Career Achievement Award Recipient
Paul Massey CAS
"The challenge for the sound team was to not rely on conventional tropes, but rather to explore new ways to develop tension and keep the audience on the edge of their seats. Focusing on the contrast between close intimate sounds and the wide expanse of the Montana landscape was the goal."

ROBERT MACKENZIE
SUPERVISING SOUND EDITOR, RE-RECORDING MIXER

"The Year's Best Picture.
A thunderous drama from Jane Campion.
This is a film for the ages."

PARADE
INSIDE THIS ISSUE

CAS QUARTERLY
SPRING 2022

CAREER ACHIEVEMENT RECIPIENT: AN INTERVIEW WITH PAUL MASSEY CAS | 18

DEPARTMENTS

The President’s Letter | 2
From the Editor | 5
Collaborators | 6
Learn about the authors of your stories
Announcements | 8
Been There Done That | 62
CAS members check in
The Lighter Side | 64
See what your colleagues are up to

FEATURES

CAS Membership Meeting & Holiday Mixer | 10
Dolby Atmos: Beds or Objects? | 12
Survey results on how some re-recording mixers are using these options.
CAS Award Nominations | 24
Student Recognition Award Finalists | 28
Outstanding Products | 30

Twinning on Set | 32
Approaches for recording an actor playing two parts.

The Sounding Board v1.0 | 42
A series of virtual discussions: Beyond the Q&A: Hugo; Parade of Carts, Bags, & Rigs; and Between the Ears

Cover: Paul Massey CAS
Dear Friends,

Happy New Year!

We hope you all were able to recharge and safely visit, if even only digitally, with friends and family. As we all brace against the newest variant, Omicron, I encourage everyone to follow CDC recommendations and be vigilant in protecting your health and the health of your crews and productions.

Nomination voting for the 58th CAS Awards has concluded and the nominees determined. Please take a moment to watch and listen to the nominees as you prepare to vote for your selections. Final voting begins Thursday, February 24, 2022, and concludes at 5 pm PST, Tuesday, March 8, 2022. Please make sure to check your inboxes for individual credentials to vote online.

Meanwhile, we are hard at work planning for an in-person 58th Annual CAS Awards to be held Saturday, March 19, 2022, when we will return to the Wilshire Grand Ballroom at the InterContinental Los Angeles Downtown, Los Angeles, California, to celebrate in style. Preparations for this event are progressing with close attention to changing safety conditions. You can rest assured that the event will only take place physically if we can ensure a safe enjoyable environment for all in attendance. But, as of this letter, a physical event is planned and highly anticipated.

In the interim, I am thrilled to announce that the Cinema Audio Society has hit a milestone! We now have over 1,000 members spanning the globe. And what an exciting time to be a CAS member! We have added virtual events to our media services, which include our CAS Quarterly, podcast, and YouTube channel. Our participation in educational events and with other non-profit industry partners continues to flourish. The CAS is growing and continues to impress.

All of these wonderful things happen due to the contributions of volunteer Board members, committee chairs, committee members, and individual member contributions. Please consider joining a committee or volunteering for the CAS to reap the full benefits of what our society has to offer. Many have found it an incredibly rewarding experience, myself included. I have met some of my best friends, improved my knowledge of my craft and adjacent crafts, and found unique professional opportunities. To learn more about our organizational needs and opportunities to get involved, please reach out to CASPresident@CinemaAudioSociety.org.

As always, we are looking forward to finding more ways to serve the community and raise awareness of our craft and its impact in storytelling within the industry at large. Reach out, and let us know how we can serve you.

Sincerely,

Karol Urban CAS MPSE
ONE OF THE BEST PICTURES OF THE YEAR

THE GUARDIAN • SAN FRANCISCO CHRONICLE • THE ECONOMIST • THE TIMES • RTÉ • METRO UK • CNET • ROGEREBERT.COM • THE WEEK
YAHOO! MOVIES • EVENING STANDARD • NEW ORLEANS TIMES-PICAYUNE • IMDB • NME • COMPLEX • TIME OUT • IRISH INDEPENDENT

5 BAFTA AWARD NOMINATIONS INCLUDING BEST SOUND

FOR YOUR CONSIDERATION

CINEMA AUDIO SOCIETY NOMINEES

OUTSTANDING ACHIEVEMENT IN SOUND MIXING:
MOTION PICTURE – LIVE ACTION

Simon Hayes CAS PRODUCTION MIXER
Paul Massey CAS RE-RECORDING MIXER
Mark Taylor RE-RECORDING MIXER
Stephen Lipson SCORING MIXER
Mark Appleby ADR MIXER
Adam Mendez CAS FOLEY MIXER

MOTION PICTURE SOUND EDITORS NOMINEES

OUTSTANDING ACHIEVEMENT IN SOUND EDITING – FEATURE DIALOGUE / ADR

Becki Ponting, Michael Maroussas SUPERVISING DIALOGUE & ADR EDITORS
Rachael Tate MPSE, Adele Fletcher DIALOGUE EDITORS
Oliver Tarney MPSE, SUPERVISING SOUND EDITOR

OUTSTANDING ACHIEVEMENT IN SOUND EDITING – FEATURE EFFECTS / FOLEY

Oliver Tarney MPSE, James Harrison SUPERVISING SOUND EDITORS
Bryan Bowen, Eilam Hoffman, Michael Fentum SOUND DESIGNERS
Dawn Gough SOUND EFFECTS EDITOR
Hugo Adams FOLEY EDITOR
Sue Harding, Andrea King FOLEY ARTISTS

NO TIME TO DIE

© 2021 DAN J. PETERSON. ALL RIGHTS RESERVED. NO IMAGES OR STILLS FROM THE FILM TO BE USED WITHOUT PRIOR PERMISSION. THE JOHN KEEFE SANDY TRENTO SONG "BODY ON THE STREET" USED WITH PERMISSION. ALL RIGHTS RESERVED. ALL ARTWORK BY JAMES DAVY. CREATED BY SMOKE & MIRRORS. FOR INFORMATION ON BROADCAST AND VIDEO LICENSES SEE WWW.UNIPROD.COM
FX congrratulates our 58th annual cinema audio society awards nominees

Outstanding Achievement in Sound Mixing - Television Series Half Hour

Production Mixer
Rob Beal

Re-recording Mixer
Diego Gat CAS

Re-recording Mixer
Samuel Ejnes CAS

ADR Mixer
Mike Tehrani

Foley Mixer
Stacey Michaels CAS

For your awards consideration

Fx invites Cas member voters to screen our nominated series, to watch, go to Fxvip.digitalscreeners.com and enter the redemption code at right on the log-in screen.

Cas members redemption code
CASFYC21u2M+

Apple TV users - download the Fx VIP custom app on the Apple TV app store
Welcome to our spring issue, featuring this year’s CAS Career Achievement Award recipient, re-recording mixer Paul Massey CAS. While you know his work, you may not know as much about him personally. Get to know Paul a little better as he sits down with David Bondelevitch CAS MPSE to discuss his life and enviable career.

Ever wonder what production sound approaches are used when a project calls for an actor playing two parts? If so, Millar Montgomery CAS examines this practice in his article, “‘Twinning on Set.” Recently, I wanted to look more into the choices behind using beds or objects when mixing in Dolby Atmos, so I conducted a little survey. The results are shared in the article “Dolby Atmos: Beds or Objects?” See where your own approaches fall relative to those surveyed.

The CAS is continuously looking for opportunities that can bring us together for fellowship, inform us, or just plainly offer a good time. This past fall, CAS and MPSE teamed up for “The Sounding Board v1.0.” This three-part virtual event, covered in this issue, brought together the sound team behind the award-winning movie Hugo; the annual “Parade of Carts, Bags, & Rigs”; and a panel of pros to share insight on balancing creativity, problem solving, and work politics. G. John Garrett CAS, Devendra Cleary CAS, and Peter Kelsey CAS provide us with a recap of this successful happening. Another recent event, our “CAS 2021 Membership Meeting and Holiday Mixer,” is covered here by Karol Urban CAS MPSE. This annual event was a great way for members to mix and mingle—even if done from behind a computer screen.

As you know, our organization’s biggest event, the CAS Awards, will be held on March 19. I hope you can attend to celebrate with your colleagues. Be sure to vote! And, as always, you can read about the happenings of your fellow members in the “Been There Done That” and “The Lighter Side” sections.

Thanks goes to all of our contributors for volunteering their time. 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.
**David Bondelevitch**  
**CAS MPSE**

is a re-recording mixer and educator who has won two Emmy Awards and two MPSE Golden Reel Awards (and has been nominated 22 times). He is Past President and Board member of the Motion Picture Sound Editors. David was the Secretary of the Cinema Audio Society 2012-2019, Vice President 2007-2011, and has been on the Board of Directors since 2006. He has been writing for the CAS Quarterly magazine since 2006 and was co-editor in 2007.

His most recent projects include mixing the documentary **Empty Net**, about the US Paralympics sled hockey team that aired on NBC Sports. He also mixed the documentary **Southwest of Salem**, which won a Peabody Award. He also mixed the cult comedy **Jimmy Vestvood: Amerikan Hero**, starring Persian-American comedian Maz Jobrani.

David is an associate professor at CU Denver, where he teaches recording arts. David received his MFA in cinema production from USC and also holds a bachelor of music in jazz composition from the Berklee College of Music in Boston.

**Devendra Cleary**  
**CAS**

is a Los Angeles-based production sound mixer who is currently mixing Season 2 of Schooled for ABC. He is an Executive Board member for IATSE Local 695 and a frequent contributor to the CAS Quarterly. He joined the CAS as an Associate member in 1999 and became a full member in 2008.

**Matt Foglia**  
**CAS**

is a re-recording mixer and professor who has worked in the sound for picture field since 1993. Starting in audio post at Sony, Matt was exposed to all aspects of post and worked on a truly diverse mix of programming. Working on projects for Paul McCartney, Bruce Springsteen, and other artists garnered Matt four CAS Award nominations (winning two), along with Primetime and Daytime Emmy Award nominations. In 2008, Matt accepted a faculty position at Middle Tennessee State University (outside of Nashville), where he is a tenured professor teaching graduate and undergraduate classes focusing on sound for picture. Matt has been mixing television shows for his NYC clients remotely since 2008, with recent series being Paranormal Caught on Camera and The Osbournes Want to Believe for Travel/Discovery. He has been the co-editor of the CAS Quarterly since 2007, and assumed the position of editor in the summer of 2019. When not teaching, mixing, or editing, Matt loves spending time with his wife and two kids—who often ask, “Don’t you have a show to mix?”

**G. John Garrett**  
**CAS**

is a production sound mixer living in Boston, MA. He began mixing live music around 1970 and learned acoustics, signal flow, and recording technology along the way. He began in the industry booming for Boulder mixer Garrett Collenberger and moved into mixing documentaries, commercials, and feature films after moving to Boston in 1984. He then expanded his RF training by working with broadcast engineers and now also consults with a broadcast tech company in the area.

**Peter Kelsey**  
**CAS**

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

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

Peter has a degree in mathematics, a black belt in tae kwon do, and loves to do public speaking.

**Millar Montgomery**  
**CAS**

is a Vancouver, BC-based production sound mixer who is currently mixing Season 2 of the Netflix show **Firefly Lane**. Millar’s experience goes back to 2002, when he enrolled in a post-production audio course at the Vancouver Film School. He then began working on sets in the sound department in the spring of 2003. Since that time, he has done sound on productions of all shapes and sizes from documentary to reality to features and has logged a lot of days with either a sound bag over his shoulder, boom pole in hand, or fingers on the faders. Mixing scripted television drama is where Millar spends his working time these days when he is not with his wife and three kids.
“SONICALLY FLAWLESS, AUTHENTICALLY TEXTURED AND DEEP-ROOTED IN CULTURAL SIGNIFICANCE, SUMMER OF SOUL SUCCEEDS MAGNIFICENTLY IN CAPTURING THE SCALE, SPIRITUAL RESONANCE AND, YES, SOUL OF THE HARLEM CULTURAL FESTIVAL. IT WILL NOT BE FORGOTTEN THIS TIME.”

EMPIRE

FOR YOUR CONSIDERATION
BEST DOCUMENTARY FEATURE
Directed by Ahmir “Questlove” Thompson
Produced by Joseph Patel, p.g.a. Robert Fyvolent, p.g.a. David Dinerstein, p.g.a.

BEST SOUND
Emily Strong Sound Mixer Paul Hsu Re-Recording Mixer
Rob Fernandez Re-Recording Mixer Paul Massey Re-Recording Mixer

A Questlove Jawn
Summer of Soul
(...OR, WHEN THE REVOLUTION COULD NOT BE TELEVISED)
THE 58TH ANNUAL CAS AWARDS
FINAL TIMELINE

We are getting closer to celebrating 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. Additionally, we will be honoring re-recording mixer Paul Massey CAS with the CAS Career Achievement Award and multi-hyphenate Sir Ridley Scott will be this year’s Filmmaker Award honoree. 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 their calendar for the 58th CAS Awards and Student Recognition Award,” said CAS President Karol Urban. “2022 promises to be a year of renewal for our community and industry as a whole. We can’t wait to come together once again in person to celebrate excellence in sound for picture and the incredible gift of fellowship in our craft.”

We look forward to seeing you there!

58th CAS Awards Remaining Dates
• Final Voting begins online Thursday, February 24, 2022
• Final Voting ends online 5 p.m. PST, Tuesday, March 8, 2022

CORRECTION
In the Winter 2022 CAS Quarterly, two captions were incorrectly labeled in Dan McCoy’s “What I Learned From My Mentor” article. The caption for the photo at the bottom of page 75 should read, “Jim Tanenbaum, Dan McCoy, and James Goddard.” The caption for the photo at the top of page 76 should read “Brendan Beebe CAS, Jim Tanenbaum CAS, and Allie Boettger.”

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 last 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

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.

EIPMA Bridging the gap between aspiring professionals and industry experts.

HAPPY NEW YEAR!!!
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.

LOOKING AHEAD INTO 2022
We are organizing a webinar series of great interest to our entertainment community where we will discuss the future of “Immersive Sound in the Home.” Topics to be covered include 1) In-Home Installation, 2) Mixing, 3) Preparation, and then 4) Summary of the In-Home Immersive Sound Experience for Film & Music Listening. This is certainly a hot topic to discuss in 2022 and looks to be a fascinating series. Keep an eye out, you do not want to miss this one.

AWARDS SEASON
We will continue to support the student awards for our member organizations, Cinema Audio Society, Motion Picture Sound Editors, and American Cinema Editors, with a speed mentoring session set up for the student nominees of these organizations. In addition this year, EIPMA will be proud sponsors of the Student Filmmaking Award at the Vaughan International Film Festival in Canada.

CONNECTING WITH CALIFORNIA STATE UNIVERSITIES
EIPMA is currently setting up programs with the CSU system in California. At present, we are scheduling a series of speed mentoring & webinars tailored for various classes and subjects and look forward to expanding these programs as the year progresses.

—Bernard Weiser, President, Entertainment Industry Professionals Mentoring Alliance - president@eipma.org

Please visit: eipma.org

FINAL TIMELINE

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE 10

CRITICS ASSOCIATION NORTH CAROLINA FILM
PACIFIC NORTHWEST CRITICS
LOCUS FILM CRITICS
PORTLAND CRITICS
SAN DIEGO FILM

CAS AWARDS

CRITICS associations

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—Bernard Weiser, President, Entertainment Industry Professionals Mentoring Alliance - president@eipma.org

Please visit: eipma.org

FINAL TIMELINE
FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLURING

BEST PICTURE | BEST SOUND

CRITICS CHOICE AWARD NOMINATIONS

WINNER NORTH CAROLINA FILM CRITICS ASSOCIATION
WINNER PORTLAND CRITICS ASSOCIATION
WINNER SAN DIEGO FILM CRITICS SOCIETY

BEST PICTURE

"A BIG-SCREEN SPECTACLE OF THUNDERING SPLENDOR."

ASSOCIATED PRESS // JAKE COYLE

CRITICS CHOICE AWARD NOMINATIONS

INCLUDING

BEST DIRECTOR
DENIS VILLENEUVE

BEST VISUAL EFFECTS

VES GUILD AWARD NOMINATIONS
INCLUDING

DUNE_CAS_0215_V1
WARNER BROS. PICTURES
DUNE
FYC BEST SOUND EDITING/MIXING
CINEMA AUDIO SOCIETY (CAS)
02.15.22
8.375" x 10.875"
8.625" x 11.125"
7.875" x 10.375"
02.08.22
MR
N/A

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST SOUND

PRODUCTION SOUND MIXER MAC RUTH
SUPERVISING SOUND EDITORS MARK MANGINI, THEO GREEN
RE-RECORDING MIXERS DOUG HEMPHILL, RON BARTLETT
CAS 2021 Membership Meeting and Holiday Mixer

by Karol Urban CAS MPSE

On December 4, from noon to 3 p.m. PT, CAS members and their guests from all over the world met virtually to mix and mingle. Door prizes included an RCA Projector with built-in Bluetooth & DVD Player; an Echo Dot; a SanDisk 500 GB Extreme Portable SSD-External Solid State Drive; an Eclipse Qi 10W Mini Wireless Charging Pad; and the super fun Carpool Karaoke The Mic 2.0 2021 Version, Wireless Bluetooth Karaoke Microphone with Voice Changing Effects and Duet Options. But, possibly the most coveted gifts were bomber-styled and piped athletic jackets with embroidered CAS logos, soon to be available at our forthcoming CAS Merchandise Store.

Attendees were able to take advantage of a unique virtual setting that allows you to video chat with your friends and colleagues in groups of two to six as you wander and navigate through our digital reception hall. Text chat was also available for all in attendance.

A brief eight-minute video presentation introduced the executive officers and committee chairs and sought to share info about upcoming events, activities, and volunteer opportunities from your Board of Directors.

The value of Cinema Audio Society membership resides in belonging to a rich community of talented professionals with a deep passion for sound for picture.

Board elections are coming up, and many volunteer committee chair positions are available. Consider getting involved by joining a committee or chairing an initiative.

Learn more by contacting CASpresident@cinemaaudiosociety.org
“ONE OF THE BEST SOUND DESIGNS IN THE HISTORY OF TELEVISION”

FROM ACADEMY AWARD® WINNER
BARRY JENKINS

THE

UNDERGROUND RAILROAD

prime video | FYC
In addition to re-record mixing, I’m a professor of audio production at Middle Tennessee State University (outside of Nashville), focusing on sound for picture. At the end of the fall semester, two graduate students whose final projects I’m the primary advisor for, turned in some music mixes. Both students are researching approaches, techniques, etc., of mixing music and sound for picture in immersive formats (focusing on music in the fall). Dolby Atmos is their primary format, although they are also exploring DTS:X and Sony 360 Reality Audio.

While mixing in Atmos, one student took the approach of primarily using beds with limited objects, while the other student went full-on objects (other than the LFE).

I’ve come across the “beds or objects” discussion on one of the Dolby Atmos-focused Facebook (FB) groups and, being intrigued by my students’ approaches and those of professionals, I decided to dig into this a little bit more. While I could have interviewed a handful of mixers, I decided to use the FB group to reach a broader audience and get a few more responses.

I posted a survey to the FB group and 23 folks were kind enough to share. Not an overwhelming amount, but enough to provide some variation. While the questions aren’t anything crazy, they can provide a little insight. For some questions, participants were able to expand on their responses to provide additional clarity. Here are the questions and responses.
CINEMA AUDIO SOCIETY AWARDS
NOMINATION
MOTION PICTURE – DOCUMENTARY

GOLDEN REEL
AWARDS NOMINATION
OUTSTANDING SOUND EDITING – FEATURE DOCUMENTARY

ACE EDDIE
AWARDS NOMINATION
BEST EDITED DOCUMENTARY FEATURE

WINNER
CRITICS CHOICE
DOCUMENTARY AWARDS
BEST HISTORICAL OR BIOGRAPHICAL DOCUMENTARY

VAL

“FASCINATING, INSIGHTFUL, AND BEAUTIFULLY MOVING”

CHICAGO SUN-TIMES

amazonstudiosguilds.com
How long (in years) have you been re-recording/dubbing mixing for theatrical/TV/streaming, etc.?
Responses ranged from eight years (the least) to 52 years! The average was around 22 years.

How long (in years) have you been mixing in surround formats (5.1, 7.1, Atmos, etc.)?
The average was about 17 years, with two additional responses stating that they began working in each new format as it was developed.

How long (in years) have you been mixing in Dolby Atmos?
The average was about five years with two additional stating since inception/introduction.

What delivery format(s) are you primarily mixing in Atmos for?
- Theatrical releases: 34.8%
- TV/streaming/broadcast: 8.7%
- Fairly equally across theatrical and TV/streaming/broadcast: 56.5%

When mixing for theatrical (if applicable), how are you typically using beds?
- As a primary destination for a majority of DME elements: 12.5%
- As a primary destination for D and M elements (with a majority of effects treated as objects): 6.2%
- As a primary destination for D elements (with a majority of music and effects treated as objects): 81.3%

Additional comments on using beds for theatrical presentations:
“Each of my DME food groups get a bed and associated objects. I always use the same template, whether it’s for theatrical release or streaming. You can always flatten objects and output a re-render for streaming, but you can’t go the other way, so I just author in theatrical and maybe use less objects if I know it’s going to be a streaming-only release.”

“Make your mix first in the beds, then drag those elements that will be enhanced via object usage onto dedicated object tracks.”

“I like a 7.1 bed for all d/m/e with sprinkling of FX or MX accents in the objects.”

“I do have reverb returns and specific DME elements I localize more strongly using objects.”
When mixing for TV/streaming/broadcast (if applicable), how are you typically using beds?

- As a primary destination for a majority of DME elements: 78.9%
- As a primary destination for D and M elements (with a majority of effects treated as objects): 10.5%
- As a primary destination for D elements (with a majority of music and effects treated as objects): 10.5%
- As a primary destination for only LFE (with a majority of DME treated as obj...: 0%

Additional comments on using beds for TV/streaming/broadcast presentations:
“There’s almost no advantage to using objects in home Atmos mixes, in my opinion. If you’re doing something super complex that needs the added resolution, great, go for it.”

“I always have futzes and a few reverb returns as objects as a result of their omnipresent ability as coordinate-based mix elements.”

“D only in beds. Some music elements in objects for extra width and height. E objects as required for special sources, spread.”

“I use objects sparingly as they are unable to pass through my 7.1 DME Aux chains and generally tend to peak more easily.”

“I do DME and opt 1/2 beds—rest is objects. Normally I have 10 objects for Dia, 30 for Music, rest for FX.”

“Majority of tracks go to beds.”

“Mainly backgrounds.”

Does the genre you’re mixing influence your typical approach for bed/object usage?

- Not really: 52.2%
- Somewhat: 26.1%
- Definitely: 21.7%

Additional comments on genre influencing bed/object usage:
“If it’s a simple walk and talk, I won’t bother using a lot of objects. Most of it will just stay in the beds. That said, I mostly mix genre stuff, so lots of objects all the time.”

“If a feature is a talky, then I’m not flying too much to the surrounds FX wise. If it’s an animation that can be native Atmos, a majority is all objects.”

“Horror/action uses more abrupt sound [so, using the extra speakers] for a payoff is definitely done. Comedy/romcom use less objects. There is more focus on smoothness and integration versus something jumping out at you [as in horror/action], generally.”

“If it’s a genre that really wants to push boundaries like sci-fi, I may be more adventurous pushing boundaries.”

“May use more beds if additional separation is required in deliverables.”

“Genre does influence what I feel comfortable moving, and that (in turn) influences the choice.”

If you deliver in non-Atmos “immersive” formats such as DTS-X, Auro-3D, or Sony 360 Reality Audio, does that affect your approach to bed/object usage (optional question)?
Two participants answered “Yes,” while 12 answered “Not really.”

Additional comments on the previous question:
“DTS-X/Atmos are, basically, the same. You can copy/paste the object automation data from one to the other on the panner plugin. Auro has a slightly different approach, as it has the bed high and bed low.”

“These are usually derived from Atmos mix.”
NOMINEES
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
NON-THEATRICAL MOTION PICTURE OR LIMITED SERIES

EPISODE 8
CHRISTOPHER GILES CAS, Production Mixer
DANIELLE DUPRE Re-Recording Mixer
CASEY STONE CAS, Scoring Mixer
DOC KANE CAS, ADR Mixer
FRANK RINELLA Foley Mixer

EPISODE 9
CHRISTOPHER GILES CAS, Production Mixer
MICHAEL PIOTROWSKI CAS, Production Mixer
DANIELLE DUPRE Re-Recording Mixer
CASEY STONE CAS, Scoring Mixer
DOC KANE CAS, ADR Mixer
MALCOLM FIFE Foley Mixer

FOR YOUR CINEMA AUDIO SOCIETY AWARDS CONSIDERATION

NOMINEE
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
NON-THEATRICAL MOTION PICTURE OR LIMITED SERIES

EPISODE 3
PUD CUSACK CAS, Production Mixer
THOMAS MYERS CAS, Re-Recording Mixer
DANIELLE DUPRE, Re-Recording Mixer
CASEY STONE CAS, Scoring Mixer
DOC KANE CAS, ADR Mixer
KEVIN SCHULTZ Foley Mixer
It’s informative to look at some of the response percentages and read the comments from active Atmos re-recording mixers. Some are adamant about their approach for specific reasons while others have flexibility. “If it sounds good, it is good.”

Re-recording mixer Alan Sallabank has been working in surround for decades and created the highly popular Dolby Atmos tutorials available at Pro-Tools-Expert.com. As someone who helps inform and educate mixers transitioning to Atmos, I thought it would be interesting to get his thoughts on the beds vs. objects discussion.

“We can think of Atmos as a blend of two technologies; fixed speakers (beds) and objects. Being horizontal and fixed-position, beds have limitations but allow compatibility and familiarity with other, older ‘flat’ formats. The clever thing about objects is that they’re not just a variable speaker placement, they’re a 360-degree spherical sound emitter. As soon as we move an object away from the wall, it interacts with all speakers in the room.

“I recommend using objects for height channels, especially when doing up-mixes or using reverbs because they preserve their relative positioning within the mix much better than beds do. Additionally, working with objects makes you really think about where the sources are since they aren’t typically stationary.

“Atmos is a great format to mix in and I prefer it as a future-proofed workflow, but I totally understand that most of the streaming public will not hear my final mixes like I do in my carefully designed and calibrated facility. Though it’s nice to know that if users have a critical listening environment, they can enjoy the experiences like I do.”

“If you approach working with Atmos conventionally, you’ll likely get conventional results, as you don’t get the same point-location in beds. My mission is to do as much tire kicking as I can get away with—which, BTW, has been a great deal of fun so far.”

Given the popularity of consuming content using headphones/earbuds, has binaural rendering affected your approach to bed/object usage?

![Response percentages]

<table>
<thead>
<tr>
<th></th>
<th>Not really</th>
<th>Somewhat</th>
<th>Definitely</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casually</td>
<td>8.7%</td>
<td>30.4%</td>
<td>60.9%</td>
</tr>
</tbody>
</table>

Additional comments on the previous question:
“If you start chasing all the ways a consumer might listen to content, you go down a rabbit hole from which you never come out. My primary goal is to get the mix approved and delivered.”

“I don’t have any binaural deliveries and don’t do music, so unless it becomes a delivery item, I basically don’t care.”

Are you a member of any of the following organizations? Check all that apply.

<table>
<thead>
<tr>
<th>Organization</th>
<th>Casually</th>
<th>Somewhat</th>
<th>Definitely</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMPAS</td>
<td>2 (8.7%)</td>
<td>4 (17.4%)</td>
<td>9 (38.1%)</td>
</tr>
<tr>
<td>AMPS</td>
<td>0 (0%)</td>
<td>0 (0%)</td>
<td>0 (0%)</td>
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<tr>
<td>ATAS</td>
<td>0 (0%)</td>
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</tr>
<tr>
<td>BAFTA</td>
<td>1 (4.3%)</td>
<td>2 (8.7%)</td>
<td>9 (38.1%)</td>
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<tr>
<td>CAS</td>
<td>0 (0%)</td>
<td>7 (30.4%)</td>
<td>9 (38.1%)</td>
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<td>MPSE</td>
<td>0 (0%)</td>
<td>0 (0%)</td>
<td>9 (38.1%)</td>
</tr>
<tr>
<td>None of the above</td>
<td>10 (100%)</td>
<td>0 (0%)</td>
<td>0 (0%)</td>
</tr>
</tbody>
</table>

Any final thoughts you’d like to share?
“Atmos is great, but somewhat cumbersome in some faster-paced workflows. Things that are simple in non-immersive formats like posting a QuickTime for approval or printing deliverables, turn into laborious processes.”

“Atmos is a great format to mix in and I prefer it as a future-proofed workflow, but I totally understand that most of the streaming public will not hear my final mixes like I do in my carefully designed and calibrated facility. Though it’s nice to know that if users have a critical listening environment, they can enjoy the experiences like I do.”

“If you approach working with Atmos conventionally, you’ll likely get conventional results, as you don’t get the same point-location in beds. My mission is to do as much tire kicking as I can get away with—which, BTW, has been a great deal of fun so far.”

“In the end, it’s about the story; let the story dictate sound. A filmmaker can use the rectangle we’re looking at to convey certain things. They can then use the full three dimensions of sound to enhance the story and the visual. ‘The color’s better on radio’ is an old saying that applies when mixing in Atmos, as your ears are able to paint-in the sound outside of the rectangle.”
THE CAS CAREER ACHIEVEMENT AWARD RECIPIENT:

Re-Recording Mixer
Paul Massey CAS

by David Bondelevitch CAS MPSE

Paul Massey’s distinguished career behind the console covers a list of titles that many film fans hold dear. The number of projects he’s mixed—more than 220—is astounding. Just reading out loud the list of his nine Oscar nominations (including one win), requires a little breath control: Legends of the Fall, Air Force One, Master and Commander: The Far Side of the World, Walk the Line, Pirates of the Caribbean: Dead Man’s Chest, 3:10 to Yuma, The Martian, Bohemian Rhapsody, and Ford v Ferrari. Many of these projects were also nominated for or won a CAS Award.

Paul was kind enough to take some time for a Zoom chat to discuss the early days of his career, a couple projects, and his time in the CAS. Here are some excerpts from our discussion.
You were born in London?
Yes, just outside London. I left there when I was 19, moved to Toronto and, in 1990, moved to L.A.

Was there a reason you chose to leave?
Opportunity. It was in the ’70s. 1977 was a pretty gloomy time in London, to be honest. And I think, ever since I was about 10 years old, I knew I was going to leave England. I just knew I was going to get out. No particular reason, I just felt like there were so many more opportunities elsewhere. I also remember thinking when I was 19, “Let’s just go out there and if it doesn’t work out in a couple years, I’ll be 21, I’ll come back, so what?” No big deal.

It was just a wonderfully liberating feeling to have moved to Toronto thinking I was going to be getting a job there. I had been promised a job in a recording studio and that fell through, so I didn’t have enough money to get back. I promised myself I was going to stay there a year, even if I hated every single day, and not leave until 366 days have gone by. It takes a few months to get used to a completely new place, a new country. I started to make some friends and get grounded, and I’m glad I made that decision for myself.

You have more than 200 screen credits, and it’s not like they’re small movies. They are all big movies. Did you do any work in television?
A little bit, not very much. I started off in music as a recording engineer in a music studio working on...
albums, demos, and scoring sessions. Then I got into a lot of remote work, touring with bands and recording their concerts and mixing those. Around the same time, I got into doing a few TV series while based in Toronto. There were also a few documentaries that were on TV, but my time in television was probably three to four years. At the same time, I was doing some IMAX films back when it was a very small company, and we did films for the world’s fair and stuff like that.

Why did you get out of music and into TV and film mixing?

Well, in the ‘80s, I was working for a small studio in Toronto and recording acoustic music was starting to decline. It was when individuals were working at home with MIDI and sampling. We could see that studio work wasn’t going to survive so the studio decided to get into TV post-production using multitrack recorder technology.

24-track at that point?

24-track and also the Sony 3348 open-reel digital format. The studio was Masters in Toronto, and we had the first machine in Canada. They also developed the synchronization of tape machines and video, which was still in its infancy. They ended up developing Sound Master from the same studio, and we just sort of moved ahead in TV post using tape for audio. That progressed into dabbling in film. I did a very gradual move over toward film; it was never my objective to get into film mixing. I really enjoyed that!

Are you doing another IMAX movie this year?

Yes, I’m doing a David Bowie IMAX film right now. There are two films actually; one is a doc, and one is a concert film from top to bottom, which has never been seen before. I love working in IMAX. IMAX numbers throughout the world are far less than Atmos, but I love all it has done for us, and especially the awareness [of sound] for the public, which is great.

It’s interesting, though, seeing features that were mixed for a theater and then somebody’s watching it on their iPhone.

There seems to be an awful lot of variables when it goes to streaming or when it arrives on your TV in terms of sound. With picture, you’re going to get a reasonable image on pretty much every screen you look at. There will be differences, yes, but it’s not going to be as severe. Audio, unfortunately, suffers greatly; sometimes through downmixes, which we don’t have any control over even though we’ve tried our best. Other times, theatrical mixes go straight to streaming without any [dynamic range] treatment. I think dialogue is suffering greatly from the variables.

I think Netflix does a great job with our audio, but I had an instance where a film I had mixed that was within spec for Netflix sounded great on their app, but it sounded completely different on a different app. The signal was coming from a different location and, with some investigation, we found out that there was some
bandwidth limiting going on in terms of the actual original signal, even though it’s exactly the same film and the same streaming platform.

**I know you mixed Bohemian Rhapsody and several other music-focused films. What was it like working on a music-focused versus an effects-heavy film? Because a lot of the other movies you’ve done have been effects-heavy?**

In a word, wonderful! My background is music recording and mixing and to be able to put music to film like that is just my dream job! I was fortunate to meet the band and their engineers, who had various original 24-track recordings. Some had been mastered, some of them hadn’t, and some were slightly cleaned, and some were not. But they recorded everything they ever did. And I think they still do that, live and in studio. It enabled us to get my hands on all of these original tapes. Individual recordings of everything, and then, how to customize that for film in Atmos.

Brian May was incredibly interested in Atmos and the technology of it; how many speakers, what is the frequency response... I mean, he’s really obsessed with it.

**Well, he has a PhD in astrophysics, so it’s not too surprising that he is a technologist! And you worked with John Ottman, who won the Oscar for editing that film. [John is also a composer.]**

Yes, John and I had worked on a few films before that. He was amazing on Rhapsody. Collectively, between him and John Warhurst, who was supervising sound editor, along with Nina Hartstone, we all knew what we needed to do, and we knew what we needed to get to. It was a very collaborative effort to get us to the finish line. I’m very, very proud of our work on that film.

**You did House of Gucci, too. I noticed the subtle use of sound design in it. Obviously, it’s not a big sound effects movie, but it was a very fun movie to watch.**

I liked working on it. Ridley [Scott] is amazing, he is just a powerhouse. He just goes from one film to the next and doesn’t stop. I was just wrapping up The Last Duel in Los Angeles in September and, literally, a week and a half later, I was on a plane to London to start House of Gucci. I think I’ve done nine films with

Ridley now [including The Martian and Hannibal], and he’s prepping one right now; he’s going to start shooting very shortly.

**You also did Ford v Ferrari, which I loved.**

It was fantastic. I really enjoyed working on that. Dave Giammarco CAS and I with Donald Sylvester as the supervisor. James Mangold was the director. I’ve worked with Jim I think six or seven films.

**Logan is another great film that I love! Mangold is really good at taking movies that could have a big canvas, but instead he makes them personal.**

Very much so. I’m sure what he’s doing with Indiana
Jones will be great. One thing I really enjoyed with Jim is that, not only is he very much into sound and music, but he also likes to pick very different topics for his films. Much like Ridley, he doesn’t get stuck and labeled as one type of director. But I think the way he moves from project to project and takes these sometimes very small movies, like *Walk the Line*, the Johnny Cash story, and draws out the best in the actors [makes him] an incredibly smart director. And it’s really fun to work with him!

You also did *3:10 to Yuma*, which is, in my opinion, one of the best sounding films in the last 20 years or so, and that was Mangold as well, right?

That’s correct. We got a CAS nomination from it and a Golden Reel.

What else do you have coming out that we haven’t seen yet?

No *Time to Die*, The *King’s Man*, and *The Last Duel* came out this year [2021], but all these films that I have been working on over the last year and a half just got put on the shelf. Coming up, I have the two projects for David Bowie I mentioned earlier. Then I’ll be working on *The Lost City* [with Sandra Bullock] over at Paramount, starting in January.

Everyone seems to be green lighting films now; I think this is going to be a great year for everyone. I see piling up on top of each other are *Indiana Jones 5*, which I have coming up, fortunately, and a Whitney Houston biopic that has been in the works for a couple of years. Next year, it looks like everyone’s falling over themselves to try and get time with crews and facilities. And I hope it stays that way.

You work out of your own stage now?

Yes, I had a stage until about a year and a half ago that was a custom stage. We built the stage in Ojai [NW of L.A.] when we bought the house. We just sold that house a year and a half ago, and so all my equipment is in storage. I’m building a new stage in Ventura within a warehouse in an existing building. In fact, we just recently broke ground. With the setup, Dave Giammarco mixes effects in his house, I mix the dialogue and music in my studio, and we send things back-and-forth with each other and make changes accordingly.

How long you been working with Dave Giammarco?

Thirteen years now. However, I spent a year in England when I took my family back in 2014. Just for a sort of life experience, therefore, we didn’t work together that year. Dave’s my effects mixer of choice and I love working with him. We have this shorthand which I think is so valuable when you’ve done a lot of films together. It’s a great relationship.

What console do you work on?

My preferred console is a Harrison MPC5; that’s what I own. And I’m doing my best to get used to the Avid S6.
There’s a bit of a myth that [traditional consoles] are slower. Not in the right hands!

**You served on the CAS Board of Directors for a couple of years. Did you enjoy your time on the Board?**

Yeah, it was great! It was really good just to get more insight into what the organization was trying to do. I think at that point the CAS was trying to really increase membership and reach out to a lot more people to get more diversity into the group, not just diversity ethnically, but also diversity in job types. We now have a well-rounded membership, which is great.

**Membership has gone up considerably in the last decade. We now have more than 700 Active members and a total of more than 1,000 members, including Associate, Honorary, Academic, and Retired. A lot of those new members are Foley, ADR, and scoring mixers who had never really been members before, so I’m really happy to see that the community is growing.**

At the beginning when I was first part of CAS, it was mainly location mixers and re-recording mixers and that was about it with a couple of others.

**Yes, and in fact, it was mostly location mixers. How did you get involved with the CAS to begin with?**

Gosh, good question. It was so long ago. I was probably invited to join, for whatever reason, maybe because of a film nomination, possibly. I think the earliest one was in 1996.

**That would have been your nomination for Air Force One. Great sounding film! That makes you a member for more than 25 years! What does getting the CAS Career Achievement Award mean to you?**

It’s a huge honor, clearly stating the obvious. But it’s an honor because these are my peers in this organization and there are no others who understand what we do except those that do it. I honestly still feel like I’m learning and still kind of climbing. I don’t feel like I’m amongst the group that I aspired to be a part of when I first came to Los Angeles. I mean, it’s a massive honor, it truly is. It’s not a political vote. It’s not a competitive vote. It’s just something that has been put upon me and I’m thrilled and humbled.
The 58th Annual CAS Award Nominees for Outstanding Achievement in Sound Mixing for 2021

The Cinema Audio Society announces its nominees for the 58th Annual CAS Awards for Outstanding Achievement in Sound Mixing for 2021 in seven categories, as well as 11 Outstanding Product nominees.

After a virtual event in 2021, the 58th Annual Cinema Audio Society Awards returns as a live event on Saturday, March 19, 2022, in the Wilshire Grand Ballroom at the InterContinental Los Angeles Downtown. Legendary director and producer Sir Ridley Scott will receive the Cinema Audio Society Filmmaker Award. Re-recording mixer Paul Massey CAS will be honored with the CAS Career Achievement Award.

The CAS Award nominees are uniquely chosen by sound mixers, to celebrate excellence of the craft in the film and television industry. Hundreds of entries are reviewed and evaluated every year by experienced and accomplished CAS members who know the art and science of sound.

“This year’s nominees display incredible skill and craftsmanship,” says CAS President Karol Urban. “We received submissions reflecting a myriad of narrative styles and technical approaches. The ingenuity and storytelling expertise of our sound mixing community is truly spectacular.”

Outstanding Achievement in Sound Mixing for 2021

Motion Picture—Live Action

Dune
Production Mixer: Mac Ruth CAS
Re-Recording Mixer: Ron Bartlett CAS
Re-Recording Mixer: Douglas Hemphill CAS
Scoring Mixer: Alan Meyerson CAS
ADR Mixer: Tommy O’Connell
Foley Mixer: Don White

No Time to Die
Production Mixer: Simon Hayes CAS
Re-Recording Mixer: Paul Massey CAS
Re-Recording Mixer: Mark Taylor
Scoring Mixer: Al Clay
Scoring Mixer: Stephen Lipson
ADR Mixer: Mark Appleby
Foley Mixer: Adam Mendez CAS

Spider-Man: No Way Home
Production Mixer: Willie Burton CAS
Re-Recording Mixer: Kevin O’Connell CAS
Re-Recording Mixer: Tony Lambert CAS
Scoring Mixer: Warren Brown
ADR Mixer: Howard London CAS
Foley Mixer: Randy K. Singer CAS

The Power of the Dog
Production Mixer: Richard Flynn
Re-Recording Mixer: Robert Mackenzie
Re-Recording Mixer: Tara Webb
Scoring Mixer: Graeme Stewart
Foley Mixer: Steve Burgess

West Side Story
Production Mixer: Tod Maitland CAS
Re-Recording Mixer: Andy Nelson CAS
Re-Recording Mixer: Gary Rydstrom CAS
Scoring Mixer: Shawn Murphy
ADR Mixer: Doc Kane CAS
Foley Mixer: Frank Rinella
Outstanding Achievement in Sound Mixing for 2021

Motion Picture—Animated

**Encanto**
Original Dialogue Mixer: Paul McGrath CAS
Re-Recording Mixer: David E. Fluhr CAS
Re-Recording Mixer: Gabriel Guy CAS
Song Mixer: David Boucher CAS
Scoring Mixer: Alvin Wee
ADR Mixer: Doc Kane CAS
Foley Mixer: Scott Curtis

**Luca**
Original Dialogue Mixer: Vince Caro CAS
Re-Recording Mixer: Christopher Scarbasosio CAS
Re-Recording Mixer: Tony Villaflor
Scoring Mixer: Greg Hayes
Foley Mixer: Jason Butler
Foley Mixer: Richard Duarte

**Raya and the Last Dragon**
Original Dialogue Mixer: Paul McGrath CAS
Re-Recording Mixer: David E. Fluhr CAS
Re-Recording Mixer: Gabriel Guy CAS
Scoring Mixer: Alan Meyerson CAS
Scoring Mixer: Shawn Murphy CAS
ADR Mixer: Doc Kane CAS
Foley Mixer: Scott Curtis

**Sing 2**
Original Dialogue Mixer: Edward Sutton
Re-Recording Mixer: Gary A. Rizzo CAS
Re-Recording Mixer: Juan Peralta
Scoring Mixer: Alan Meyerson CAS
ADR Mixer: Robert Edwards
Foley Mixer: Frank Rinella

Outstanding Achievement in Sound Mixing for 2021

Motion Picture—Documentary

**Becoming Cousteau**
Re-Recording Mixer: Tony Volante CAS
Scoring Mixer: Phil McGowan CAS

**Summer of Soul (...Or, When the Revolution Could Not Be Televised)**
Production Mixer: Emily Strong
Re-Recording Mixer: Paul Hsu
Re-Recording Mixer: Roberto Fernandez CAS
Re-Recording Mixer: Paul Massey CAS
Music Mixer: Jimmy Douglas

**The Velvvet Underground**
Re-Recording Mixer: Leslie Shatz

**Tina**
Production Mixer: Caleb A. Mose
Re-Recording Mixer: Lawrence Everson CAS
Scoring Mixer: Phil McGowan CAS

**Val**
Production Mixer: Michael Haldin
Re-Recording Mixer: John Bolen
Scoring Mixer: Garth Stevenson
ADR Mixer: Mitch Dorf
Outstanding Achievement in Sound Mixing for 2021

Non-Theatrical Motion Picture or Limited Series

**Hawkeye**
Ep. 3 “Echoes”
Production Mixer: Pud Cusack CAS
Re-Recording Mixer: Thomas Myers CAS
Re-Recording Mixer: Danielle Dupre
Scoring Mixer: Casey Stone CAS
ADR Mixer: Doc Kane CAS
Foley Mixer: Kevin Schultz

**Mare of Easttown**
Ep. 6 “Sore Must Be the Storm”
Production Mixer: Richard Bullock
Re-Recording Mixer: Joseph DeAngelis CAS
Re-Recording Mixer: Chris Carpenter

**The Underground Railroad**
Chapter 10: “Mabel”
Production Mixer: Joseph White Jr. CAS
Re-Recording Mixer: Onnalee Blank CAS
Re-Recording Mixer: Mathew Waters CAS
Scoring Mixer: Geoff Foster
Foley Mixer: Kari Vahakuopus

**WandaVision**
Ep. 8 “Previously On”
Production Mixer: Christopher Giles CAS
Re-Recording Mixer: Danielle Dupre
Scoring Mixer: Casey Stone CAS
ADR Mixer: Doc Kane CAS
Foley Mixer: Frank Rinella

**WandaVision**
Ep. 9 “The Series Finale”
Production Mixer: Christopher Giles CAS
Production Mixer: Michael Piotrowski CAS
Re-Recording Mixer: Danielle Dupre
Scoring Mixer: Casey Stone CAS
ADR Mixer: Doc Kane CAS
Foley Mixer: Malcolm Fife

Television Series—One Hour

**Squid Game**
S1 Ep. 7 “VIPS”
Production Mixer: Park Hyeon-Soo
Re-Recording Mixer: Kang Hye-young
Re-Recording Mixer: Serge Perron
ADR Mixer: Cameron Sloan

**Succession**
S3 Ep. 1 “Secession”
Production Mixer: Ken Ishii CAS
Re-Recording Mixer: Andy Kris
Re-Recording Mixer: Nicholas Renbeck
Scoring Mixer: Tommy Vicari CAS
ADR Mixer: Mark DeSimone CAS
Foley Mixer: Micah Blaichman

**The Morning Show**
S2 Ep. 1 “My Least Favorite Year”
Production Mixer: William B. Kaplan CAS
Re-Recording Mixer: Eimo Ponsdomenech CAS
Re-Recording Mixer: Jason “Frenchie” Gaya
Scoring Mixer: Carter Burwell
ADR Mixer: Brian Smith
Foley Mixer: James Howe

**The White Lotus**
S1 Ep. 5 “The Lotus Eaters”
Production Mixer: Walter Anderson CAS
Re-Recording Mixer: Christian Minkler CAS
Re-Recording Mixer: Ryan Collins
ADR Mixer: Jeffrey Roy CAS
Foley Mixer: Randy Wilson

**Yellowstone**
S4 Ep. 1 “Half the Money”
Production Mixer: Andrejs Prokopenko
Re-Recording Mixer: Diego Gat CAS
Re-Recording Mixer: Samuel Ejnes CAS
ADR Mixer: Michael Miller CAS
ADR Mixer: Chris Navarro CAS
Outstanding Achievement in Sound Mixing for 2021

Television Series—Half-Hour

Cobra Kai
S3 Ep. 10 “December 19”
Production Mixer: Michael Filosa CAS
Re-Recording Mixer: Joseph DeAngelis CAS
Re-Recording Mixer: Chris Carpenter
Scoring Mixer: Phil McGowan CAS
ADR Mixer: Marilyn Morris
Foley Mixer: Michael S. Head

Only Murders in the Building
S1 Ep. 3 “How Well Do You Know Your Neighbors?”
Production Mixer: Joseph White Jr. CAS
Re-Recording Mixer: Mathew Waters CAS
Re-Recording Mixer: Lindsey Alvarez CAS
Scoring Mixer: Alan DeMoss
ADR Mixer: Stiv Schneider
Foley Mixer: Karina Rezhevska

Ted Lasso
S2 Ep. 5 “Rainbow”
Production Mixer: David Lascelles AMPS
Re-Recording Mixer: Ryan Kennedy
Re-Recording Mixer: Sean Byrne CAS
ADR Mixer: Brent Findley CAS MPSE
ADR Mixer: Jamison Rabbage
Foley Mixer: Arno Stephanian CAS MPSE

The Book of Boba Fett
S1 Ep. 1 “Chapter 1: Stranger in a Strange Land”
Production Mixer: Shawn Holden CAS
Re-Recording Mixer: Bonnie Wild
Re-Recording Mixer: Scott R. Lewis
Scoring Mixer: Alan Meyerson CAS
Foley Mixer: Richard Duarte

What We Do in the Shadows
S3 Ep. 4 “The Casino”
Production Mixer: Rob Beal
Re-Recording Mixer: Diego Gat CAS
Re-Recording Mixer: Samuel Ejnes CAS
ADR Mixer: Mike Tehrani
Foley Mixer: Stacey Michaels CAS

Television Non-Fiction, Variety, Music Series or Specials

Billie Eilish: The World’s a Little Blurry
Production Mixer: Jae Kim
Re-Recording Mixer: Elmo Ponsdomenech CAS
Re-Recording Mixer: Jason “Frenchie” Gaya
Scoring Mixer: Aron Forbes
ADR Mixer: Jeffrey Roy CAS
Foley Mixer: Shawn Kennelly

Bo Burnham: Inside
Production Mixer: Bo Burnham
Re-Recording Mixer: Joel Dougherty

Formula 1: Drive to Survive
S3 Ep. 9 “Man on Fire”
Production Mixer: Doug Dreger
Re-Recording Mixer: Nick Fry
Re-Recording Mixer: Steve Speed

McCartney 3,2,1
Ep. 1
Production Mixer: Laura Cunningham
Re-Recording Mixer: Gary A. Rizzo CAS

The Beatles: Get Back
Part 3
Production Mixer: Peter Sutton (dec.)
Re-Recording Mixer: Michael Hedges CAS
Re-Recording Mixer: Brent Burge
Re-Recording Mixer: Alexis Feodoroff
Music Mixer: Sam Okell
Foley Mixer: Michael Donaldson
Five finalists from schools in the United States, Canada, and Portugal have been invited to attend the 58th Annual CAS Awards, where the recipient of the CAS Student Recognition Award will be revealed and receive a check for $5,000.

“This year’s class of applicants impresses by displaying potential and dedication to our craft despite continually adapting to ever-changing pandemic requirements and a quickly evolving industry landscape. The future is bright,” said CAS President Karol Urban. “We owe a great deal of gratitude to our Student Recognition Award Committee and volunteer judges who worked tirelessly reviewing each applicant.”

The CAS Student Recognition Award finalists are:

Lily Adams  
Savannah College of Art and Design (SCAD), Savannah, Georgia

Bernice Chu  
Sheridan College Institute of Technology and Advanced Learning, Oakville, Canada

Lindsey Ellis  
Chapman University, Orange, California

Shehryar Khan  
Universidade Lusófona, Lisboa, Portugal

Karthik Vijaymohan  
Dodge College of Film and Media Arts, Chapman University, Orange, California
FOR YOUR CONSIDERATION

NOMINEE

OUTSTANDING ACHIEVEMENT
IN SOUND MIXING
TELEVISION NON-FICTION,
VARIETY OR MUSIC SERIES
OR SPECIALS

“PART 3”

PRODUCTION MIXER
PETER SUTTON (dec.)

RE-RECORDING MIXER
MICHAEL HEDGES CAS

RE-RECORDING MIXER
BRENT BURGE

RE-RECORDING MIXER
ALEXIS FEODOROFF

MUSIC MIXER
SAM OKEll

FOLEY MIXER
MICHAEL DONALDSON
Lectrosonics

DCHR Miniature Stereo Digital Receiver

Miniature, portable digital UHF receiver which tunes from 470 MHz to 614 MHz in the UHF band, covering six Lectrosonics blocks. The DCHR is capable of stereo or mono operation from a single RF carrier. The DCHR is extremely compact and lightweight, offering extremely quick and easy setup with ultra-fast RF scans in SmartTune and using IR sync to send settings to the associated transmitter.

Lectrosonics

DBSM Transmitter

This transmitter/recorder is fully compatible with the DSQD digital receiver, DCHR digital portable receiver, and DCR822 compact dual-channel digital receiver. Features a tuning range covering both the A1 and B1 bands from 470 MHz to 608 MHz. A new, selectable high-density transmission mode (HDM) allows for much tighter channel spacing, yielding more than double the operating frequencies per available spectrum.

PSC (Professional Sound Corp.)

PowerStar

Smart Traveler

The single-rack power system offers 4x removeable “Smart” batteries capable of “Carry On” designation on all airlines. A newly designed “mega” DC to DC convertor can output a regulated voltage at up to 25 amps continuous. Provides nine XLR outputs each rated at 3A, two XLR outputs each rated at 5A, and one SpeakOn output rated at 16A for powering an inverter, if needed. Full battery level monitoring of all batteries on the main unit and the remote control.

Schoeps

CMC 1 SO

The Schoeps CMC 1 SO is identical to the CMC 1 U, but instead of a built-in XLR connector, it has a permanently attached gooseneck and a Lemo-3pin output connector.

Shure Incorporated

Axient Digital ADX5D

Dual-Channel Wireless Receiver

Designed to complement the Axient Digital wireless system, the ADX5D is a dual-channel, portable wireless slot receiver that can easily connect to professional cameras and mixers used in audio cart and bag applications. ADX5D incorporates ShowLink, unique to Axient Digital, which allows for real-time control of all transmitter parameters and interference management.
OUTSTANDING PRODUCT
POST-PRODUCTION

Acon Digital
Extract:Dialogue

Extract:Dialogue is a plugin that separates dialogue from common types of background noise such as wind, rustle, traffic, hum, clicks, and pops. The algorithm works in real time and is based on deep learning. The extensive training enables the AI to automatically distinguish dialogue from noise without user interaction. An easy-to-use design allows the plugin to work automatically once inserted on a channel or bus.

Cedar Audio
Retouch 8

Unlike conventional tools, Retouch allows you to define the temporal and spectral content of the sound that you want to manipulate, using the types of tools commonly found in photographic image manipulation software. Once identified, those sounds can be manipulated using any of the numerous tools, including the powerful new Cleanse and Revert tools.

Dolby Laboratories
Dolby Atmos Renderer 3.7

Dolby’s latest renderer adds, among other features, support for new OS’s and chips and an updated Dolby Audio Bridge that allows for better clocking.

LiquidSonics
Cinematic Rooms

Cinematic Rooms is a reverb dedicated to the intense acoustic demands of surround room simulation. Deep yet accessible, advanced surround workflow tools allow you to design intricate acoustic spaces of incredible purity with simplicity. Available in two editions, both support channel formats from stereo up to 7.1.6 for use with the latest Atmos bed workflows.

The Cargo Cult
Matchbox v1.3.0

Matchbox compares two versions of your cut and finds every cut change, VFX tweak, or dialogue slip. It then re-times your sound mix, dialogue scripts, and anything else created to picture.

Todd-AO
Absentia DX V3

ABDX V3, an AAX plugin for Pro Tools, quickly and transparently removes obvious defects from voice recordings such as obvious hums, wireless rings, and ticks. Additionally, the “Phase Synchronizer” feature allows for phase aligning multiple mics, such as shotgun and multiple lavs.
You’ve just gotten off an exciting phone call with a producer who is interested in having you out to mix their next show and the script has hit your inbox. After going through it, you realize that the show features a lot of the same actor playing multiple interacting roles. Where do you begin?

There are multiple ways of handling “twinning” on set. I spoke with several production sound mixers to learn about their individual twinning workflows on some projects that are easily available to watch and review on the leading streaming platforms. It’s important to remember that while the workflow varied from production to production, the goal remained the same: quality dialogue tracks and support of the director and cast in whatever way possible to get the best performance in a challenging scenario.
Twinning, doubling, making a doppelgänger, these are all names given to the process whereby one actor is tasked with playing multiple versions of the same person in a project. The mechanics of taking the written words from the script and transforming them into a live-action scene are more complicated and technical than they may at first seem. In speaking with the production mixers responsible for HBO’s *An American Pickle*, HBO’s *I Know This Much Is True*, and Netflix’s *Living with Yourself*, it became clear that there is not a standardized approach in how to handle the sound during these technical scenes. The nuts and bolts may be similar but the approach varies from production to production; largely being influenced by the creatives involved on the camera side and actors’ preference.

So, how does it work? At its simplest, twinning is a basic cinema trick that involves one actor playing two or more roles in a scene. Two separate shots are overlaid in order to trick the audience into believing that the one physical actor is actually two different people on screen. In order to pull this gag off, the camera is often either locked off or shot using motion-control equipment (this is specialized equipment that records the camera movements and allows them to be repeated exactly). The two sides of the scene, often referred to as the A-side (shot first) and B-side (shot second), are filmed consecutively with the actor playing one and then the other role. In editorial, those two locked off shots get overlaid and the viewer sees twins. Obviously, this is an over-simplified example, but the mechanics remain the same.

In order for an on-screen conversation to happen between the two, an Earwig (wireless earpiece made by a company called Phonak) can be used to feed the actor...
dialogue cues of their twin without risk of overlapping off camera lines while they act out the scene alone. Once the first side is complete, a hair, makeup, and wardrobe change occurs for the actor to transform into character number two. They are then fed the A-side lines from a preferred take to their earpiece while they act out the B-side. If the camera is set up as an over-the-shoulder or clean single, where the face of only one twin is shown, then the process is extremely simple with a lighting stand-in or photo double and no special tricks are necessary. Sounds simple right?

To begin this journey, I spoke with Cincinnati-based production mixer Geoff Maxwell, who mixed the HBO show An American Pickle with Seth Rogen. Geoff was brought onto the project late in prep due to a last-minute crew availability change, and jumped right into the deep end. Because Geoff only started on the project two weeks before Day One of photography, his input was not present during all of the prep to shape what the sound department’s role would be during the shoot. He had to play catchup and get up to speed with the decisions that had already been made. Geoff wanted to keep the setup as simple as possible when he designed his workflow in order to focus on recording the set.

In the film, Seth Rogen plays a modern character, as well as an identical copy of himself in the form of a revived ancestor who was brought back to life from a century ago. The two roles saw Seth play a bearded version (filmed first with his real beard grown out) and a shaved version (filmed only after all the bearded work was complete). The two characters interact heavily with each other for the duration of the film. Whenever the two characters are seen on screen, the viewer can be assured that the two sides were filmed weeks apart as the production photographed all of the bearded versions first, then went
Finding a way to both allow the organic nature of performance and also satisfy the technical aspects of a twinning shot is a delicate dance that the mixer must do on set.

back and meticulously recreated the camera and lighting positions to film the shaved versions. This time gap presented some minor issues for the sound team in that, in some cases, the B-side of the scene may in fact, be filmed against green screen in a different location and potentially even on a greened-out treadmill in order to simulate walking next to one another for a walk-and-talk scene.

For Geoff and his team, the workflow centered on capturing the on-screen performance as cleanly as possible and making sure that Seth had the appropriate lines being fed to him for the off-camera side. When filming the A-side, Seth’s lighting stand-in would often deliver the B-side lines, carefully avoiding overlap. The lines delivered by the B-side stand-in on the A-side shot would act as a placeholder in the picture edit for Seth’s performance yet to come. Because of the time delay between when both sides could be filmed, with all of the bearded work happening first, editorial would then select the preferred take and mute out all of the stand-in lines; thus, opening up the placeholders for Seth to deliver on the B-side pass.

The playback audio was driven by the VTR video playback on set. The preferred take was selected and prepped by post with the audio out of the video playback rig being sent through a Comtek transmitter to Seth’s earpiece wirelessly. Geoff mentioned that one saving grace in such a highly technical production was that both the director, Brandon Trost, and Seth were fully invested in the process from the outset and had an excellent working relationship on set. They often worked through the technical complexities right on set and then disseminated the plan to key crew as they went. The benefit of this type of cast member is that they know and understand the importance of getting it right on set even though it is complicated. Additionally, they are less likely to want to “fix it later” or get frustrated by the delays caused by the technology on set (be it a sound delay or otherwise). It is a big ask to make when you’re trying to have an actor give a compelling performance while forcing them to stay within strict parameters in order for the shot to work, which is why a good playback feed can go a long way to giving the cast something to work with when they’re on a set by themselves acting to an imaginary version of themself.
Another mixer I had the chance to speak with was Damian Canelos, a New York-based production mixer who worked on HBO’s 35mm limited series, I Know This Much Is True. Joining us in the conversation was Antonio Arroyo, who did some work on the project as the Pro Tools operator. The workflow on this project differed from the sound workflow on An American Pickle in several ways. For starters, the director, Derek Cianfrance, had to deal with more twinning as the show’s storyline follows a pair of twin brothers through several life stages and shows the brothers together as young boys (actual twins played by Donni and Rocco Masihi), as college-aged men (played by Philip Ettinger), and as adults (played by Mark Ruffalo). When working with Philip Ettinger, who played the college-aged twins, the production would film the A-side and then change the cast over to film the B-side, often on the same day.

In addition to another set of twins to create for the show, Mark Ruffalo’s character had a six-week off-set transformation to go through in order to put on a significant amount of body weight and come back to set to play the other brother. This six-week gap meant that camera and lighting positions, again, had to be carefully noted and recreated in order to return to the scenes. When the B-side was shot, Damian’s team, which always had a Pro Tools operator present on twin days, would use Pro Tools to edit and feed the A-side of the preferred take lines to Mark Ruffalo via either an Earwig or a loud speaker. The old B-side lines present in the playback material would be muted so that Mark could perform the B-side live and reference the A-side in his ear.

One especially complicated sequence appeared during the first episode when there was a long scene in a traveling police cruiser. There was an officer driving and an officer in the rear passenger seat, both the front passenger seat and rear driver seat of the car were occupied by characters played by Mark Ruffalo. To pull this setup off, the Pro Tools operator at the time, Spyros Poulos, set up an iPad with pre-recorded B-side lines edited into individual cues loaded on it and gave it to the director to play the B-side cues while the process trailer was in motion filming the A-side. The director, Derek Cianfrance, would trigger Mark’s B-side dialogue off the iPad to the cast in the
car (Mark Ruffalo + two officers) so they could react and respond to Mark’s B-side character, who they would come back to reshoot in a few weeks. The key here was that the director was able to make the timing decisions for the B-side lines in the scene in collaboration with the natural rhythm of what the cast were doing take-to-take. This is the type of setup where Damian and his team really made sure the director and cast were fully supported throughout so the technology and complexity of the setup didn’t detract from the story being told or the performances being delivered. A difficult task to do when you’re twinning in a moving vehicle!

Finally, I had the chance to speak with Matt McLarty. Matt is another New York-based production mixer who mixed Netflix’s *Living with Yourself*, featuring Paul Rudd, and is currently filming a project with Rachel Weisz involving twinning in NY. Of the three mixers I spoke with, Matt’s setup for both the Paul Rudd project and his current project with Rachel Weisz are the most in-depth and technical but, as Matt was quick to point out, a lot of what he was doing depended on the comfort level of the actor and the system that the actor, director, DP, and VFX supervisor establish. Once the team agreed on a set of parameters that they were all happy with, the technicians went to work to create workflow plans.

On *Living with Yourself*, Matt worked with Paul Rudd to twin himself. Paul didn’t want to work opposite from a lighting stand-in or have the B-side lines read to him from off-camera. Instead, he preferred to pre-record his B-side lines (which were usually grabbed during a rehearsal), import them into Pro Tools, and edit each line into separate clips. These clips could then be triggered from an iPad by Paul Rudd’s acting partner, who had rehearsed the scene with him and knew the timing that Paul and the director had worked out. When the A-side was filmed, the acting partner would trigger the lines individually to Paul and the output of the iPad would be sent via a Lectrosonics transmitter back to Matt’s cart and then to Paul’s Earwig.

In this setup, Paul had to wear an earpiece for both the A-side and B-side. On the A-side, he heard the triggered B-side lines from the iPad. On the B-side, he heard the preferred take that he had just performed. At Matt’s cart, he would route the B-side lines to cast Earwigs, record a clean iso, and
It is important to understand what a preferred take is (circle take). In some cases, a director might say they want both takes two and five from a setup. Both takes would then have to be edited and prepared for playback on the B-side. If this is the case, it is important to note what takes you are using for playback for post-production to reference.

Try to be included in any technical rehearsals or camera tests that may serve as the tech crew’s dress rehearsal for the on-set workflow. Knowing how other departments are planning to proceed may affect the sound department’s workflow design.

The “Action” call from the director becomes baked into the setup on the A-side and will serve to begin the scene on the B-side. As Matt McLarty mentioned, it may be necessary to lav up an AD or set a plant mic near the director in order to record the “Action” call on the A-side. Doing this will allow the overall timing and length of the setup to remain consistent from both the A- and B-sides.

When using motion-control equipment on set, there is often a “Bloop Light” which would precede the “Action” call and is used to trigger and align the head/video/sound playback. When filming the B-side, the cast and crew might only hear a “roll playback” command from an AD. This would then begin the playback for the motion-control equipment/video/Pro Tools, which would lead to the “Action” call being played back from the A-side to the actors’ earpiece or loud speaker and, if wanted, to the public Comm feed for everyone on set to monitor.

As mentioned before, a lot of the success or failure in this type of work hinges on cast and directorial buy-in. In this case, the director and cast were happy and the results, according to Matt, have been great. Matt mentioned the musicality of this type of setup where timing is so critical. If the players rehearse together and maintain patience, they usually end up with a great performance after a few takes when everything begins to gel.
mentioned was to transmit the Earwig program over a channel of Lectrosonics wireless and then hide both the Lectro receiver and a Comtek 216 transmitter on the cast somewhere. (In Matt’s case, they utilized a purse that the cast member was wearing.) This allows for a much further transmission range for the Earwig program over the Lectro system and the distance between the Earwig and the Comtek transmitter itself never goes beyond a few feet.

• As was the case on both An American Pickle and I Know This Much Is True, the actors being twinned had significant time gaps between both the A- and B-sides of the scene. In this case, running ambience mics will give post-production an option to lay a bed under the dialogue tracks as the ambience on set may have changed or may be entirely different between when the two parts of the scene were filmed. Both Geoff Maxwell and Damian Canelos mentioned using exterior ambience mics extensively on their projects.

• Time and timing are critical to the success of a twin shot. If the director intends on holding a wide twin shot with both characters on screen having a back-and-forth dialogue, the timing of the dialogue between those characters cannot change once a preferred take is selected on the A-side. The B-side dialogue when filming the A-side acts as the placeholder for the second side of the scene. If the gaps in dialogue and pacing aren’t worked out on the A-side, it becomes impossible to fix for the B-side and it may force the picture editor to cut out of the wide shot into an over-the-shoulder in order to reset the timing between characters.

• Rehearsals, as much as a lot of AD’s would love to forgo them, really do aid in the overall quality of what can be achieved. The actors may find themselves overlapping their A-side dialogue when filming the B-side in awkward ways during the first rehearsal. They’ll need to work to align their performance to the timing that was established on the A-side. Having the earpiece ready for the cast when they return to set (or even a standard Comtek with headphones to listen to and practice the timing with) can be helpful for them. Some may find that they can rehearse their timing during hair and makeup touchups if their Earwig is in and the crew learns to give them space leading up to a rehearsal (if they appear to be talking to themselves).

• Have a secondary plan simmering on the back burner. If there is a moment where all your gear is failing or the cast is just not responding well to the design of the audio setup, then having a simplified way of doing things becomes necessary. On a longer project or episodic series, one of the most critical relationships the sound department needs to develop and maintain is with the cast. If they tire of the limitations imposed by the design of the system, you’ve lost an important ally. It is the job of the mixer to support the director and cast through this process; not define the process itself. Remaining flexible is as much an important trait as being technically literate in the process when you’re trying to get the best performance possible. As Antonio Arroyo said, “There is an inherent conflict between the technical and the organic.” Finding a way to both allow the organic nature of performance and also satisfy the technical aspects of a twinning shot is a delicate dance that the mixer must do on set.

• Television schedules are less likely to be able to afford to shoot with motion control for multiple setups every day because of the time that it takes and the additional costs to both labor and equipment. This may mean that there are only a handful of “hero shots” of the twins that they actually need and your focus can be on those particular twinning setups.

• In terms of equipment and crew, each of the three mixers interviewed had their own methods. Geoff Maxwell on An American Pickle was largely able to piggyback off of the VTR playback and get by with a Comtek transmitter and Earwigs for the B-side a lot of the time and didn’t need a Pro Tools operator. Damian Canelos on I Know This Much Is True always had a Pro Tools operator on set during twinning and was able to direct his crew through the scenes while focusing on mixing. Matt McLarty handled most of the Pro Tools himself from his mix cart and took on a lot of additional responsibility in cueing playback. Matt has the experience and confidence to do this successfully, where other production mixers may find taking on the Pro Tools task as a bit too much and hire an additional Pro Tools operator to reduce the workload. It’s up to you, as the mixer, to decide as no single approach is better than another in all situations. Remaining flexible and keeping an open dialogue with the cast and director is key.

• Lastly, make it your own. As seen from the article’s examples, every show took a slightly different approach to working with twinned actors. Having conversations during prep as to what the expectations are will help you define the best approach. If your show is only planning on using twin shots to establish that there are twins and then cuts to traditional coverage, the job is a lot simpler than if they wish to hold longer shots with both characters on screen interacting.
FOR YOUR CONSIDERATION

OUTSTANDING ACHIEVEMENT
IN SOUND MIXING
TELEVISION NON-FICTION, VARIETY
OR MUSIC SERIES OR SPECIALS

PRODUCTION MIXER: JAE KIM
RE-RECORDING MIXER: ELMO PONSDOMENECH, CAS
RE-RECORDING MIXER: JASON “FRENCHIE” GAYA
SCORING MIXER: ARON FORBES
ADR MIXER: JEFFREY ROY, CAS
FOLEY MIXER: SHAWN KENNELLY

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

OUTSTANDING ACHIEVEMENT
IN SOUND MIXING
MOTION PICTURE - DOCUMENTARY

RE-RECORDING MIXER: LESLIE SHATZ
“RAINBOW”
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
TELEVISION SERIES 1/2 HOUR

PRODUCTION MIXER: DAVID LASCELLES AMPS
RE-RECORDING MIXER: RYAN KENNEDY
RE-RECORDING MIXER: SEAN BYRNE, CAS
ADR MIXER: BRENT FINDLEY, CAS, MPSE
ADR MIXER: JAMISON RABBE
FOLEY MIXER: ARNO STEPHANIAN, CAS, MPSE

“MY LEAST FAVORITE YEAR”
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
TELEVISION SERIES 1 HOUR

PRODUCTION MIXER: WILLIAM B. KAPLAN, CAS
RE-RECORDING MIXER: ELMO PONSDOMENECH, CAS
RE-RECORDING MIXER: JASON “FRENCHIE” GAYA
SCORING MIXER: CARTER BURWELL
ADR MIXER: BRIAN SMITH
FOLEY MIXER: JAMES HOWE
On November 20, 2021, CAS and MPSE teamed together to talk sound at THE SOUNDING BOARD v1.0, a series of virtual discussions about the practical, creative, and technical art of sound for picture. The Sounding Board v1.0 was the first-ever co-produced event between CAS and MPSE. Guests who attended live were able to participate in live chat and submit questions to the panels.

Featured panels included “BEYOND THE Q&A: HUGO,” where the award-winning sound department from Hugo, on its 10th anniversary, looked back and discussed the wins and pitfalls that helped shape the outstanding soundtrack of this fantastic tale; “PARADE OF CARTS, BAGS, & RIGS,” where CAS production sound mixers and MPSE sound effects field recordists provided tours of their equipment and discussed techniques and tips for capturing some of the best sound in the business; and “BETWEEN THE EARS,” which discussed what it takes both on and off the job to foster creative decision-making, problem-solving, and interpersonal politics to best serve the sonic through-line of any production.

FOLLOWING ARE RECAPS OF THESE PANELS PROVIDED BY YOUR CAS COLLEAGUES. VIDEOS FROM THE EVENT ARE ALSO AVAILABLE ON THE CAS WEBSITE UNDER THE EVENTS TAB: HTTPS://CINEMAAUDIOSOCIETY.ORG/CAS-THE-SOUNDING-BOARD-V1-0/
BEYOND THE Q&A: HUGO
by G. John Garrett CAS

Released in 2011 and enjoying its 10th anniversary, the story of Hugo, set in 1931 Paris, focuses on an orphan living in the walls of a train station who gets wrapped up in a mystery involving his late father and an automaton. The film was a departure from Scorsese’s historic trajectory. The challenge was to create a sort of hybrid soundtrack with real and animated elements woven together throughout. Many times it was impossible to get just what they wanted from the production track due to things like the servomotors that ran the automaton’s arm. Also, there were visuals that were completely CGI and had to have handmade sounds that would play correctly with the “animated” part of the film. And it all works beautifully.

For the CAS & MPSE Sounding Board v1.0 event, four people from the sound crew of Hugo came together to reminisce on the construction of their soundtrack. Director Martin Scorsese has mastered the use of SPFX and animation as believable movie reality. As a master storyteller, the film won five Oscars in the categories of Cinematography, Art Direction, Visual Effects, Sound Mixing, and Sound Editing. It was also awarded that year’s CAS Award for Outstanding Achievement in Sound Mixing for Motion Pictures. The panel, moderated by Peter Albrechtsen CAS MPSE, consisted of Marko Costanzo, Foley artist; Tom Fleischman CAS, re-recording mixer; George A. Lara CAS, Foley mixer; and John Midgley CAS, production sound mixer.

Re-recording mixer Tom Fleischman CAS started working with Marty and Thelma Schoonmaker on The King of Comedy, released in 1982, and has done practically every Scorsese-directed project since. Foley team George Lara CAS and Marko Costanzo have worked on projects with Tom for more than 20 years and have a very long list of top credits. Production mixer John Midgley CAS has done it all; from TV series to Star Wars: Episode 1, The King’s Speech, Doctor Strange, and dozens of others along the way. So, it was a treat to sit at the feet of these giants for an hour as they talked about this great movie. The following are just a few excerpts from a fascinating hour of engagement and reflection to which I can barely do justice.

TOM FLEISCHMAN CAS: It was a delight to work on, and working with Marty and Thelma is like working with one person. They have a very different process from most other filmmakers in terms of how they cut, sound preparation and editing, and so on. Prep starts very early. [Sound designer] Eugene Gearty is making sound FX for them very early on in the process. Thelma will get clips to show him and start asking for particular sound FX early on in the process. Thelma will get clips to show him and start asking for particular sound FX early on. I’m sorry that [dialogue editor] Phil Stockton and Eugene could not have joined the Zoom, as their contribution would have been quite helpful.

The mix begins, eventually, when the film is in a semi-finished state. There are always picture changes during the mix. In some movies, they really rearrange entire reels, entire scenes get swapped around and moved, and the process gets stretched out a lot. The cut is not really finished until the mix is finished.

After Goodfellas, Thelma began to make her own temp mixes in Lightworks, and they became very dependent on those mixes. So, we’ve been tasked with using those temp mixes as a bible, and it’s been an interesting process.
“It was a delight to work on, and working with Marty and Thelma is like working with one person. They have a very different process from most other filmmakers in terms of how they cut, sound preparation and editing, and so on.”
—Tom Fleischman CAS

MODERATOR PETER ALBRECHTSSEN CAS MPSE: John, I’d love to hear about the dynamics in the scenes that go from big crowds to small, intimate scenes, and how it must have been quite an undertaking to get production sound.

JOHN MIDGLEY CAS: Yes, it was mostly trying to control everything. It was a fantastic experience overall. We shot a lot of it at Shepperton Studios [with] two stages locked together. The concourse floor was my bugbear, trying to get carpets down in as many areas as we could, and it was very long. Laying carpet was quite difficult—and there was a lot of steam!

TOM: Eugene would work with it as he could, since a lot of it was in the picture and justified. When there were cuts between shots with steam and without, Eugene would add little bursts and things to make the transitions work; it was intricate stuff!

JOHN: There were little two-way conversations off in corners to contend with. The bookstore and the flat, the Steadicam shot into the flat, past all the people … it was a fantastic experience!

PETER: It’s amazing the performances he gets from the kids, and especially the train station inspector, who has a special sound to him, really. George and Marko, what about the Foley for his character? He’s got this weird leg, and you can hear that he’s coming before he’s even there! How did you approach that?

MARKO COSTANZO: It was really fun. Every moment of the film we had little things to do like that, and the leg was his signature sound. We just played around a lot, and the cut and mix just worked with everything. I have a little box full of parts for the mouse, which I think was the most difficult thing I’ve ever done. How do you make little sounds big and still be realistic? George was always saying, “Whoop it up,” and there are these things that are minute, it’s hard to do!

GEORGE A. LARA CAS: Going back to the leg, we went through different variations of sounds and we present that to Eugene and Eugene presents that to Thelma and Marty, and then they had to make a decision on which ones to choose from. Here you need a little more squeak or that doesn’t sound right. So [by going] back-and-forth between them, we were able to get the signature sound for the rest of the film. That’s the way they like to work; we present material to them and they give us their feedback, and we elaborate from there. All those sounds get built out into little premixes and then eventually, they’re going to go into the final and Tommy will be able to elaborate on that.

TOM: You know the scene where I thought the Foley was really impressive was the scene where the automaton comes alive. [A]ll the little sounds of the automaton, the drawing on the paper, the sound of the pen and the paper, combined with the music, it was just a beautiful job, a really beautiful job.

PETER: The score by Howard Shore is really magnificent and it’s so interwoven with everything, and a big part of that is also the live musicians playing there. How did you do that?
JOHN: We ran loop systems all around the place, I remember that. We did silent playback so we could capture other things going on; people crashing into each other and stuff like that.

TOM: And I had separate elements for the instruments. I had a guitar track and a bass track. [Music editor] Jennifer Dunnington’s contribution to this film was amazing, musically. Again, one of the issues we always face is they keep changing the picture. So, obviously, when they make a picture change, that’s going to affect the music. And that’s probably the most difficult aspect of making those picture changes. What do you do with a score that’s been composed and performed to one picture and then suddenly that picture is changed? It’s shorter or longer and Jennifer is just a wizard at making that stuff work. It was a real blessing to have her on this job because that kind of thing happened a lot.

I hope you have enjoyed this little tease. I encourage you to watch the whole conversation at: https://cinemaaudiosociety.org/cas-the-sounding-board-v1-0/#beyond
PARADE OF CARTS, BAGS,
by Devendra Cleary CAS

For 2021, the now-very-traditional “Sound Cart Parade” has found a home at the Sounding Board event, sandwiched between a discussion with the sound geniuses behind Hugo and a discussion called “Between the Ears.” Phillip W. Palmer CAS was a perfect fit as moderator, being a sound cart consumer and enthusiast himself and having participated in several of the in-person sound cart events over the years.

This event has appropriately included bags and rigs in its title since, in production sound, the practitioner’s use of sound carts often transcends across various shapes, sizes, and styles. Many have a very bespoke nature to them where there is almost no way around referring to them all as “rigs.” They are specialty rigs that require ingenuity and creativity to build. Besides the occasional “happy accident,” they are all meticulously planned out with specificity from birth to voyage. And to see how our post kin also implements this adaptation was very exciting!

The lineup this year was refreshingly sharp as I don’t believe any of these five panelists have had the opportunity to present their rigs during any of the past in-person events or the first virtual event in 2020. Before our panel discussion, we kicked it off with brief sizzle reels from each participant.
Matthew Cameron CAS is a production sound mixer based in Vancouver, BC. His sizzle reel dove right into a tour of his incredibly well-thought-out and clean sound carts. The main recording cart is based around a custom-made rack enclosure built by Dinosaur Cases. It’s loaded up with several Dante-enabled pieces of hardware, including a Sound Devices Scorpio recorder with a CL-16 control surface paired with four Lectrosonics DSQD RF receivers that are utilizing a Lectrosonics UMC16B for antenna distribution. A Lectrosonics M2T is used for his private line feed for boom operators.

His tour brought us to some peripherals that, once you see them, you almost can’t imagine any kit being without them. There are several ways to accommodate unique playback needs, but Matthew’s use of a Machine Plus, along with a dual-channel DCHR wireless link and a battery-powered Bose PA speaker with a subspeaker caught my eye as a very efficient way to achieve these needs in a single rig—even including tempo thump. I definitely got hung up with admiration as he continued his tour through his follow cart, which is based off an Inovativ Voyager 30 with a rack stack of lockable drawers. These drawers seemed to have an endless supply of mics, batteries, and IFB receivers. This portion of the kit also seems to have some indispensable peripherals, including a Dewalt Tough System case for bodypack transmitters, as well as a run bag with lav mics and accessories for their attachment. Matthew is very forward-thinking by keeping his kit modular and, for lack of a better term, “break-off-able.” This becomes more apparent as we peek at his Zuca cart, which doubles as a recorder run bag, as well as the boom operator’s exterior cart depending on the needs. When converted to a secondary recording cart, it’s equipped with a Sonosax SX-LC8+ fader panel. The rig also serves his team with additional wireless receiver channels when needed. Truly an all-around intuitive and classy set of kit.

Next, we moved onto Charlie Campagna, who is a renowned sound SFX recordist in Los Angeles. Of all the panelists described before the event, this was who I was most excited to see. Mainly because it’s so far outside my “wheelhouse” (pun intended) as they are all-bag rigs built specifically for recording sound effects in post-production outside of the studio. This is an area that many production mixers dabble in but can rarely justify the extra expense beyond maybe one stereo rig. When we see these rigs, our imaginations and envious feelings are activated!
Charlie’s kit includes several “modularized” rigs, each encompassing a different size that may be suited to certain SFX recording scenarios. The first rig shown was a beautiful eight-armed mic array based around a Sound Devices MixPre-10 II. This recorder has easy access and full-size XLR inputs. This gives Charlie the ability to input an AMBEO VR mic in the first four inputs and four Sennheiser 8020 omni mics all pointed in different directions in inputs five through eight. The modular attachments allow for quick release of the mics, which are all properly wind protected. The blending of these five mics (including the discrete recording of the raw Ambisonic plus the omni mics) creates amazing, beautiful, wide-sounding backgrounds.

Next to this rig sat a much cuter and smaller rig based around a Sound Devices MixPre-3 II that also has a small Rycote zeppelin which houses a dual M-S mic array. Even cuter than the rig was Leland, the dog, who was assisting Charlie in the production of this video. We learned that Leland was the voice of the NeverBeast for a Disney movie!

Next in our tour, Charlie showed us his two older rigs based around Sound Devices 700 series. While understandable that Charlie upgraded/cross-graded to the MixPre line given their newer features and versatility, once you own 700 series recorders, you realize they are like Toyotas and won’t ever die on you. They are absolutely bulletproof and it makes sense that they are still in heavy use by him and many other SFX recordists. Charlie relies on IDX Lithium ION NP-1 batteries to power these rigs. His collection of 10 (which is plenty), are long-lasting and durable and serve him well as he rotates a few over the course of a day of recording. Charlie showed us his DPA 5100, among many other mics he uses. The way Charlie has set himself up with these arrays of mics, Sound Devices recorders with threaded rig points, modular arms, etc., have allowed him to tailor the rigs to the specific needs of each SFX shoot, whether its outdoor ambience or outdoor “panic-group-reaction” bys. He looks at each individual need before he sets them up. I feel better informed having watched Charlie explain his rigs and feel inspired to build my own SFX recording rigs to carry with a production sound package. And I know I’m not alone in that inspiration. Thanks Charlie, for showing us your truly inventive and rugged rigs!

Now onto Marcos Contreras CAS, who is a production sound mixer also here in Los Angeles. Marcos sat in front of his beautiful set of sound carts and began with his main sound mixing cart, which is the fairly newly developed Inovativ Deploy upright DIT cart.
FOR YOUR CONSIDERATION

CAS NOMINATION
OUTSTANDING ACHIEVEMENT IN SOUND MIXING – TELEVISION SERIES 1/2 HOUR
CHAPTER 1: STRANGER IN A STRANGE LAND

PRODUCTION MIXER:
Shawn Holden, CAS

RE-RECORDING MIXER:
Bonnie Wild

RE-RECORDING MIXER:
Scott R. Lewis

SCORING MIXER:
Alan Meyerson, CAS

FOLEY MIXER:
Richard Duarte

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OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE – ANIMATED

Paul McGrath, CAS, David E. Fluhr, CAS, Gabriel Guy, CAS,
David Boucher, CAS, Alvin Wee, Doc Kane, CAS, Scott Curtis

“A triumph in every category: art, songs and heart”
ASSOCIATED PRESS

“Brilliant”
THE NEW YORK TIMES

“Intensely moving”
SCREEN INTERNATIONAL
The bullet points of praiseworthy features of this cart include the smooth wheels, the grip handles, and most impressively, it splits into two parts. This allows the rig to be transported in a hatchback instead of a truck or a van. His main recorder is a Sound Devices Scorpio which he controls primarily with the CL-16 control surface, as well as an iPad running SD-Remote. His wireless package includes three Lectrosonics DSQD’s, four SRC’s mounted inside an Audio Ltd. A10-RACK (hidden away on reserve), as well as two (and sometimes three) Lectrosonics SRC’s built into a tiny bag with his Sound Devices 833. This bag rig is the “baby brother” of his main rig and is Marcos’ most favorite rig he’s ever owned. The antenna array that he uses with his main cart’s wireless receivers is a pair of Wisycom LFA antennas which are actively powered and have filtration included. These allow Marcos to remote his antennas more than 100 feet away from his main recording rig when needed.

Another piece of equipment that seems to be more common among production mixers and tucked away on their carts is a Decimator video processing unit. The use of multiple cameras and larger single monitors on these sound rigs has prompted this trend. Marcos uses a 17” Liliput “pull out” monitor on his cart and loves how it folds away in an instant so he can quickly roll out. Thanks, Marcos, for touring your rock-solid rigs for us all to see!

We then cut to a video showing Brett Grant Grierson CAS and his sound carts. Brett is a Los Angeles-based production sound mixer, and one of the most creative and talented cart makers I’ve had the pleasure of knowing. It’s tough to even know where to start here because Brett literally thinks outside the box with his cart designs and configurations. While he has fabricated more “conventional” sound carts consisting of a rack frame and box configuration, I heard him describe what he was cooking up with new ideas involving a heavy-duty roller stand. Seeing was truly believing as this proof-of-concept unfolded in front of my eyes during this presentation. Wow! The thoughtful ingenuity that has gone into combining this level of and variety of rigging components—both off-the-shelf and fabricated or modified by Brett himself—is impressive. I’m going to attempt to describe his rig, but this is an instance where you should really watch the video (see link at the end of this article).

The main studio recording cart rig is essentially a rolling tripod lighting style stand by Inovativ Industries, along with a set of Inovativ smart wheels he modified to span closer to 30 feet for standard doorways. Then welded to this is a custom set of framing that allows for the
use of 15mm rods that are typically used to rig lenses and accessories to professional camera bodies. This brilliant idea allows Brett to use a myriad of off-the-shelf camera rigging devices mainly, but not limited to SmallRig. Multiple levels of these rods carry SmallRig quick-release units. The lowest one holds a drawer, his power distribution, and the sliding quick release for his Aaton Cantarella fader panel shelf. Then a fairly identical but shorter set of rods accommodates another sliding quick release to attach his entire full-size Cantar X3 recorder that’s mounted to a dual cheese plate unit (that everyone who he’s built one for calls “The Brett Plate”). This plate also holds a PSC RF 12 Pack with six dual-channel Wisycom wireless receivers.

Showing the true versatility of his camera rods/quick-release modular concept was the addition of eight more wireless channels by way of a custom-made bracket with two Wisycom MCR54 receivers and a small antenna distro unit. Brett also uses a Decimator video processor to accommodate multiple camera views into one monitor. He uses a SmallHD 7” monitor, which is commonly used by focus pullers and is bright enough to be viewable in direct sunlight. Speaking of video feeds, Brett does something I don’t know of many production mixers doing with regard to receiving his video feeds. He has his own wireless video system made by a company named Vaxis. He takes the fully processed image of all cameras being used and has that fed into the Vaxis unit at video village, allowing him to never have the limiting feeling of being tethered to the DIT or Video Assist workstations. His final reveal of his operating view proved to be very ergonomic with the Cantarella screen and iPad with script as the mid-level view. My mind was blown by each passing second of this video! Thanks, Brett, for letting us have a peek into your ever-evolving ingenuity!

Finally, we got to see our fifth panelist’s sizzle reel, belonging to Matthias Richter, who is a production sound mixer based in Berlin, Germany. Matthias dove right into introducing his main stand-up-style cart, which is based around off-the-shelf SKB-brand rack cases. Two cases stacked together; one for utility storage and the top one for the recording equipment. It’s a smart idea as these rack cases’ construction mixed with the installed shelves and rack gear generate a structure which eliminates the need for a cart frame. A set of rear handles, a DIY-installed set of front casters, and a push-and-pull quick release set of larger rear wheels completes this cart’s exterior build.

Matthias carries a set of beach wheels to swap out for the large rear wheels when needed. Another clever addition is the use of the front cover of the top
SKB case. Attached hinges allow for this cover to swing out with an LED light, power, and a flip-down shelf for a laptop. The cleverness doesn’t stop there. When Matthias flipped down his video monitors, he revealed a custom-made power distribution unit he built! All individually fused and isolated from RF interference, this power distro is very impressive and a testament to Matthias’ brilliant ingenuity and craftsmanship.

Next, Matthias introduced us to his recording and wireless components. His system is based around a Zaxcom Deva 24 mixer/recorder. Accompanying this is a Zaxcom RX-12 receiver unit with three MRX414 modules installed. When fully loaded, this RX-12 system can contain 24 channels of wireless in just 1½ rack spaces! Just below that is the Zaxcom Mix-16 mixing desk to round out this beautiful looking and sounding package.

Speaking of beautifully sounding, Matthias throws us back to photos of his previous package, which was based around a Cooper 208 portable mixing board interfacing with a Zaxcom Fusion 12. This system performed flawlessly for him for many years, but the upgrade was prompted by the need to increase channel count over the eight that the Cooper provided. The upgrade appears to have flowed effortlessly into his cart and looks to be continuing to serve him well. Thanks, Matthias, for touring your gear and your rig!

After all of the rig videos played, the panel discussion kicked off with all six of these shining faces ready to dish up more knowledge. Phillip Palmer introduced everyone in the order that the videos presented. We received some insight from Matthew Cameron on the hidden Easter egg inside his cart of a DC-powered Mac Mini and how he deals with rain up in Vancouver. It was fun to hear some back-and-forth about the differences and similarities between what Charlie Campagna does for post-production and what the other five participants in the panel do in production. I found more similarities than differences, that’s for sure. It was also interesting to hear from Marcos Contreras about his transition to scripted from reality TV and how the workflows with cast count transcend from one to the other. Something Marcos brought over from the reality TV workflow is using multiple antenna receiving zones.

Hearing from Brett was so interesting because we got the “what” and “how” of his very uniquely designed rigs in his video, but during the panel discussion we got the “why” and even more “how.” He noted the inspiration he received from seeing the tripod rig that production mixer Ed Tise had innovated many years ago.

Matthias Richter shared how he felt it was important to have used his Cooper 208 analog mixer for so many years before upgrading to the larger
capacity Zaxcom system. This hit home because a lot of Los Angeles-based production mixers feel the same, and those boards are still kicking and alive and well on a lot of carts. But now that Matthias has upgraded, he reveals all the benefits he enjoys while using a fully digital and ZaxNet controllable system.

The six-way discussion was so lively, we only had time for a few questions. It was nice to learn from Charlie about his mic preamp choices in studio vs in the field, where he uses the internal mic preamps of the Sound Devices recorders. It was interesting to get clarification via a question from Jeff Wexler CAS, which revealed to us the brilliant simplicity of Matthias’ rack case fastening! Always important is hearing different viewpoints on the lines of communication that exist between production sound and post-production sound. And finally, Marcos got to give us an even deeper dive beyond his video into his Inovativ upright cart, as well as showing off his resourceful Husky/Magliner combo follow cart.

On a personal note, while watching this event, I was a cross between a theater nerd at the Tony Awards and a football fanatic at the Super Bowl. The reason it’s a hybrid of the two is they both elicit such different yet passionate emotions from us. During some moments, I was nerding-out from the insider lingo, and the next minute during a cart reveal, I’m jumping out of my chair like a touchdown was scored! And from a true fanboy of cart designing, cart building, and cart admiring, this was truly an exciting event to enjoy from the comfort of my living room.

Hopefully, next year we can do it in person again. Or, better yet, maybe a part virtual and part in-person event could take place because I really enjoyed seeing the rigs of our colleagues located outside of the United States. Either way we do it, I hope these events bring about inspiration for creative cart building for people all over the world. Here’s to looking at even more rigs!

Watch the rig videos and the discussion here: https://cinemaaudiosociety.org/cas-the-sounding-board-v1-0/#parade
OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE – ANIMATED

Vince Caro, CAS, Christopher Scarabosio, CAS, Tony Villaflor, Greg Hayes, Jason Butler, Richard Duarte
BETWEEN THE EARS

by Peter Kelsey CAS

The segment “Between the Ears” is described as the following: What does it take both on and off the job to foster creative decision making, master efficient problem solving, and navigate interpersonal politics to best serve the sonic through-line of any production?

Moderated by GARY BOURGEOIS CAS, the panelists included ALEX GIBSON, supervising music editor; ALYSON DEE MOORE, Foley artist; CRAIG HENIGHAN CAS MPSE, supervising sound editor and re-recording mixer; DANE DAVIS MPSE, supervising sound editor; and LEE ORLOFF CAS, production sound mixer.

Gary started off by saying that he was asked to moderate because he doesn’t have any problems—to the amusement of the panel. He introduced the panelists and advised that he would ask each one about the particular problems or issues in their craft. Gary then went on to outline potential problems and split them into four categories:

1. Physical issues which could be budget, time management, or schedule.
2. Management concerns dealing with the producers or production company, post-production supervisor, and director.
3. Workflow issues.
4. Communication problems such as picture department not liaising with the sound department.

Alyson Dee Moore was asked about her issues and responded that it is really about the time constraints that are different between a feature vs. TV vs. video. How can we get it done working together and give the client what they need, given the time we have? She feels that communication is key.

Gary asked if she has more or less time now, to which she replied that they now have more work and less downtime as opposed to the old days when you had a lot of time when reels were changed and there were only four tracks of Foley. It’s double the work, but more efficient as we separate things more. Gary asked if the sound supervisor was asking for more detail and the answer is yes, but with a supervisor like
Dane, you get the time to come up with a sound without pressure.

Gary made the point that they all come up with better sounds if they are given time to experiment and Alyson agreed. She also said that she likes when the sound supervisor sits on the stage because, that way, you are not second-guessing and you don’t have to give them five or six alts.

Gary asked Alex Gibson if his issues come from new people or the people he has worked with for a while. As one would expect, he answered that they mainly come from new people. New directors, new picture editors, etc., don’t know what we do so we don’t have any kind of flow and we don’t have time to start from scratch these days. Time is an issue. Asked how he deals with assistant editors putting in music that will be unaffordable, Alex said it’s hard. You have to communicate with the editor and the director and say don’t get married to that. It’s hard because you don’t want to alienate the assistant because, if you do, it will not go well. You have to be their friend.

When asked, Alex stated that he’s typically brought in a couple of weeks after the director’s cut starts. He commented that, usually, all the work leading up to the first temp will be thrown out if you have no composer, but if they are already chosen, you can use their stuff to temp. Alex said, “Lately, I have been working with directors who coerce the composer to come on early and thus, we have totally new music to work with.” Gary mentioned that in the past, music editors would go to the scoring stage to set up click tracks and other things. Asked if that still happens, Alex said he has not been on the scoring stage in 20 years and that composers these days have well-greased teams. By the time he is at the scoring stage, all changes have been sorted out and there is not time to be doing new ones. Gary asked how much scoring is done on big stages with large orchestras now. Alex replied that COVID wrecked the big scores and now there are smaller groups mixed with samples, although some scores were done by individual musicians at home and sent in and combined. These days, you might get strings and brass mixed to a 5.1 stem, but most stems are stereo pairs.

Turning to Craig Henighan, Gary asked about going from big pictures to broadcast, especially distributors like Netflix that require home Atmos for the broadcast projects? Craig replied, “The common theme here is time and, whether I’m doing a streaming project or a feature, I still strive to make it the best I can. The streaming started in 2015 and one of the first projects I worked on was Stranger Things. They pretty much gave me what I would have on a feature. I was able to apply a cinema workflow to a streaming workflow. The essential is to have a good team around you and let them run with it. They know the drill. I try to make as many ideas as possible early on. On Atmos projects, I tend to do what I call a “pre-premix,” as there is no time to do a proper premix.

Gary commented that what Craig is describing is efficiency and workflow. In the case where the producer doesn’t give you the time to do what you do, how do you convince them to get you the time or ask for less? Craig answered, “Part of the politics of it is to play it cool, especially at the beginning, and see that the reality of your budget is not going to get you what you want. The worst is when I am asked to create signature sounds and there is no budget for it. The smaller projects tend to have supervisors or directors who are inexperienced, and you can’t come over like a know-it-all, even though we have been successful for a number of years because we are good at what we do. The main point is to understand the schedule and figure how much you can squeeze in. The schedule always seems to open up, because the visual effects take forever, and so I get extra time.” Gary remarked that means you need to communicate with the picture department about the VFX, especially when there is a new effect and they expect you to turn on a dime. Craig said you just try to get in front of it and rely on your team. Gary added that your diplomacy and the way you communicate with directors buys you that extra time.

Turning to Lee Orloff, Gary said that the vast majority of people don’t know the issues and problems on set, where you are fighting for the best quality you can get but you have a lot going against you. With a hundred people on set, there are only three or four in the sound department. Gary inquired, “Do you have diplomatic issues dealing with talent or producers that make it difficult to do your job? How do you deal with the people to get the time and resources you need to do your job?” Lee responded that they have the typical setup plus the soundtrack (meaning score) available for playback and public address for “Voice of God” communication.
“We deliver many, many tracks and everyone who speaks gets wired because you never know what is going to happen with three cameras. Casts are getting larger, and my hope is that the mix I do will be the one used for the dialogue. I use iso’s on everyone so that whatever happens, the editors will have flexibility. My hope is that I’m giving the director what he wants for that scene. In order to do that, I have to convince many people to work with me, and the only way I can do that is that everyone sees it as a collaborative process and sees that I am not doing this for the sound department; I’m doing it for the movie. The topic of this discussion is problem solving and I’m a conflict-avoidance person. I want to do the best job I can do without poking the bear.”

Gary asked about a scenario of when you need more time or have another issue, who do you go to on set to talk to about alleviating the problem? Lee replied, “The first assistant director manages time on set, and I usually make sure I have enough of a pre-call so that I can take care of timecode needs and communications and everything I need to do before getting to the mix. My team sets up booms and wires the cast and that all needs to be done before the shoot so that I don’t have to ask for more time.

Gary followed, “How far in advance are you given a call and how much prep time are you given after reading the script?” Lee informed, “Generally, they would like me to show up 15 minutes before the cameras roll. [The other panel members laughed.] With Michael Mann, I am with him on the scout so I can see the issues very early. I had a month and I listened to the noises coming off the cab for the movie Collateral. Sixty-five percent of that film is in that cab. But I’m not joking when I say they want me on set 15 minutes before the cameras roll because all you need to do is put mics on the actors and you’re done, right? I still want to be able to control the sound the best I can.”

Gary asked if Lee ever had discussions with location scouts to make sure that there wasn’t a freeway nearby when the film should not have any cars and other extraneous sounds. Lee replied that when they shot The Patriot, there was a train nearby and they got the schedule for the train so that they wouldn’t be shooting dialogue when it came through. Lee said he can’t do a good job without cooperation and that it’s for the movie, it’s not for the sound department.

Gary asked about low-budget movies and inexperienced directors not understanding the place of sound. Lee replied that he convinces the director and producers that having quality sound is what is going to elevate a low-budget movie, and bad sound will make sure it is seen as low budget.
Gary now turned to Dane Davis, stating, “The amount of time we have is indicative of what we can do or what we are allowed to do. And it seems that the only way we can buy time is through educating the people in charge of the purse strings.” Dane said that time is a limiting factor, and it is what defines your priorities. There’s never enough time to do your job. Dane shared, “The post-production supervisor comes to me with the schedule, and I look at it and say this won’t work or it doesn’t make sense. So, I ask for more time.” Gary asked who he talks to in order to help with these issues to get what is needed? Is it the director or picture editor or someone else? “Well, you don’t want to step on toes, so you go up the hierarchy. I have been on projects where I go up and get no, no, no. If you lay out your case as to what you need, a good producer will make it happen. But first, I always go to the post supervisor,” Dane noted.

Gary continued, “When you are brought in on a new project because of your expertise, who do you find you should suck up to in order to get what you need to do the quality work? Who do you talk to first to make sure they get what’s best for them?” Dane replied, “It depends on who brought me into the project. I’ll talk to them first. And if there are five people who make the decisions, and you know two of them, it means the other three have worked with different people and you have to navigate the relationships and the weather patterns that form. You don’t want to give anyone ammunition that wanted to hire someone else.”

Gary asked about the politics and brought up his daughter, who is a sound assistant who sees problems where the picture department doesn’t respect what the sound department needs. You have to be diplomatic and sometimes the sound supervisor has to talk to the picture editor to get greater cooperation. How does Dane deal with that? He answered, “You have to start out low key. When you start to feel the alliance or team, you have to get the picture department to trust us, you have to feel that gel. You don’t want to throw too many grenades over the wall at first. We’re all making the same movie and, like Lee said, it’s all about the movie and not any individual department. It’s about the movie telling the story as effectively as it possibly can. We are making the same movie, but everyone has their own agendas and priorities. But you have to be friends. Sometimes it gets antagonistic but, hopefully, by the time you get to the dub stage, it’s one big team.”

Gary then presented an observation; “The client wants us to be very creative and artistic, but there’s a sense that we are treated as just technical and are limited compared to the picture department. There seems to be limited education about what we can bring to the table. Other people want to tell you what they want instead of being open to your creative input. Any thoughts on that?” Dane said that it goes both ways and sometimes we can sit with the picture editor and suggest opening up cuts so that sound has space to put in a horn or gunshot.

Alex was asked about going to spotting sessions and suggesting different places where music could start or stop. Alex replied that he doesn’t go to many spotting sessions anymore, he just bounces off the temp. Noting that if you have too many starts and stops, it sounds terrible, so you are going to eliminate cues or put them together. Spotting sessions he’d been to recently were all very quick with no sort of creative chat.

Lee interjected that there’s “been a tendency of a ‘dumbing down’ of our contribution to the creative process. It was only a little while ago that Jim Cameron referred to what we do as ‘knob twirling, button pushers.’ Our role in the creative process has been going down and now, especially producers, only care if the actors are wired [because] if they are, you’ll be able to deliver what we need. And that is not the essence of what we do when we create the production soundtrack. The director of photography has their arsenal of lights and cameras, and we have our arsenal of mics and...”
plugins that allow us to do our job and lead to subtle and delicate decision making. There’s no book, it’s always different, and our part of the creativity has been dumbed down.”

Gary said that when people come to the dub stage and see all the knobs, they make the assumption that “I’m a technician. But what I bring to the table is something creative.”

You can view the full discussion here: https://cinemaaudiosociety.org/cas-the-sounding-board-v1-0/#ears

The forum allowed for interaction with the viewing audience. Here are a couple questions from the chat:

What do you do to keep your mind and body healthy and combat the pressures you are under?

Craig: Lots of stretching.

Alex: Time off after. Gotta take some time off.

Lee: I just came back from a 30-mile bike ride and, during that, I’m not thinking about anything but cycling. It’s totally immersive. And when they wrap on Friday night, I don’t think anymore about the project until Monday morning.

Gary: I swim regularly for 45 minutes. I go into a zone. If you can, find something to do to take you away from all the pressures.

Alyson: Get a bird feeder. I sit outside in nature and that nourishes me.

Gary: We all need to find something to give us that Zen-like experience. A way to de-stress.

Dane: I run. I run around the dub stage. We have to take care of our physical body.

Gary: I think we all try to get outside for a few minutes at least. I once told the head of CBS that I work in a room where plants can’t grow. He then proceeded to bring in plants and trees to the dub stage, changing them out every week.

Are you sending sounds to the director ahead of the cut and do they need a visual reference to know what they are hearing?

Dane: Everything depends on the show and how much lead time you have. But, yes, we do send sounds to the director. The first temp mix is so critical, that’s where things get defined.

What are some questions you ask your clients in order to understand their vision?

Craig: If you can go to lunch with the director and relate to them on a personal level, that goes a long way to making it easier.

Gary: The more we can interact with the client, it shows them that what we do is more than who we are and they can start to think there’s a thoughtful person behind the console.

Dane: And someone who has passion. Directors are looking for someone with passion.

Gary: We’re all here because we’ve been passionate about what we do all our lives. We have a certain high standard to reach for and, more importantly, we want to make sure the audience is entertained in a way that the director had the vision to communicate with them.
“A fable that succeeds on many levels, from its rich sense of atmosphere to its dynamic female leads.”
THE WRAP

“This is a film that knows how to soar.”
THE HOLLYWOOD REPORTER

FOR YOUR CONSIDERATION

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE – ANIMATED
Paul McGrath, CAS, David E. Fluhr, CAS, Gabriel Guy, CAS, Alan Meyerson, CAS, Doc Kane, CAS, Scott Curtis
From **Gavin Fernandes** CAS: It has been—and still is—a busy season with several features: *Fire of Love* (Feature Doc, Sundance 2022), *Tempete, Salvation, & Arlette*. Unfortunately, all the success has been dulled by the loss of our longtime collaborator, client, and mostly friend, Jean-Marc Vallée, with whom we had done several features and three HBO series. He was a true artist. He always pushed us to explore with him, though mostly it felt like we were just trying to keep up. Jean-Marc, thank you for your talent, your patience, your generosity, and your friendship. We will miss you dearly. God bless and health and happiness to you all in 2022!

From **Coleman Metts** CAS: We have been healthy and I hope all of you have been healthy and safe and had a wonderful holiday. I just wrapped *Doctor Strange in the Multiverse of Madness* with Dave Wallace on boom, Josh Bissett as utility, and David Cook handling Pro Tools and frame-rate conversions. 48 filming days in Los Angeles! Now I’m back to work for Marvel on more projects. I hope everyone has a wonderful 2022!

**Karol Urban** CAS MPSE and John “Milo” Train just completed dubbing Season 6 of *Outlander*. Additionally, they are mixing the new and highly anticipated series, *Bel-Air* for Peacock.

**Philip Perkins** CAS is currently mixing the doc feature *Skin to Skin* for PBS about the legendary Latin jazz percussionist John Santos.

**Frank Morrone** CAS, **Rob Carr** CAS, and Spencer Lunde are working on *Legacies; Boo, Bitch;* and *Roswell, New Mexico* at Formosa Stage 4 on the Paramount Lot.

From **Marlowe Taylor** CAS: Well, I can truly say I’ve survived an entire year of AMC fighting off the zombie apocalypse from *The Walking Dead: World Beyond* S2 to *Fear the Walking Dead* S7—and with COVID on top. I had the honor of presenting for the 57th Annual CAS Awards, yeah! Guess I’ve truly “been there and survived that!” 2022 work starts with the film *Fast Charlie*, starring Pierce Brosnan, then a film story of the life of Lebron James titled *Shooting Stars*, and AMC’s *Fear the Walking Dead* S8. Like I always say, “Remember to press record everybody!” LOL. Good luck and Happy New Year! Let’s roll sound!

Happy New Year! **Devin Golub** CAS ended a busy 2021 mixing the FOX comedy *Pivoting*, and then quickly jumping over to mix Season 1 of the Apple TV family drama *Carpe*, which wraps in February. A huge thank you to my crew on both shows; Kevin Santy, Will Schulz, William Munroe, and Rachel Schroeder. I look forward to the new year and next adventure.

**Mike Minkler** CAS was down in Sydney, Australia, for a few months mixing the “Untitled Elvis Presley Project” with Wayne Pashley for director Baz Luhrmann.

From **Amanda Beggs** CAS: After spending six months with Jeffrey Dahmer on *Monster*, a new Ryan Murphy anthology for Netflix, my boom op Zach Wrobel and I are happy to be on a limited series comedy for Apple called *High Desert*. While we mainly shoot in Los Angeles, we’ve got almost three weeks ahead of us in Palm Springs. Let’s hope Omicron doesn’t derail us!

**Tom Fleischman** CAS recently completed *The Last Days of Ptolemy Grey*, a six-part limited series for Apple TV, starring Samuel L. Jackson and Dominique Fishback at Soundtrack Film & Television in New York.

**Mark Ulano** CAS AMPS just wrapped the Whitney Houston biopic, *I Wanna Dance with Somebody* in Boston. Immediately following with *Killers of the Flower Moon* in Oklahoma with director Martin Scorsese.

From **Phil Palmer** CAS: Finishing up the final season of AMC’s *Better Call Saul* in Albuquerque, New Mexico. It’s been a long journey, but I’ll be jumping right back to Los Angeles to complete the first season of *The Old Man* for FX/Hulu.

From **Lee Orloff** CAS: After an atypical hiatus, which had us jump back to L.A. for a one-day shoot that eventually aborted due to COVID, back in Atlanta to complete the long postponed final installment of *Guardians of the Galaxy* ... if we can somehow test our way clear of the Omicron variant.

**Scott Farr** CAS has been traveling around capturing sound, spending some time with his Shure Axient Digital systems in a rainy Michigan and also South America, on a dock in San Diego, and even at the private resort Hotel du Golf Rotana in Marrakech, Morocco.
“THIS ‘WEST SIDE STORY’ IS TOP NOTCH,
with appropriate desaturated cinematography,
exceptional production design,
the costumes, editing, sound — all of it.”

DEADLINE
Gavin Fernandes CAS (re-recording mixer), Pierre Therault (post producer), Jean-Marc Vallée (director), and Louis Gignac (re-recording mixer). Remembering good times with the late director. “We’re going to miss you, JMV.”

Scott Farr CAS checking in from the private resort Hotel du Golf Rotana in Marrakech, Morocco, while working on a feature for SyFy.

Coleman Metts CAS (right) working on Doctor Strange in the Multiverse of Madness with Dave Wallace on boom and utility Josh Bissett.

After serving two terms as governor for the Sound Peer Group at the Television Academy, I took a wonderful trip to Cozumel—when I discovered that the bathroom stall door locked from the outside! -Bob Bronow CAS

CAS Associate member Chris Polczinski (utility), Sean Byrnes CAS (PSM), and Gunnar Walter (boom) working on the Paramount+ limited series The Offer about the making of The Godfather.

Daniel Vasquez CAS and his wife Juliana at the 2021 Colombian Academy Awards with his sixth consecutive nomination for Best Sound for the film Days of the Whale.

“This sport kinda encourages social distancing!” -CAS Associate member Brian Lahiere in Lake Tahoe shooting for Audi Sport.

“Itzhak “Ike” Magal CAS sharing a beautiful shot of Sedona—and wishes for a happy 2022.”

“Run from those zombies!” says Marlowe Taylor CAS.
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