carr CAS are mixing Long Slow Exhale, Magnum P.I., Legacies, and Roswell, New Mexico on Formosa Stage 4 at Paramount.

Karol Urban CAS MPSE has been busy exploring new adventures this summer. She has been mixing Guilty Party for Paramount + with Josh Seih at NOHO Formosa. Karol has also been mixing Season 6 of Outlander with John “Milo” Train at Formosa at Paramount. Additionally, she is excited to announce that Doogie Kamealoha M.D. on Disney + and Gentefied Season 2 for Netflix, which she mixed with Kurt Kassulke CAS at Westwind Media, are also out now and available to be enjoyed.
THE LIGHTER SIDE

Kurtis Ewing CAS on location wrapping a pilot for FX. Thanks to my team of Fernando Muga and Noel Espinoza.

Akira Fukasawa, actor Laura Linley, Felipe (Flip) Borrero CAS, and Jared Watt (boom) on the set of Ozark.

Gavin Fernandes CAS with the mix team for 8-Bit Christmas at Company 3 Toronto’s Mix 1 Stage.

Mike “Fuzzy” Anderson, Brandon Pert, and Maddie Phelps watch in wonder as Beau Baker CAS “meditates.”

Best wishes from the sound department of Disney’s Moon Knight; Szeki, Tamas Csaba CAS, Gabor, and Zsolt. This was our wrap day in Wadi Numeira, Jordan.

Sebastian Alzate (supervising sound editor), Juan Felipe Zuleta (director), Daniel Vasquez V CAS (re-recording mixer), and Sebastian Zuleta (composer) take time out for a photo during the mix of Unidentified Objects.

CAS Associate Brian Nimens sent Ivan Markovic to Buenos Aires to record some of the locals.
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