



the official quarterly of the cinema audio society

CAS • QUARTERLY

WINTER
2026



Los Angeles



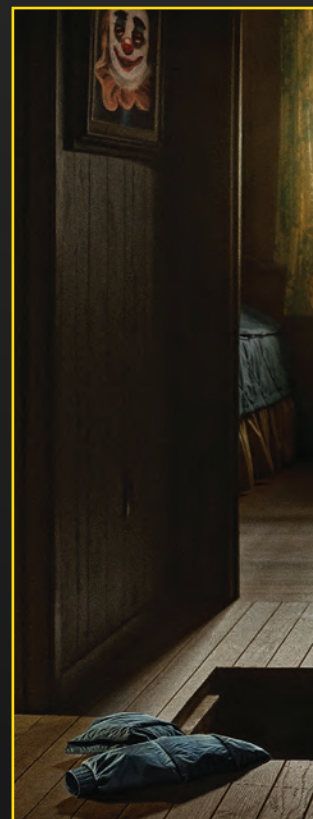
Atlanta



Vancouver



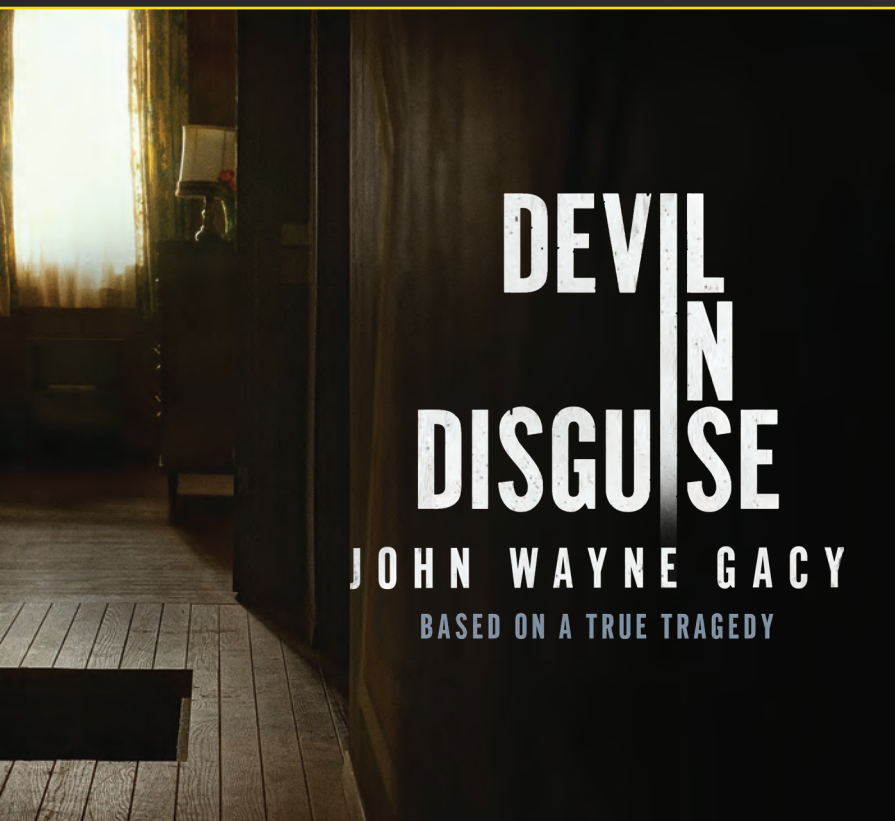
Events Wrap-Up • My Genelec Tour: Culture and Community
Meet the Mixers: Going International • A Trip Through Time at the Les Paul Recording Studio
Bridging Editing and the Mix: A Conversation with Lucien Palmer CAS MPSE



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SOCIETY AWARDS CONSIDERATION



F O R Y O U R C O N S I D E R A T I O N
IN ALL CATEGORIES INCLUDING

— BEST SOUND —

SUPERVISING
SOUND EDITORS
GWENDOLYN YATES WHITTLE
BRENT BURGE

RE-RECORDING MIXERS
GARY SUMMERS
MICHAEL HEDGES
ALEXIS FEODOROFF

SOUND MIXERS
JULIAN HOWARTH
TONY JOHNSON

AVATAR
FIRE AND ASH



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Les Paul's creative and technical innovations are now on display and available for use at the Les Paul Recording Studio in L.A.

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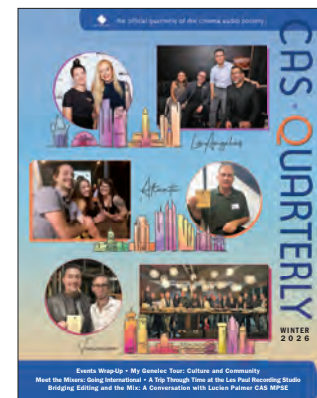
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Holiday greetings from the Cinema Audio Society and myself.

We're having a big year full of outstanding events. We just completed Sounding Board v5.0 in conjunction with the Motion Picture Sound Editors. This was well attended and enjoyed by everyone according to all reports. It was followed by an event with the AES and a special event at Disney. These followed member events in Vancouver, BC, and Atlanta, GA. Look for an upcoming CAS event near you!

Also, please look for details about the CAS Holiday Party and Annual Membership Meeting on December 13 at the Game Changer Brewhouse in Sherman Oaks, CA. It's our official event of the year but should also be a great opportunity to spend time with your fellow members and families.

Shortly after, the nominations process for the CAS Board of Directors begins. There are several seats up for election for both production and post-production. Serving on our Board is a mix of setting policy and helping the CAS provide all the social, educational, and awards-related opportunities for members throughout the year.

Regardless of whether you are a Board member, there are always opportunities to serve on our many committees performing a service to our members. The new Board will be seated following the 62nd CAS Awards on March 7, 2026.

Speaking of which, our show this year is expected to build on our growing history of meaningful and entertaining award presentations. I am especially excited about the Board's selection of Skip Lievsay CAS as our Career Achievement honoree. I have worked on many features with Skip beginning in 1982, although it was a few years before we actually met in person! He will be celebrated, along with our Filmmaker Award recipient Guillermo del Toro, and all the talented mixers nominated this season. Member tickets are available for \$275, unchanged from last year. Ticket sales and submissions for awards consideration are currently open and available on the CAS website at CinemaAudioSociety.org.

Meanwhile, enjoy this issue of *CAS Quarterly*, filled with interesting articles covering some of the events I've just mentioned and articles by several CAS members ranging from a discussion about work overseas, to a tour of Genelec, the overlap between mixing and sound editing, and insight into Les Paul's life and work.

Thank you for being a CAS member, and I hope to see you soon.

Peter F. Kurland CAS



CINEMA AUDIO SOCIETY MISSION STATEMENT

To educate and inform the general public and the motion picture and television industry that effective sound is achieved by a creative, artistic, and technical blending of diverse sound elements. To provide the motion picture and television industry with a progressive society of master craftsmen specialized in the art of creative cinematic sound recording. To advance the specialized field of cinematic sound recording by exchange of ideas, methods, and information. To advance the art of auditory appreciation, and to philanthropically support those causes dedicated to the sense of hearing. To institute and maintain high standards of conduct and craftsmanship among our members. To aid the motion picture and television industry in the selection and training of qualified personnel in the unique field of cinematic sound recording. To achieve for our members deserved recognition as major contributors to the field of motion picture and television entertainment.

WINTER 2026 NEW MEMBERS

Active

Justin Aucoin CAS
Eric B. Ballew CAS
Sage Bilderback CAS*
Stanley Gilman CAS*
David Griffiths CAS
Jeremy Olsen CAS
Max Osadchenko CAS
Peter M. Redding I CAS
Nicholas Renbeck CAS
Kevin Schultz CAS*
Oz Yilmaz CAS*

Associate

Tim Breiholz**
Akinori Chen**
Luke Miller
Kunal Rajan
Jonathan Silverman

*Upgraded from Associate status
** Upgraded from Academic status



OUTSTANDING ACHIEVEMENT
IN SOUND MIXING
MOTION PICTURES - LIVE ACTION

SIMON HAYES CAS
PRODUCTION SOUND MIXER

JOHN MICHAEL CALDWELL
SCORE MIXER

ANDY NELSON CAS
RE-RECORDING MIXER

JASON OLIVER • BILL HIGLEY
ADR MIXERS

JOHN MARQUIS
RE-RECORDING MIXER

JACK CUCCI
FOLEY MIXER

WICKED
FOR GOOD



It's been an event-heavy past couple of months here at the Cinema Audio Society—and we're not slowing down. While you'll find coverage of the very successful Sounding Board v5.0 in our Spring issue, you'll see other member-focused events recapped in this issue. Be sure to check your inbox for info on the upcoming CAS Holiday Party and Annual Membership Meeting that's taking place on

December 13, along with other events.

As you've seen, we're excited to announce re-recording mixer Skip Lievsay CAS as this year's CAS Career Achievement recipient and Guillermo del Toro as this year's Filmmaker Award honoree! Both will be celebrated at the 62nd CAS Awards on March 7, and interviews with each will be published in our Spring issue.

Back to *this* issue, in his "Meet the Mixers: Going International" article, Kurt Kassulke CAS checks in with some of our international members to hear their thoughts on U.S.-based projects handling production and/or post in their home countries. Also on the international front, Devendra Cleary CAS stops by the Genelec factory in Finland to learn not only about technology but also culture and community. Back in the States, CAS Associate Sam Casas sits down with supervising sound editor and re-recording mixer Lucien Palmer CAS MPSE to discuss how he handles both "sides" of the post process in the article "Bridging Editing and the Mix." From the "History Is Cool" department, Patrick Spain CAS visits the Les Paul Recording Studio to see (and hear) how the Les Paul Foundation is keeping the musician and inventor's legacy alive—and allowing others to record with his custom gear. Finally, we have lots of fun submissions to "The Lighter Side" and "Been There Done That" sections that are sure to bring a smile.

Thank you for taking the time to explore 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. Have something to share? We'd love to hear from you! Email us at CASQuarterly@CinemaAudioSociety.org.

Wishing you and yours a happy holiday season and a prosperous 2026!

Matt Foglia CAS



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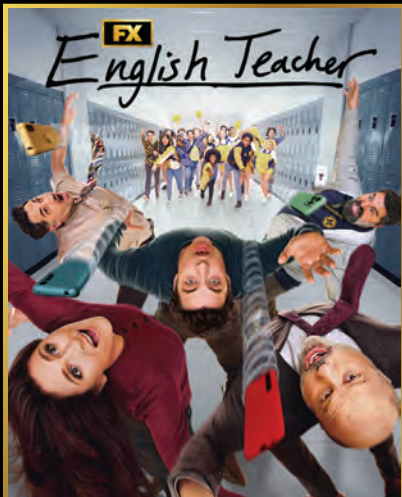
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CASAWARDS
CONSIDERATION



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FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

Best Sound

JOHNNIE BURN, AMPS, CAS, MPSE

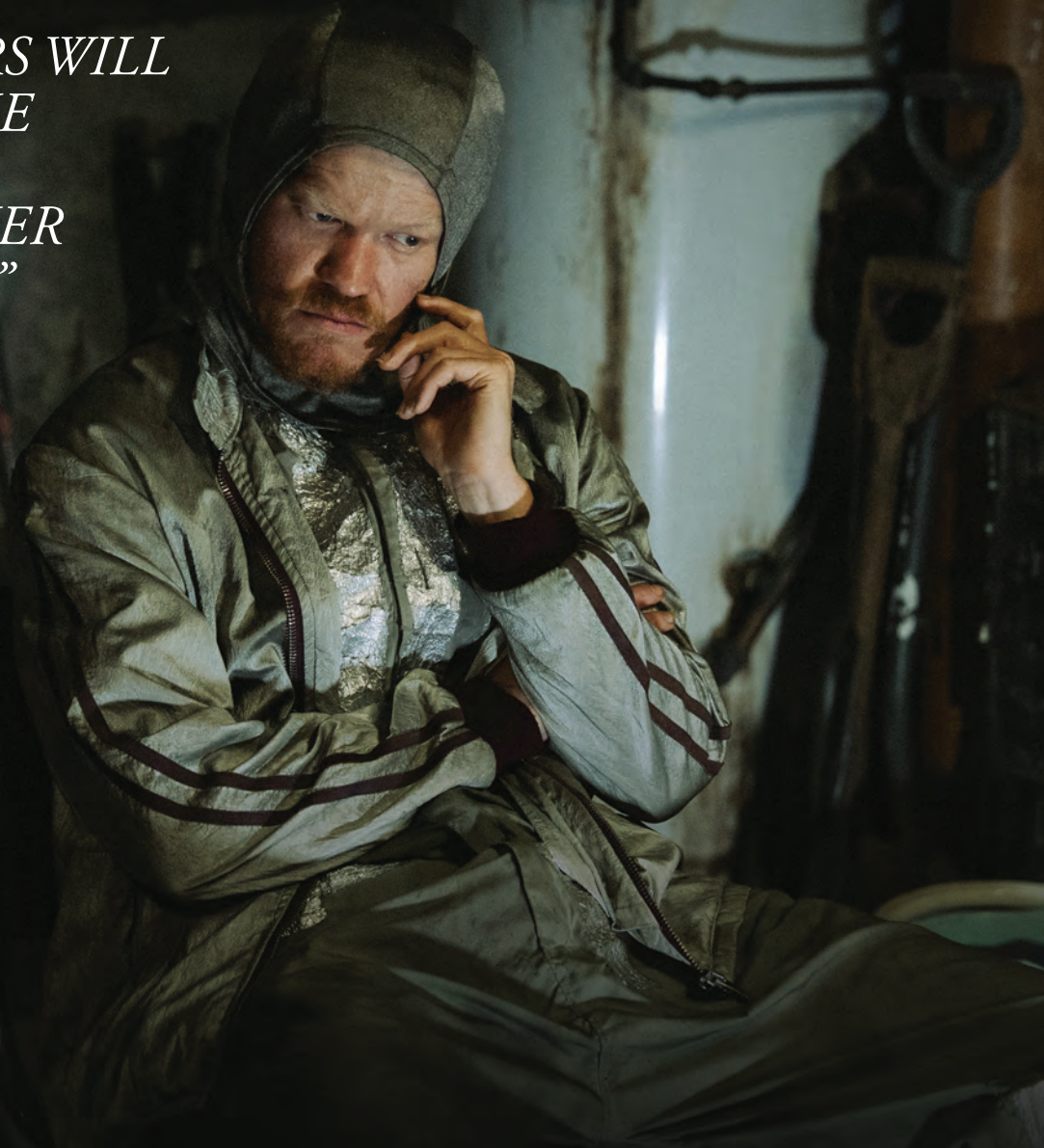
BUGONIA

*"THE BEST PICTURE
OF THE YEAR."*

The Horror Show

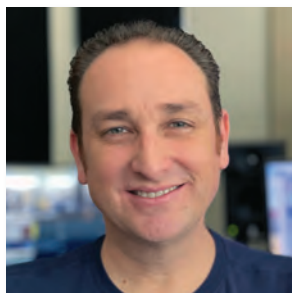
*"CLOSE LISTENERS WILL
APPRECIATE THE
EFFORTS OF
SOUND DESIGNER
JOHNNIE BURN."*

The Washington Post





COLLABORATORS



CAS Associate member Sam Casas has been working as a re-recording mixer and sound designer at Lime Studios in Santa Monica since 2003. He has found a successful niche mixing television commercials for global and national brands such as Adidas, Visa, QuickBooks, and Postmates, to name a few. In addition to his commercial work at Lime Studios, he finds time to mix the occasional independent feature such as *Lupe* for HBO Max, various shorts, and music videos for artists such as H.E.R. and French Montana.

Joining MPEG in 2017, and then MPSE and CAS in 2018 as an Associate member, Sam has a passion for acquiring and sharing knowledge. With a love of film and episodic television, the CAS has been a great inspiration in his goal to bring a cinematic approach to all his work. Connecting with other members while writing articles for the *CAS Quarterly* has been especially educational and rewarding.

Sam has a fully equipped and treated 5.1 studio at his home in Studio City, CA, which he has been able to make his primary workplace since the start of the pandemic in 2020. In his spare time, he enjoys reading books about acoustics, thinking about maybe starting to exercise again, and spending time with his wife Elise, and son Sebastian.



Devendra Cleary CAS is a Los Angeles-based production sound mixer who just completed the Starz limited series *Gaslit*. He is the Vice President of IATSE Local 695 and a frequent contributor to the *CAS Quarterly*. He joined as an Associate member in 1999 and became a full member in 2008.



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

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ZAXCOM

The advertisement features a ZAXCOM ZMT4 device in the foreground, which is a black rectangular unit with a digital display and several buttons. The display shows '551.9 52H', '08:01:56:20', 'REC 5', 'XR 99', and 'ZAXCOM NeverClip™'. The buttons include 'CARD', 'POWER', '12v / 48v Phantom Power', 'REC', 'STOP', 'MENU', and 'PLAY'. The background is a blurred image of a film set with people and equipment.

DEFCON 1

FOR YOUR CONSIDERATION

BEST PICTURE

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
(MOTION PICTURES - LIVE ACTION)

**“ONE HELL OF A
MOTION PICTURE ACHIEVEMENT.**

Paul N.J. Ottosson’s sound design is exceptional, skillfully weaving
in all the recurring elements as the film progresses.”

DEADLINE

FROM ACADEMY AWARD®-WINNING DIRECTOR **KATHRYN BIGELOW**

A HOUSE OF DYNAMITE

DIRECTED BY **KATHRYN BIGELOW** WRITTEN BY **NOAH OPPENHEIM**



FILM.NETFLIXAWARDS.COM



COLLABORATORS

Patrick Spain CAS began his career in the scoring world at Signet Sound in 2001, working on the music for films like *Cars* and *Eternal Sunshine of the Spotless Mind*. In 2006, he moved on to Ocean Way Recording, this time working for recording artists like Dr. Dre, Beck, and John Mayer while also continuing his scoring work with *Avatar* and *Lawless*, among others.



In 2011, he was brought on as a mix tech at Todd-AO's Lantana in Santa Monica. In this incredible environment, he learned the ropes of film and television audio post from some of the world's best re-recording mixers, editors, and sound supervisors.

After the closing of Todd-AO and a quick stint at Technicolor Sound Services, Patrick made the jump to freelancing as a full-time re-recording mixer. In that time, he has mixed shows as varied as Fox's *9-1-1* and *Family Guy* to Max's *Gremlins: Secrets of the Mogwai*.



Karol Urban CAS MPSE has served directors and producers as a re-recording mixer for television and feature films since 1999. She describes her job as "playing mind games with sound." Karol is an involved member of her community, serving as part of the Television Academy's Governor's

Peer Group for Sound Mixing, co-organized The LA Sound Group, and served as a blue-ribbon panel judge for the Motion Picture Sound Editors Golden Reels. Karol acted as content editor of the *CAS Quarterly* for seven years and served as a Board member for the Cinema Audio Society before being elected as President of the organization in 2019, where she served until terming out in 2023. She enjoys educational outreach and moderation and is a strong advocate for the art of sound for picture.

Some of Karol's notable credits include *Grey's Anatomy*, *The Stand*, *Made for Love*, *For All Mankind*, *She-Hulk: Attorney at Law*, *National Treasure: Edge of History*, and *Tiny Beautiful Things*.

FOR YOUR
CONSIDERATION

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DOCUMENTARY**

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AWARDS
BERNARD MACMAHON
THE FILM AWARD

ALL CATEGORIES INCLUDING

**BEST DOCUMENTARY
FEATURE
BEST SOUND
BEST FILM EDITING**

WRITTEN BY
BERNARD MACMAHON & ALLISON MCGOURTY

DIRECTED BY
BERNARD MACMAHON

SONY PICTURES CLASSICS



ANNOUNCEMENTS



Hear Ye, Hear Ye!

The 2025 **CAS Holiday Mixer and General Membership Meeting** will take place on December 13 at the Game Changer Brewhouse in Sherman Oaks, CA. Check your email for more details!



62nd | AWARDS TIMELINE

The Cinema Audio Society has set its timeline for the **62nd Annual CAS Awards**, which will take place on **Saturday, March 7, 2026**.

- The entry submission form is now available on the CAS website at: www.cinemaudiosociety.org
- Entry Submissions Due Online – 5 p.m. PT, Tuesday, December 16, 2025
- Nomination Ballot Voting Begins Online – Tuesday, December 30, 2025
- Nomination Ballot Voting Ends Online – 5 p.m. PT, Wednesday, January 14, 2026
- Final Nominees in each category announced – Tuesday, January 20, 2026
- Nominee listing errors and omissions deadline – Friday, January 30, 2026
- Final Voting Begins Online – Thursday, February 12, 2026
- Final Voting Ends Online – 5 p.m. PT, Tuesday, February 24, 2026
- 62nd Annual CAS Awards – Saturday, March 7, 2026

JOIN US IN CELEBRATING

OUTSTANDING ACHIEVEMENTS
IN SOUND MIXING FOR 2025

62ND ANNUAL CAS AWARDS

CAREER ACHIEVEMENT HONOREE
SKIP LIEVSAY CAS

FILMMAKER HONOREE
GUILLERMO DEL TORO

STUDENT RECOGNITION AWARD



62ND ANNUAL CAS AWARDS

SCHEDULE OF EVENTS

5:00pm Cocktails 6:30pm Dinner 7:30pm Awards
After party to follow

Saturday, March 7th, 2026
The Beverly Hilton International Ballroom, Beverly Hills, CA 90210

TICKETS

PREMIUM EVENT SPONSOR SEATING:
\$500 PER TICKET
(when added to existing event sponsorship)

NON-MEMBER PRICING: \$400 PER TICKET
(Limit of 6).

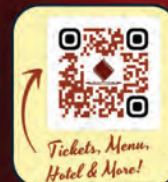
CAS MEMBER PRICING: \$275 PER TICKET
(Limit of 4).

Dietary requests and ticket purchase deadline
is Wednesday Feb. 25th, 2026

Sponsorship & Advertising:
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Hotel & More!*

**“A BRILLIANT AND PROFOUND EXPLORATION OF MARRIAGE
THAT MARCHES TO THE BEAT OF ITS OWN DRUM.”**

DEADLINE

“A SOULFUL, SATISFYING MOVIE.”

Hollywood
REPORTER

“IS THIS THING ON?’ HUMS WITH AUTHENTICITY.”

PLAYLIST



FOR YOUR CONSIDERATION
IN ALL CATEGORIES INCLUDING

BEST PICTURE

BEST SOUND

STEVE MORROW

PRODUCTION SOUND MIXER

DANE A. DAVIS

SUPERVISING SOUND EDITOR

TOM OZANICH

RE-RECORDING MIXER

DEAN A. ZUPANCIC

RE-RECORDING MIXER

IS THIS THING ON?

SEARCHLIGHT
PICTURES

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ANNOUNCEMENTS

THE CAS FORUMS!

In an effort to increase accessibility to other CAS members, we've launched a **Members Forum** through the CAS website—with an app coming shortly. You should have received an email from the CAS Office on January 24 with instructions on how to access it from the Members Portal. The intent of the forum is to allow for discussions related to work, the organization, and other topics of interest. Take a moment and give it a try. There's also a CAS Zoom Room available for live chats and discussion. If you haven't received an email from the CAS, be sure to log into the Members Portal to make sure your communication preferences are accurate.

New CAS "In Conversation" Podcasts Available!

There are 17 CAS "In Conversation" podcasts now available. The most recent "In Conversation," **Ep. 17**, features re-recording mixer Andy Nelson CAS who shares his thoughts on dialogue, music, and cinema at large in a conversation with Joshua Anderson CAS. Andy takes us through an almost 50-year career, from London to Los Angeles, dozens of award nominations, two Academy Awards, five BAFTA's, three CAS Awards, and receiving the 2014 CAS Career Achievement Award.

All episodes are available here:

<https://cinemaudiosociety.org/podcasts/>

CAS YouTube Channel



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YouTube Channel.



www.YouTube.com/CinemaAudioSociety

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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 **Facebook**, **Instagram**, and **X**.



BEST PICTURE
BEST SOUND

PRODUCTION SOUND RECORDIST *Rashad Hall-Heinz*

The Hollywood Reporter

"THE BEST PICTURE OF THE YEAR"

Collider



Directed by CHLOÉ ZHAO

HAMNET

Screenplay by CHLOÉ ZHAO & MAGGIE O'FARRELL



AMBLIN
ENTERTAINMENT



FOCUS
FEATURES
A COMCAST COMPANY



**“THE SOUND DESIGN
IS INVENTIVE
HEIGHTENING THE SUBJECTIVE
EXPERIENCE OF HIS INNER TURMOIL”**

Will Mavity, NEXT BIG PICTURE

“RAW AND FEARLESS”

Pete Hammond, DEADLINE

F O R Y O U R C O N S I D E R A T I O N

SPRINGSTEEN
DELIVER ME FROM NOWHERE
BEST SOUND

SUPERVISING SOUND EDITORS **DAVID GIAMMARCO · ERIC A. NORRIS** RE-RECORDING MIXERS **PAUL MASSEY · DAVID GIAMMARCO**
SOUND MIXER **TOD MAITLAND** SUPERVISING MUSIC EDITOR **JASON RUDER**



**“ONE OF THE MOST
RESONANT
MUSIC BIOPICS IN YEARS”**

Mark Johnson, AWARDS WATCH



Events Wrap-Up



CAS Atlanta Mixers Mixer

by Carol Thomas

On Sunday, September 14, the Cinema Audio Society hosted the Atlanta Mixers Mixer at Wild Heaven Beer: West End Brewery & Gardens. More than 40 CAS members and guests gathered over a giant taco buffet, North Georgia wines, craft beers, cocktails and mocktails, and more.

The lively lounge on Atlanta's Beltline Southwest Trail made for a perfect setting for members and friends to reconnect, network, and discuss!

A raffle capped off the festivities, with prizes including two tickets to the 62nd CAS Awards, a picnic blanket, a paddleball set, and more.

Cheers and applause echoed as winners were announced, closing out another memorable CAS gathering. Some raffle winners included Aron Siegel who won the (2) CAS 62nd Award tickets, Charles German who won the paddleball set, and Avery Shields who won the fuzzy picnic blanket and more.

The Atlanta Mixers Mixer was yet another reminder that CAS gatherings are more than just parties, they are a celebration of craft, creativity, and the strong connections that unite our audio community.

Thank you to all who helped put the event together and those who joined us for this fantastic event.





CAS Vancouver Mixer Party

by Carol Thomas

On Sunday, October 5, the Cinema Audio Society hosted the Vancouver Mixer Party at JOEY Burnaby. More than 25 CAS members and guests gathered to enjoy an evening of appetizers, refreshments, great conversation, and a mutual love of the craft.

The private lounge provided an inviting atmosphere for members to connect, network, and enjoy a relaxed evening together all while filling their bellies.

No mixer would be complete without a few door prizes and a raffle—congratulations to Jonathon Ayala Colón, who took home two tickets to the 62nd CAS Awards!

The Vancouver mixer served as yet another bridge, bringing together professionals from both production sound and post-production audio—an intersection that does not occur often enough. When it does, it offers a valuable opportunity for collaboration and camaraderie.

Gatherings such as these remind us of the passion, creativity, and dedication that CAS members bring to the industry. Not only does it strengthen our bonds, but it also unites our professional community.

Sincere thanks to everyone who contributed to the success of this event and to all who joined us for an exceptional evening.

FOR YOUR CONSIDERATION
IN ALL CATEGORIES INCLUDING

BEST PICTURE

OUTSTANDING
ACHIEVEMENT

IN SOUND MIXING

(MOTION PICTURES - LIVE ACTION)

CHRISTIAN COOKE CAS

BRAD ZOERN CAS

GREG CHAPMAN



Frankenstein

A FILM BY GUILLERMO DEL TORO



"A MOMENTOUS
TECHNICAL
ACHIEVEMENT."

NEW YORK MAGAZINE



DISCOVER HOW THE EPIC REIMAGINING
WAS BROUGHT TO LIFE

FILM.NETFLIXAWARDS.COM



**"A WARM AND WITTY DELIGHT THAT
BALANCES POIGNANCY AND
HUMOR WITH RARE DELICACY."**

The **Hollywood**
REPORTER

**"Rental Family is
PURE MOVIE MAGIC."**

Laughing Place

WINNER
NARRATIVE AUDIENCE AWARD
WOODSTOCK
FILM FESTIVAL 2025

WINNER
NARRATIVE FEATURE AUDIENCE AWARD
MIDDLEBURG
FILM FESTIVAL 2025

WINNER
NARRATIVE SPECIAL PRESENTATION
AUDIENCE CHOICE AWARD
HEARTLAND
INTERNATIONAL FILM FESTIVAL 2025

WINNER
AUDIENCE AWARD - BEST U.S. FILM
CHICAGO
INTERNATIONAL FILM FESTIVAL 2025

OFFICIAL SELECTION
BFI LONDON
FILM FESTIVAL 2025

OFFICIAL SELECTION
TORONTO
INTERNATIONAL
FILM FESTIVAL 2025

OFFICIAL SELECTION
AFI FEST
2025

OFFICIAL SELECTION
TOKYO
INTERNATIONAL
FILM FESTIVAL 2025

FOR YOUR CONSIDERATION
IN ALL CATEGORIES INCLUDING

BEST PICTURE
BEST SOUND

Ryotaro Harada, Production Sound Mixer
Sung Rok Choi, Supervising Sound Editor/Sound Designer
Andy Hay, Re-Recording Mixer

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PICTURES

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RENTAL FAMILY



CAS Reception Celebrating Sound Mixing Emmy Nominees

by Karol Urban CAS MPSE

On the evening of September 4, the Cinema Audio Society gathered more than 100 sound professionals and their guests at the Sunset House from 7 to 10 p.m. for an exclusive CAS celebration honoring this year's Emmy nominees in the category of Outstanding Sound Mixing. The Dolby-sponsored reception served as both recognition of the artistry behind television's most compelling soundtracks and a chance for the

community to come together in celebration.

Guests were welcomed with a red carpet arrival and ushered into a setting designed for both elegance and ease. Signature cocktails, curated hors d'oeuvres, and valet service added refinement, while multiple rooms provided distinct spaces for conversation and connection. The atmosphere struck a balance between professional admiration and social

connection, with mixers and their supporters sharing stories, toasts, and anticipation for the upcoming Emmy Awards.

The evening reflected CAS's enduring mission to spotlight the craft of sound mixing and the people who shape how audiences experience storytelling. By dedicating a night solely to the Emmy nominees for Outstanding Sound Mixing, the Society emphasized the pride, artistry, and camaraderie at the heart of the sound mixing community. The Sunset House gathering was a great success, bringing the sound mixing community together in celebration of the impactful artistry and craftsmanship of this year's nominees.

Congratulations to all the nominees!

2026 CAREER ACHIEVEMENT AWARD RECIPIENT

RE-RECORDING MIXER

SKIP LIEVSAY CAS

The Cinema Audio Society will honor Academy Award-winning re-recording mixer Skip Lievsay CAS with its esteemed 2026 Career Achievement Award. This prestigious recognition will be presented during the 62nd Annual CAS Awards on Saturday, March 7, 2026.

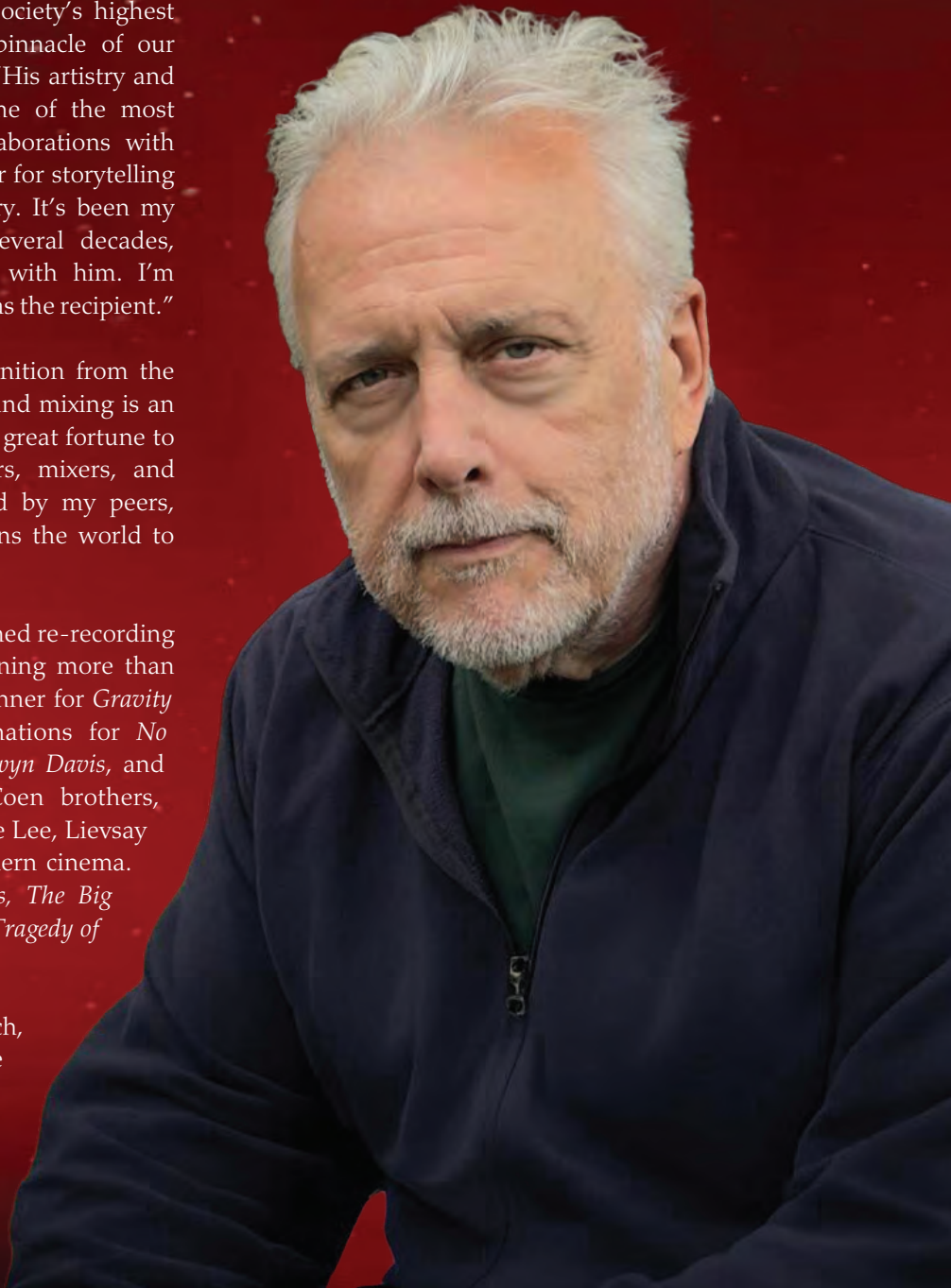
Country for Old Men, the immersive chaos of *Gravity*, or the musical intimacy of *Inside Llewyn Davis*, his work demonstrates a rare balance of technical mastery and emotional depth. Beyond the mixing stage, Lievsay is a mentor and advocate for

"The Career Achievement Award is the Society's highest honor, and Skip's work represents the pinnacle of our craft," says CAS President Peter Kurland. "His artistry and creativity have shaped the sound of some of the most celebrated films of our time. Skip's collaborations with visionary directors and his extraordinary ear for storytelling have left an indelible mark on the industry. It's been my honor to have worked with Skip for several decades, including sharing previous CAS Awards with him. I'm thrilled that the CAS Board has chosen him as the recipient."

"I'm deeply honored to receive this recognition from the Cinema Audio Society," says Lievsay. "Sound mixing is an intensely collaborative art, and I've had the great fortune to work with incredibly talented filmmakers, mixers, and editors over my career. To be recognized by my peers, people whose work I deeply admire, means the world to me."

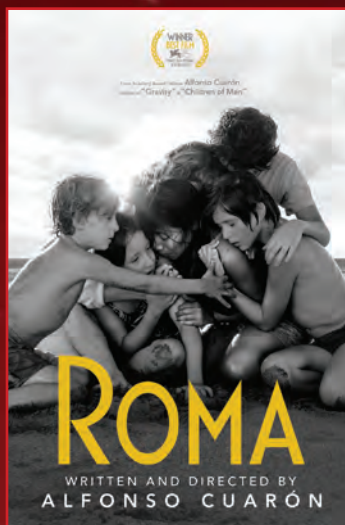
Skip Lievsay CAS is one of the most acclaimed re-recording mixers in film history, with a career spanning more than four decades. He is an Academy Award winner for *Gravity* and has received multiple Oscar nominations for *No Country for Old Men*, *True Grit*, *Inside Llewyn Davis*, and *Roma*. A frequent collaborator of the Coen brothers, Alfonso Cuarón, Martin Scorsese, and Spike Lee, Lievsay has helped define the sonic worlds of modern cinema. His credits include *Barton Fink*, *Goodfellas*, *The Big Lebowski*, *The Silence of the Lambs*, and *The Tragedy of Macbeth*.

Known for his nuanced, story-driven approach, Lievsay has continually pushed the boundaries of what film sound can achieve. Whether mixing the near-silence of *No*



sound professionals, inspiring generations through his dedication to the craft.

Lievsay joins an illustrious group of past CAS Career Achievement honorees including Tod A. Maitland, Joe Earle, Anna Behlmer, Willie Burton, Peter J. Devlin, Tom Fleischman, Les Fresholtz, Ed Greene, Tomlinson Holman, Doc Kane, William B. Kaplan, David MacMillan, Paul Massey, Scott Millan, Mike Minkler, Walter Murch, Andy Nelson, Chris Newman, Lee Orloff, Richard Portman, John Pritchett, Don Rogers, Gary Rydstrom, Dennis Sands, Randy Thom, Jim Webb, Jeffrey S. Wexler, and Charles Wilborn.



L-R: Skip Lievsay,
Chris Munro,
Christopher Benstead,
and Niv Adiri



THE CAS FILMMAKER AWARD RECIPIENT: FILMMAKER GUILLERMO DEL TORO

The Cinema Audio Society is proud to announce that Academy Award®-winning filmmaker Guillermo del Toro will receive our prestigious Filmmaker Award at the 62nd Annual CAS Awards.

"The CAS Filmmaker Award recognizes directors who understand the critical role that sound plays in film and television, and Guillermo embodies that appreciation at the highest level," said CAS President Peter Kurland. "His films are defined not only by their stunning visuals and deeply human themes but also by their masterful use of sound to build atmosphere, suspense, and wonder. Guillermo's collaboration with sound artists has elevated every story he's told. We are thrilled to celebrate his contributions to the art form."

"Audiovisual entertainment—telling stories with images and sound—requires the most careful composition and exacting standards to deliver a memorable experience in every theater and every home," shared del Toro. "It is an honor to be recognized by those whom I consider and value as my peers and my admired colleagues."

Mexican-born filmmaker Guillermo del Toro has created a distinctive cinematic style that blends horror, fantasy, and his exuberant personal visual imagery. He studied under Oscar-winning special effects artist Dick Smith and made his first feature, *Cronos* (1993), which premiered at the Cannes Film Festival and won the Critics Prize. He followed with *Mimic* (1997), *The Devil's Backbone* (2001), and *Pan's Labyrinth* (2006), which earned him an Oscar nomination for Best Screenplay and won three Academy Awards for Art Direction, Cinematography, and Makeup.

Del Toro went on to direct and produce internationally acclaimed works, including *Hellboy* (2004), *Pacific Rim* (2013), and *Crimson Peak* (2015). His film *The Shape of Water* (2017)

received 13 Academy Award nominations and won four, including Best Picture and Best Director, as well as the Golden Globe and BAFTA Awards for Best Director. His first stop-motion feature, *Guillermo del Toro's Pinocchio*



(2022), co-directed with the late Mark Gustafson, received the Oscar, BAFTA, Golden Globe, and Producers Guild Award for Best Animated Film. His most recent release, the Netflix live-action feature *Frankenstein*, starring Oscar Isaac, Jacob Elordi, and Mia Goth, adapts the Mary Shelley classic to the screen with expected del Toro creativity.

Across his films, del Toro's commitment to craft extends to his collaborations with sound designers and mixers. Whether the delicate creak of wooden marionettes in *Guillermo del Toro's Pinocchio* or the colossal roar of Kaiju in *Pacific Rim*, del Toro consistently demonstrates how sound can be a narrative force. These collaborations have resulted in recognition from the sound community at large with BAFTA, CAS Award, Emmy, and Golden Reel award wins in sound-related categories.

Del Toro joins an esteemed group of past CAS Filmmaker honorees, including Denis Villeneuve, J.J. Abrams, George Clooney, Steven Spielberg, Joe Wright, Jon Favreau, Taylor Hackford, Jonathan Demme, Richard Donner, Rob Marshall, Edward Zwick, and Quentin Tarantino. The CAS looks forward to celebrating del Toro's work and collaboration with the craft of sound at the CAS Awards on March 7.



Guillermo del Toro
with Pinocchio

My Genelec Tour

Culture and Community

by Devendra Cleary CAS



Since 2016, I have been visiting Finland every year—sometimes multiple times a year—since my beautiful wife and I started dating. We have been meaning to drive down to lisalmi for years to visit the Genelec factory and finally made it happen this year. I want to discuss the working culture, Finnish culture, and community philosophy, as well as this company's impressive and robust product line. Those things truly are expressly harmonious as I will illustrate

here. Additionally, I thought it would be fun to write a tech article about a product line that I am not the target audience for. As a production sound mixer, my post brothers and sisters are more attune to these pieces. But the idea of zooming out and looking at a company from a wide perspective has been very eye-opening and educational, all while finding an appreciation for the people at this company that has surpassed my expectations.



THE TRAVELS

The many visits over the years eventually culminated with having our wedding in Helsinki, Finland, in July of 2024. So, this particular trip this past summer 2025 was for our one-year anniversary where we stayed a handful of nights in the Hilton Helsinki Kalastajatorppa Hotel, which had served as our wedding venue the year before. We had the opportunity to reminisce and roam the grounds and eat at the restaurant and peek into the banquet hall where our wonderful wedding took place. After that, we took a drive to my wife's hometown of Joensuu, which is about five hours northeast of Helsinki. Her hometown is only a couple hours' drive from Iisalmi. We were happy to finally have the time and opportunity to visit the Genelec factory and have another gorgeous road trip ahead of us as well.

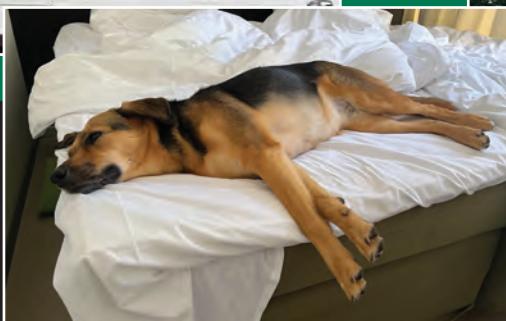
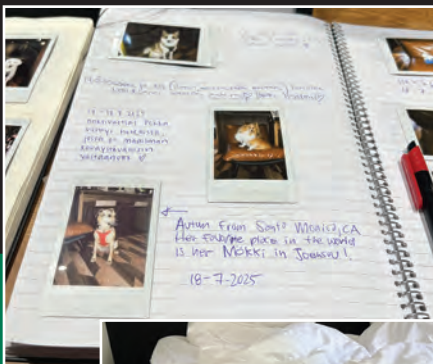
My wife and I checked into our hotel in Iisalmi. We booked and specified a pet-friendly hotel. To our surprise, this hotel was not only OK with dogs but seemed to embrace them as much as we do. Care package for the pup, photo booth setup and a guest book for the pup, and an overall genuine accommodating posturing toward our dog and others' pets. This is important because this was my first-ever visit to Iisalmi, the town that hosts Genelec. And if the folks in this quiet, sleepy town were this sweet and

accommodating, I looked forward to meeting the leadership and workforce that make up Genelec and all who reside here.

GENELEC

Genelec was founded in 1978 by Ilpo Martikainen and Topi Partanen. The name Genelec is a hybrid of two words: Genius and Electric. They wanted something easy to pronounce in both English and Finnish. I have read up on the history of how Genelec came to be and that is enough to fill another article or two. The founding of this very unique company was not easy. It included all the expected challenges in forming a company of this stature and includes the humble beginnings of a family man building speakers and electronic components inside a basement of an apartment building. Their current lakeside property where the factory has stood since 1985 came with some contention and pushback from the community, which is often the case with any land by a lake in Finland. But what Ilpo Martikainen built has overcome any of those challenges and helped the economy of Iisalmi and Finland as a whole.

GENELEC®
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I sat down in one of their studios with CEO Siamak Naghian, while Team Leader of Acoustics Jussi Vaisanen and Chief Operational Officer Piia-Riitta Bergman sat close by to weigh in. This was a beautiful sounding room with Genelec monitors wall-to-wall. I broke out my little Tascam FR-AV2 recorder and shotgun mic and hit record on a very educationally generous interview.

Siamak Naghian: "I think it's interesting that those people who started the company, for them this was a passion. The passion connected to the sound. And basically, it has been there from the beginning and most of the people who are now working with us have a connection with the sound. And I think that's a really important part of the heritage that we have."

Jussi Vaisanen then commented, "I spoke about the heritage of Ilpo [Martikainen] and Topi [Partanen]. It's about how we are developing all the time. So, research and development are right there. We are looking every day at new things, and we continue to develop new solutions. And of course, we also work closely with the customers. We give support and listen to them. That is important as is the heritage of the company."

I was absolutely amazed when I walked into the factory space. From the lobby of the building, a short hallway of offices connects and leads to the entrance of the first part of the factory. This housed the circuit board design and assembly. They develop and manufacture all their circuit boards in house and its mere steps from the larger factory floor. This gives them complete control of both prototyping and production manufacturing. If they ever have to stop production—for instance, if an improvement to the circuit boards is possible—they can do that if need be.

The whole factory floor was absolutely immaculate and organized. Each workstation was specific to each assembly stage and was perfectly stocked with components for the day's assembly. Tools fitted with the proper-size torque bits and computers efficiently placed for an ergonomic workflow, and not a bit of clutter anywhere to be seen. With Genelec's



Genelec's Team Leader of Acoustics Jussi Vaisanen

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DREAMWORKS
HOW TO TRAIN YOUR
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focus on sustainability, I was not surprised to see that their workstations accommodated industrial scaled glueing or epoxying—workstations designed to be used without masks or protective respiratory equipment. Instead, enclosures allow for efficient chemical workflow that actually exceeds government regulations with regard to air quality and safety. I'm sure the reason they exceed the regulations is because they genuinely care about their workers and want them to be safe by not just doing the minimum. I surmise they asked themselves, "How do we do this and make it very safe, comfortable, and joyful?"

I actually "geeked" out about glueing stations—and that is not something I expected to happen. I really got a sense that the people developing, assembling, calibrating, and testing were actually into these products. Seems like kind of a dream job to help build some products you admire.

COO Piia-Riitta Bergman confirmed this. "[We're] bringing that customer information and knowledge also to the production. Because many of the workers, they know a really large area of the work, they understand how our speakers are used, and what the customers value. So that brings them also the confidence and commitment to work."

I wasn't there to judge them and their workplace culture, but it is something I'm passionate about and would notice, so I took note of how it was represented. Finland is the happiest country on Earth. That is not hyperbole. They were voted happiest country for eight years in a row by the World Happiness Report. And Genelec seems to be at the happiest company in Finland. Maybe they're the first or second happiest company in Iisalmi! But there is tough competition because the company next door is a brewery named Olvi! [Speakers vs. Beer—quite the Sophie's Choice.] This is where the company brass took my wife and I to lunch and we had wonderful conversations about Finland, our wedding, our pup, sound and filmmaking.

When we went back to the factory for more touring, I noticed a smaller workforce. We visited during a time in summer just

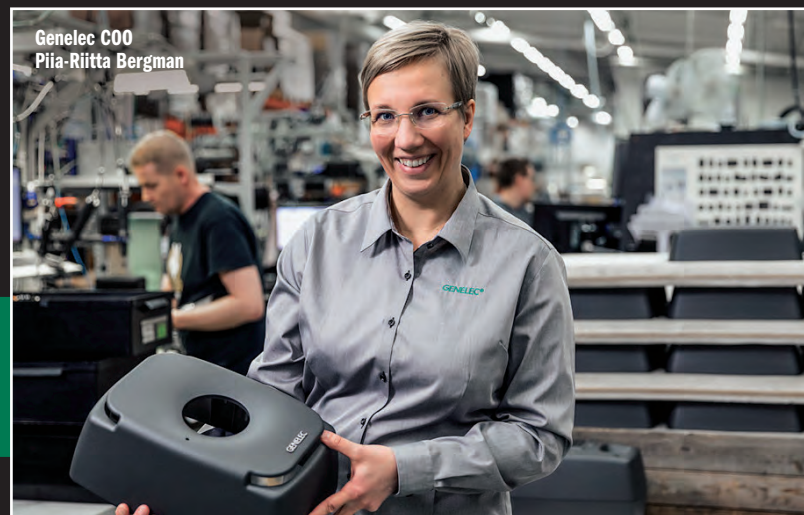


after Juhannus (midsummer). The whole month of July is the most popular time to take a holiday. So, even though the worker count was lower, the factory floor was still bustling. But the employees I had the opportunity to interface with all seemed very pleased working at a nice, relaxed pace. I would prefer that any product I use be made by the folks building it, who might never break a sweat. Everything seemed to just flow and at a rhythm that is very familiar to how I enjoy and admire any workflow.

THE TOOLS AND USER BASE

Genelec is known for their renowned speaker hardware. That said, they have invested substantial time and resources to their software tools as well. Software tools that ensure their hardware tools are used with the upmost effectivity.

For a deeper dive on this, Siamak Naghian shares: "If you look at the basic purpose of the products on the systems that



we offer, it is to give a tool, a quality assurance tool for those people who are making audio. And that is what you also can see from the mission of the company; it is our job to offer the best possible quality for those people. And that has been the core of what we do from the beginning, since 1978. That principle is still there.”

Jussi Vaisanen adds, “Of course, we try to solve the users’ problems. As I mentioned in the demo, the room is affecting a lot of the sound and speakers. The room also affects [where] you can place the monitors. So, we provide software tools and the control and calibration for the monitors so the user can easily and quickly get proper calibration and room correction and use that in our speakers. And of course, nowadays, we are providing a lot of different tools. This report code grade allows the user to analyze the room and all information about the room. So basically, we are inventing new things to help customers and users solve the problems that they have from acoustics to the control end.”

Siamak Naghian adds, “If you look at a typical situation where people do their job, the main question for them is, can I have a tool that I can trust? We make sure that the tools we provide offer neutral sound. Which part of this sound is okay, which part of it is not? And now if you look at the whole process, what are those different factors that are having an impact on the whole outcome of your work from the material? And then the next phase is that you put a loudspeaker in the room. And that was what Jussi was saying, you have to consider the room as part of the reproduction system, and then you have to take care of the room. If the room is designed acoustically, okay, you have better possibilities. But then we also offer a calibration system to measure your room, to compensate for that. The basic starting point is that you have a good monitor. Additionally, users should know the environment where they’re using that monitor. And because of that, we are doing the other two to support the same purpose. But the purpose has always been similar—to offer the neutral sound that people can trust when they do their job. That’s the core of what we have.”

So, what exactly does Genelec sell with their products besides the mentioned software? They sell confidence, neutrality, and trust. Siamak Naghian continues: “What kind of perception you expect or what kind of perception you may get, that’s its own area. But that is also the main reason we have been focusing on professional audio because what professionals expect isn’t whether they like or don’t like something—they want to trust in the tool that they have. We give that. This is the reference, then you can choose what you want to do because when you go to the perceptual side, it is more of a talk about psychoacoustics. And it depends on what people are used to and how much they really know about their own hearing capabilities and so on.”

Jussi Vaisanen adds, “It is always nice to hear direct feedback from the users when they are saying that they are able to do their work faster because all the details can be heard very well and they can trust the system.”

Siamak Naghian agrees. “Because of that, it’s very different from if you listen to people who are professionals and use our products for their own work. For them, it’s clear what they are expecting. But then for those people who are [into], for example, Hi-Fi, listening for pleasure, their expectation is different. They may come up with whether this sound is ‘warm,’ etc. And with that, you have a very complicated subject that depends on the material that you are using. It depends on the room that you have. It depends on everything. But for us, the main principle is that, at a minimum, the listener has the right monitor.”

THE PHILOSOPHY AND CULTURE

I read through a book Genelec had given me commemorating the 40th anniversary of the company which provided a lot of context regarding their company philosophy. But my interviews really painted the picture of the outlook and goals that must be on their minds day in and day out.

Siamak Naghian broke it down this way. “I’m very interested in the company and how it is connected to society and not only because of social responsibility. But the roots of the company are very important, and I think that Genelec would be very different if it was not in Finland. I’m not saying that it would have been less good, but just very different because those principles that we have been focusing on are because of the roots of the company.”

Something many may not know is that everyone in Finland has access to nature. That may sound trivial, but they truly do. They know they are entitled to it, and they actually use this access. There are so many forests and so many lakes so that nature is on everyone’s doorstep. It’s common to have a mökki (summer cottage) in the family. And you don’t need to be wealthy to have this. And if you by chance don’t have a mökki of your own, publicly accessible forest and hiking trails and saunas by the lake are available to everyone. And I don’t mean needing to be on a waiting list or the often-crowded types of nature access. I’m talking remote, secluded, quiet, public parts of nature for all to enjoy. This was on my mind the entire tour and the entire visit.

Siamak Naghian had articulated so eloquently how I was trying to organize these thoughts. “If you look at the sustainability, long-term working environment, and the production that you saw, all those things are because of the society where we live and there are things that people really appreciate. They’re living in a community where their work is appreciated, there is equality, and basic issues like security in the society. So,

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Steve Single, Sound Supervisor, Re-Recording Mixer
Andy Neil, Sound Designer, Re-Recording Mixer

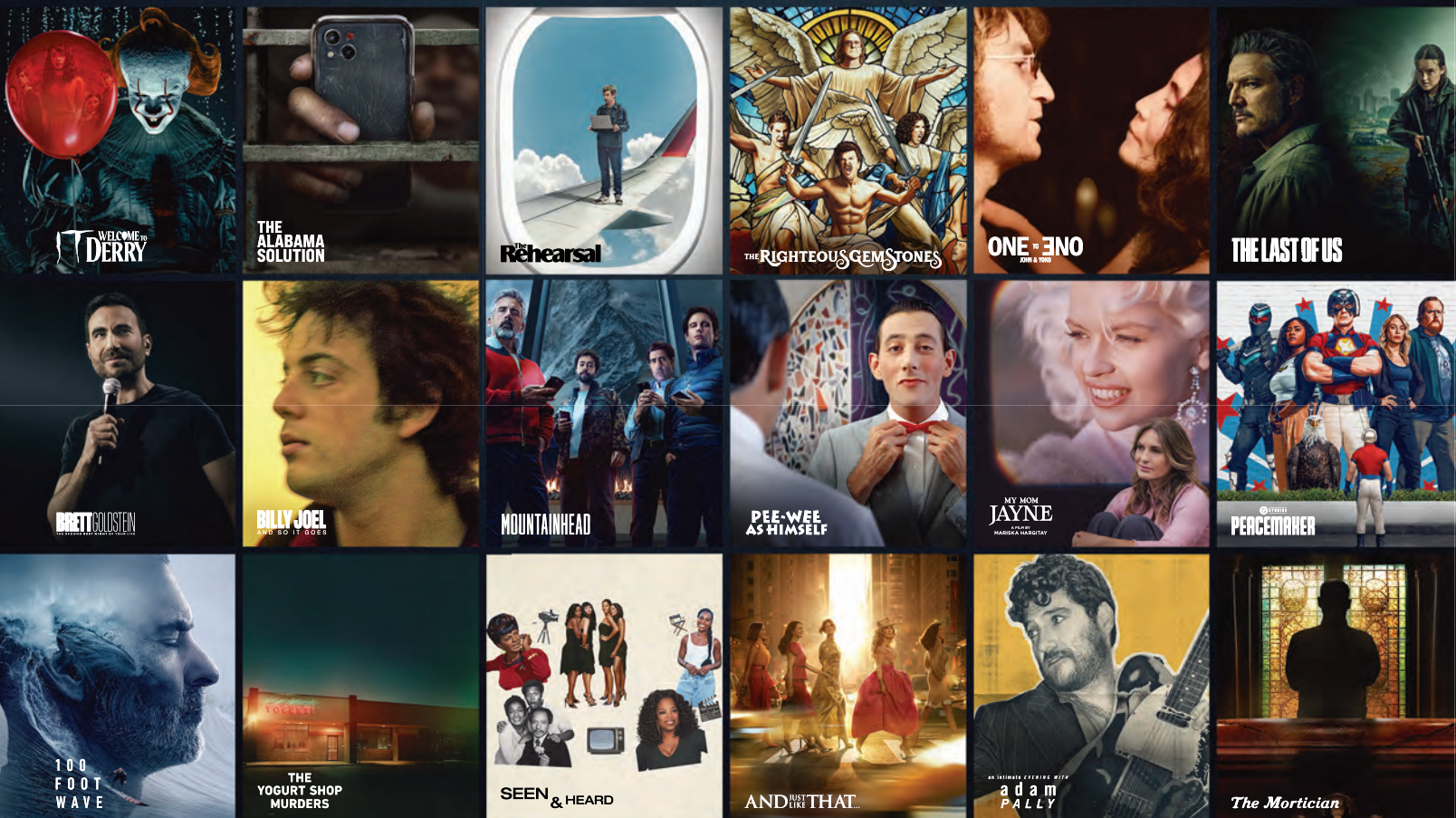
THE
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then you can come up with better quality in the workplace. I think that is very interesting, it's not only about making turnover, but something that is meaningful for longer term, for the company, for the society, for the users. And I think we have been experiencing something really beautiful with the whole history of the company. Of course, somehow, we have managed to focus on things that are useful for people, for users—they have been trusting us. I think at the end of the day, that's the most important thing. But connection between the company, its philosophy, its model, its way of thinking and the society, you can see here so clearly that this is a type of company which is basically reflecting what is in the Finnish society and mindset."

From my observations of the products and of the company, it feels like something of a dream where there's freedom from shareholder pressure and the unfortunate byproduct of over-efficiency. Siamak leads the company in this fashion. "What is very essential is that the vision and control of the company comes from the inside. So, fortunately, we don't have a problem that the capital investor would say that you should do this or that. This is what we want to do. And I think that makes things very interesting because you are not only doing the job, you are not here just to get income, but you want to do something for the society. I think that's so beautiful and that's so valuable. For us, it has been so clear what is the number one purpose that we have. Basically, we offer something that would be best for those professional users."

As much as I am a professional user, like mentioned before, I am not the target audience for these products specifically relating to my vocation as a production sound mixer. At lunch, I told Siamak a little anecdote on why I chose Genelec when I was searching for a set of monitor speakers to use on the road for a documentary shoot I was doing. The director, camera team, and I would watch "dailies"



everyday by playing back the tapes on our Varicams. I wanted something high quality to use so we didn't need to listen from the tiny camera speakers. When I went to the store to purchase a professional monitor set, knowing nothing about various brand offerings, I chose Genelec because I thought they looked "cool."

I asked Siamak Naghian about the importance of aesthetics to which he replied, "If you look at the whole history of Genelec, we have been using the industrial design every now and then, but since 2005, we decided [especially with the 8000 series] around that time and after, we have been very much taking care of the industrial design. The product could be beautiful, so why not? But at the same time, we have been looking at the kind of industrial design that could be integrated to the monitor that could also serve the acoustical purpose. And that is the whole thing that we have done. We have the same principle. We would like to have that foundation and we have been using industrial design to support that. It has been offering the appearance and the pleasure in the appearance. And now, after a long time, we have been working with a very well-known Finnish industrial designer, Harri Koskinen, who is internationally known. I would say that industrial design is the number one thing that we have to look at because it has become such an essential part of the Genelec brand. And, globally, wherever you see [our speakers], it's a kind of standard thing, but they are also beautiful."

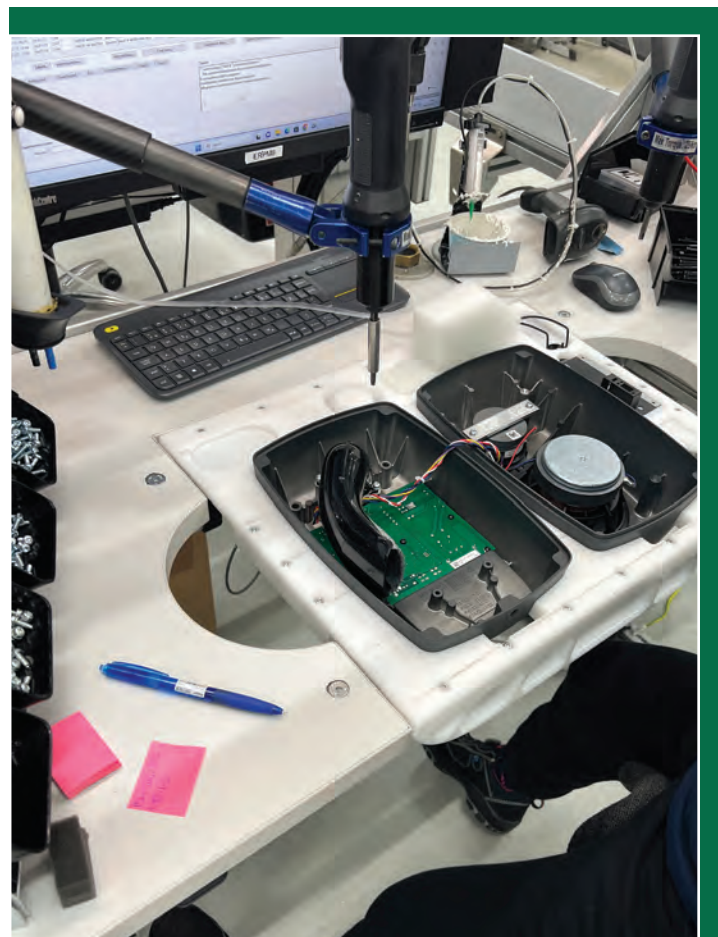
To which Piia-Riitta Bergman agreed: "It's recognizable." Siamak Naghian continued: "At the same time, it's part of the company culture and the Finnish culture because it also represents a certain minimalistic thinking and way of living that is very deep in the Finnish society. And I think it's well in line with the sustainability thinking and quality of life."

IN CONCLUSION: FUTURE COLLABORATION

I mentioned to Siamak the idea that the Cinema Audio Society would like to collaborate with people like them and companies like Genelec for educational purposes. Siamak Naghian opened up about my proposition this way, "Very often, people come here, and there are not as many possibilities for people nowadays to see this kind of environment, you know: Made in Finland. We have everything here; we have from the circuit board up to the end. It is something that we have been very open to share with people. We organize a lot of these types of factory visits. People have been really appreciating that. People who have been here over 20 years ago just once, they have always remembered because of the nature, the factory environment, people, and the atmosphere. I think this is something that we would like to do more in the future so that we bring people here and get connected. And if those people are users, we can get direct feedback on what they think."

"Today, for example, I learned a lot when you were discussing movies and the whole process and so on. Also, connection with the community that you have. I think that would be very interesting in terms of learning. But more and more, we have been trying to get connected to different groups of people who really care about the quality, quality of the content, quality of the audio. If you look at the mainstream, you look at music production, streaming services, digitalization. These have been effective in bringing new possibilities to people. But somebody has to also take care of the quality. And I think the communities like what you have [sound for picture] and the type of work that you do is something where we have the responsibility to take care that there will be people in the future who will be taking care of the quality and not solely how much content you create. We have an opportunity here because more and more people have realized that quality is important as is quality of life. Having more insight on listening and the hearing sensation as a whole can allow us to experience that quality even more."

Thank you Siamak and all of Genelec for taking the time to give me this wonderful tour, for being so kind to my wife and I, and for sitting down to talk to me about the company and allowing it to have such a huge impact on how I view Finland overall. Hopefully, we'll be able to organize some workshops, factory tours, and overall collaboration for the love of sound quality and the quality of life!



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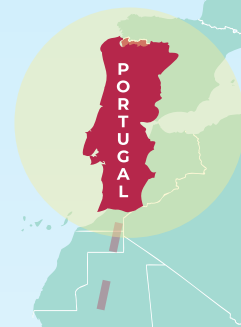
By Kurt Kassulke CAS



Craig Berkey CAS, post supervising sound editor and re-recording mixer in British Columbia, Canada.

With the widening reach of streaming services and the constant studio search to lower production costs, more and more projects are going international. I spoke with several production and post-production CAS members from around the world to get a feel for how this influx of outside money and processes was influencing their personal work experience and the creative community in the countries they were working.

Viktor Prasil CAS, production sound mixer in the Czech Republic; **Igor Vujovic CAS**, sound editor and re-recording mixer in Montenegro; **Joana Niza Braga CAS**, Foley mixer, sound editor, and re-recording mixer in Portugal; **Nick Emond CAS**, production sound mixer in Australia; and **Craig Berkey CAS**, post supervising sound editor and re-recording mixer in British Columbia, Canada, were all kind enough to lend their expertise and unique experiences for this article.



Joana Niza Braga CAS, Foley mixer, sound editor, and re-recording mixer in Portugal

While there is certainly a boom in current productions, **Viktor Prasil** pointed out that “international productions have been shooting here since the late ’90s and early 2000’s when feature filmmakers and studios discovered it was a place with a wide array of beautiful locations, plus they could keep their budgets lower with incentives and lower worker cost. So, the international move has been ongoing.”

The first big international project for Viktor, an Academy Award and CAS Award nominee, was for



CZECH REP.

MONTENEGRO



Viktor Prasil CAS, production sound mixer in the Czech Republic



Igor Vujovic CAS, sound editor and re-recording mixer in Montenegro



Nick Emond CAS, production sound mixer in Australia

Netflix in 2019 on *The Letter for the King*, but just after that, COVID hit, and several projects he had booked were delayed or cancelled. Then in 2022 and 2023, there were the WGA and SAG-AFTRA strikes, which left him with “almost 11 months without steady work.” This is a good thumbnail that some of the gains made in securing international work were offset by the same stoppages and challenges that many faced stateside over the last 5-10 years.

Nick Emond, who has numerous sound-based nominations and wins in his home country, notes a similar experience in Australia when he landed his “first American film,” *Thor: Love and Thunder*. He then had several projects move or cancel when COVID hit and Australia became completely locked down. Nick also brought up that the pressure of these larger international projects and

budgets means “that we’re not getting [the] local films made. There are hardly any Australian films being made at the moment. I’ve got friends of mine, directors, who have had successful films but haven’t been able to get another funded in 10 years.”

On the production side, Viktor feels, “In terms of workflow and attitude, international productions aren’t that different from Czech ones,” but in post, **Joana Niza Braga** and **Igor Vujovic** both found that the local aesthetic—such as “the craftsmanship of Portuguese Cinema” for Joana, and needing “to wear many hats” for Igor—meant that working in post meant taking on multiple roles. This includes Joana working on Foley through the edit and mix and Igor being involved from production recording all the way through final mix.

AUSTRALIA



he can do pre-dubs. As for communication, “The discussion can be had over Zoom about specifics for the film and what we’re trying to achieve.” Projects can be streamed or sent out to view progress and, when it’s time, he can then travel to “London and Rome, and I’ve mixed in Austin, TX, and New York, and gone down to San Francisco... I’ve been all over.”

As for making sure he’s personally ready when he touches down around the world, he always wants to leave a few days to accustom his ears to a new stage. “I play back the last thing that I mixed, wherever I am. [I try not to] freak out, because sometimes you go in a room, and it sounds pretty weird. By the time a couple days go by, it sounds pretty normal.” There’s also sometimes an adjustment when working with new technicians, where they’ve grown used to having a re-recording mixer who knows all the quirks in patching and routing for a room and others who don’t. Craig reminisced that, “I’ve just got there, and you’re in a room, and sometimes you have to take a breath.”

AUSTRALIA

Craig currently works with Paul Carter, a sound designer in London, and Davide Favarigiotti, a dialogue supervisor in Italy. “So, it’s a Canadian, a Brit, and an Italian on the show.” An international dub all the way around!

It feels like the spread of Hollywood production around the world has led to the spread of both the divides and the creative collaborations that we also feel in the States. People working on smaller projects have to don many hats, but the larger the budget, the greater the chance you have to hire particularly focused individuals in each position. Bigger projects get better budgets, and smaller ones become more challenging to make, with studios—and even country sponsorship—going to larger, more predictable projects. It is the challenge of filmmakers across the world to figure out how to keep all levels of filmmaking—from home-produced to multi-national—vibrant and alive.

CAS Award winner Joana remembers “being quite nervous the first time I found myself in the middle of an American team because even the way they asked me to do things was completely different from what I was used to. [There was] a more complex and structured way of doing it.” Viktor expanded on that. “Co-productions provide, not only financial and technical support, but also connect authors, actors, and technicians through shared work. The best value in this more closely knit world is being able to heighten our storytelling across all the disciplines by working in a cooperative way.”

Craig Berkey, with three Academy Award nominations and two CAS Award wins, has had a wonderful international career all to himself. He was born and started working in British Columbia but made his way to Los Angeles in the early ‘90s, where he began both supervising and mixing projects. After stints at DSP, FX, Disney, and more, he moved up to San Francisco, “working with the Coen brothers and Terrence Malick, mostly at that time.” A new chance to work with Joe Wright on *The Soloist* led to working on Joe Wright’s “next one [*Hanna*] in London. So that was the start of me working internationally.”

Craig’s workflow highlights how modern technology has made international work smoother and more possible. He was able to move back to Pemberton in Canada, where he set up his editing room and a home Dolby Atmos studio where



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Les Paul in his custom-built recording studio.

A Trip Through Time at the Les Paul Recording Studio

by Patrick Spain CAS



Among his many accolades as a musician, guitar maker, and entertainer, Les Paul is often credited in our world of professional sound as the innovator of “sound on sound” recording (i.e., overdub), using tape delay and a number of other in-the-studio creations. His studio creations are now on display at the Les Paul Recording Studio in Los Angeles.

I recently visited and was shown around by Tom Camuso of the Les Paul Foundation. The Les Paul Recording Studio is in the former Studio D of United Western. Interestingly, when I worked here many years ago, it was Studio D at Ocean Way Recording. Following are excerpts from my visit to this historical treasure with Tom.



Les Paul's custom Ampex 8-track known as "The Octopus."

So, Tom, what is all of this and what's your organization's aim?

It's all put together by the Les Paul Foundation, which was put together by Les before he passed away. Essentially, the goal of the foundation was to keep his music alive, keep his name alive, and let a new generation of kids know that he did all this stuff [gestures to the studio around us] and wasn't just a guitar maker. He really had a huge impact on how we record today—including hearing aids! He hated the way hearing aids sounded, so we donated to hearing-aid research. After Les died, the Foundation took all his recordings and brought them to the Library of Congress to digitize. Les had kept everything, so there are about 33,000 recordings!

Whoa!

Yeah, so they went down to the Library, transferred everything, and when that was done, that's when I came on board. And while we were looking through it all, just making a database

of everything, we started seeing these stem trees of songs. Let me explain the evolution of Les getting to that machine [points to "The Octopus" recorder].

There are three phases. The first is that sound-on-sound machine—I don't know if you've ever seen that one.

No, never.

Basically, Bing Crosby gave Les a mono Ampex machine and Les took that machine and added an extra playback head before all the other heads! [Note: Professional tape machines have three heads in this order: Erase, Record, Playback.]

And he records himself like playing a rhythm guitar, rewinds it, and goes back into record! This playback head picks it off before it gets to the record head, sends it to a mixer where he's got a microphone and a guitar plugged in. The output of the mixer comes to the record head...

He's re-recording!

Yes, exactly! So, that's really the Holy Grail. And that's the original Ampex [pointing].

Amazing... [Looking closely] And, the tape tension is the same? Nothing else has changed? He just figured out how to...

He just added the playback head to the right place! So he does his first couple hits on this, like "How High the Moon." I think there were maybe 14 hits that he made with this. Also, it was a portable! He could put it in his car and move around. At one point, he was recording right down the street on Curson and Sunset and at home in his garage.

I didn't know he was recording that close to here.



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There's an archivist who works for Harvard's version of the Library of Congress, Bruce Gordon, who does all the audio media capture. He's the first person I talked to about fixing drift when he was doing old transfers and he used some Cedar technology. [Ed. See the Winter 2024 CAS Quarterly for Patrick's interview with Bruce.]

Cedar has a process called ReSpeed that we use. It basically reads the bias line and if the bias line dips, it corrects it. The problem with Les's recordings is they could have 30 bias lines because he's going back-and-forth and back-and-forth between machines. The Cedar software would just go nuts, freak out. So, I started working with those guys, and we figured out a way to disable that part and manually do it.

Wow!

Yeah, and I can tell you it's incredibly time-consuming. Out of the 200, we've done around 100. And it takes about a day for each one. It's been about four- or five-months' worth of work just to get these prepared so that we can start to mix! Here, I'll show you. [Points to a Pro Tools setup and plays the session.]

This first clip would be his first step. So, he played bass and then went back and played guitar on top of it. Then, on the next track, you still have the bass and the guitar, but now you'll see that Mary [Ford, his wife, who was a singer and guitarist] starts singing.

I'm hearing reverb on her vocal. Did he have a chamber?

Yes, this one is in his home in Mahwah, New Jersey. He started his whole process out here in L.A. and then, I believe in the early '50s, would have moved back to New Jersey, which is where Les stayed for the rest of his life. We even went to the house and did impulse responses of the chamber, so that's what I'm using to do the work that we do now.

Very cool.

In fact, I just had Bill Putnam Jr. here about two days ago, and he's going to go out to New Jersey and do a real thorough IR shooting for us because the house is rotting and it's going to fall down. He wants to do the live room and the chamber and...

So, Les had a full-blown studio at home? They weren't just recording in the living room?

No, no, I'll show you a picture. This would be exactly how he's doing it. This is the house in New Jersey, it's the live room. You see one tape machine and there'd be another one over here. He's going back-and-forth, just using that mixer.

Yeah! So, he has some hits, and he's getting a little bit of money and he realizes that this process is destructive. If he messes up, he's got to start all over again. Or if he doesn't like the performance or anything like that, you know?

He then graduates to two tape machines and just plays onto one, rewinds it, plays it back to the other. Actually, he starts with two lathes and then goes to two tape machines! Again, he kept everything. As we started going through the archive, we started seeing pieces of all the songs. And nothing was next to each other because he would go, "I need a piece of tape that's a minute long, I'll find it on another reel." So, the collection is like a jigsaw puzzle. Once we realized that those parts were there, we assembled them. Out of the 33,000 recordings, we had about 200 songs in the end with maybe 40 or 50 that were unreleased. He left an amazing amount of material behind.

How did you figure out what you had?

The initial thought was that if there's 10 or 20 stems to a song—and we call them stems, but they're just mono bounces back-and-forth. If we line them all up and flip the polarity of every other one and try to phase out the thing, we should hear what's new and what's something that's repeated somewhere else. This was a good idea in theory, but the machines drifted so much that it never worked out.

You know, there are archivists who undo that exact kind of drift stuff...

Well, that's what we did!

Les Paul with
Mary Ford.



Wow...

And if you look, this is the same room now with the console. That's The Octopus [the one-inch, 8-track] and that's the 3-track that's on the left.

Amazing.

Using Cedar, I'll show you how we get them lined up. You can see on the song "As It Goes," the third track has two voices. [Hits Play and points to the stems in a timeline.] You can see the tape machine drift is nuts. If we get to the end and I unmute all of them ... [a jumbled cacophony of tracks play], you hear how those machines were really drifting. Now, if you look at the session, you see the same tracks you were hearing, but all the transients have been lined up within a cycle.

Got it.

So, the [polarity inverting] still didn't work. It would work for a second and then ... it just wasn't absolutely perfect.

Once we got it to this point, I was like, "Let's see if we can try using AI to unmix from this point." I don't know if you've ever messed with that stuff, but in my experience, it doesn't work very well normally.

You're talking about software that create stems out of a mixed track, correct?

Yes. So, on a normal mix, like something with a big production where it's really dense and there's distorted guitars, it works, but you still hear artifacts.

Sure.

On this stuff, it lent to it really well, because A) I'm picking it off everything the first time it appears, so I'm not fighting with the whole mix all the time. And B) If you see here [points to a weak signal in the timeline], that's the bass and guitar. When the vocal comes in, it's so much louder. I think it was his headphone mix, which wasn't great. His newest overdub is always 10 dB too loud, and for the de-mixing, this discrepancy in volume worked out really well. The idea was now to then take each one of these stems and pull them apart as something new is introduced and remove it to make a multitrack.

Also, because Les was the only guy overdubbing and going back-and-forth and back-and-forth, if you listen to one of his mixes compared to anyone else of that time, like Sinatra or Louis Armstrong, their records sound incredible. Les's sound crazy crunchy because they're 40-tape generations old, and he's doing all this crazy stuff like half-speeding and double-speeding.

Now, everyone's blown away by the production because you've never heard someone shredding the guitar in three-part harmony. I think listeners just overlooked the fact that the records don't really sound very good.

He eventually starts reversing his process so that the most important thing is the last thing recorded so you hear it prominently in the mix. There are all these crazy factors that are going on because he's trying to do these productions that no one else can do.

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Right!

Also, at that time, I think you're listening on an AM radio and you don't really hear the difference so much as you do now.

That and it's also benefiting from getting hammered by whatever limiter or compressor the radio station was using at the time...

Sure! So that's the whole quest of doing this. If we were doing this to like *Led Zeppelin II*, it would be a sin because it already sounds good.

Indeed.

But the fact that he has all these elements, it was like, "All right, let's explore this." Mainly for a few reasons because that's what Les would do. In the spirit of Les, he would go, "If there's a way to mess with it, let's mess with it!"

Also, I feel that his stuff doesn't stream very well. If you put your earbuds in, that distortion presents double in mono. It never gets licensed because it's all mono and if it goes there [points to the center of the room] in a theater, it kind of pulls you out of everything. So, we went down this avenue of trying to remix.

That makes sense.

So, if we go to the first stem I played for you—the one with the bass and guitar, I just take the bass. [Plays a post-processing clean bass track.]

It's pretty good. This makes me remember my very last gig here at Ocean Way. I was working for Barry Manilow on a duet project where he did exactly this, where they were ripping deceased artists' performances so he could sing with them and then recreate the arrangement around that.

Oh, yeah! That's another thing that we're doing, which is reaching out to artists saying, "You can do a duet with Mary or you can do the part or you can play Les because we can pull it apart now!"

That's so cool.

Back to the stems. On the second stem, I've already got the guitar and bass the first time it appears, so I ignore that as all I want is the vocal. Now you'll hear [Plays Mary singing] that it sounds pretty good!

The reverb is there!





The Les Paul Recording Studio's Tom Camuso explaining the layout of Les's fully refurbished console.

just one of each, way scaled back. These are quite stunning because you really hear the songs differently. It doesn't sound so dated, it sounds just classic, you know? [Hits Play.]

This sounds like a cool gig!

Yeah! Once I had done one of these and we realized that it worked, then Michael, who runs the foundation, had an idea. All of this [history] was just in a museum in New Jersey sitting there. Nothing worked since it had been sitting decommissioned at Les's house for years. He had had a Quad Eight (console), he had an API, he had moved on through the years.

So, Michael had the idea to pull it out of the museum, restore it, and mix everything on the console. That required 10 months of restoring with three guys full-time working on it.

Wow!

It was basically taken apart, cleaned, and put back exactly the same way. Every switch that was frozen, all the springs were hand re-tensioned. All the pots, no crackling, it really was a ground-up refresh. Afterward, everything was like brand new, the tape machines as well. Everything works perfectly now.

The idea was, get it working, mix all the songs on the console, and then let people use it! Let people come rent the room and try to get some more known people in just to generate press for Les.

That's great.

We also do tons of educational stuff in here. We've had Carnegie Mellon, Syracuse University, Musicians Institute, the Los Angeles Recording School, all bringing classes of 15-20 students by. We teach them all about Les and what he did outside of the electric guitar and his music—all of this sort of innovation.

[Looking at the console] Is that the transport here on the console?

Yes, he's got transport control, which you really don't see until SSL does it 30 years later. The recording enables [for the recorder] are in the console, and that's because even though it's an 8-track, you can only do three at a time or you melt the erase head. So, they made it so you can't put more than three in record at a time.

Interesting.

Yeah. The rip leaves the room. I can also add to it. Because I had the vocal solo, when I did the IR responses, I recorded her vocal alone in the chamber so I could check the IR response to make sure it sounds like it should sound. When I start getting into the remixing, I can add a little of his chamber, and I can match them really closely. So that's the idea!

I'll play you one that I have fully mixed. This one was a big hit, so I'll play you the original mix, just so you can get your ears kind of accustomed to it.

[Plays "Song in Blue."]

You hear how crunchy it is? You hear the guitars, three-part harmony, and every vocal is harmonized. He was just doing it because no one else could. Now, here is the rip and redo.

A big improvement!

What's cool is once we had broken them all down and were digging in and listening to the stuff, we started realizing that if you did take off all of the extra three-part harmony guitars and the vocals that have an Andrews Sisters vibe, it's very dated and mid-'50s [sounding]. You pull all that away now that we have multitracks and just play one guitar, one vocal, and you hear the song completely differently. You start thinking, "Wow, this is just a great song," and you're not being distracted by just how great the playing is.

Right!

The idea for all of this is we're going to put out a box set where you'll have maybe two records of the original mono mixes remastered and two records of the same songs with this new clean version of them with exactly the same mix! And then two records of what we call the first takes where it's

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He's got a monitor return section, too! That was a big thing and really separated this console from other mixers. He had the ability to listen to playback while he was tracking.

Wow.

There are also drawings of him doing this four years before the tape machine is done because he's wrapping his head around, "How am he going to make it work?" Then at some point, he meets Rein Norma who built the Fairchild.

Oh, I did not know that.

Yeah. So, he's the guy who did the 660 and the 670 and, at the same time, he built this [console] for Les.

Wow, history just keeps on coming out.

I spoke with Rein's son, and he tells me how his father was building the console in the living room! Apparently, every Sunday, Les and Mary would come over for dinner, and Les would be like, "It's got to do this and it's got to do that." He even put vibrato into the console because he didn't have it in his amp! He put the vari-speed in the console, too. In fact, he took the channel one mic pre and hardwired a guitar cable to it and recorded all his guitar, right here! Basically, it's made so you could sit here and just play. He sort of pioneered the wraparound console.

Yeah, I see that! So, what are the preamps then?

They're one-offs. He called them "gunboats." They're Rein Norman design, so, essentially, it's like a Fairchild console.

That's a hell of a one-off!

Yeah, again Bill Putnam Jr. was here looking at it because they were like, "You know, we saw a console from Gold Star that when they opened it, was all 610 stuff glued into a different frame." They thought this might be the same. I showed them and they're like, "Oh, no, this is different."

Wow.

The great thing is Rein did this at the same time he was doing the 660, so his brain was firing on all cylinders!

I would imagine so!

It sounds incredible. And it's wired so crazily. As you can see, the patch bay is nuts, but everything works. Direct out. Mults on everything so that certain things normal and mults right next to it. So, if you don't want to break the patch, you can pick the signal up anywhere. Everything is just really thought out. He's got polarity reverse in the patch bay, too!

I see there's EQ's, too.

You've got EQ on every channel, and they're super musical, they're subtle. Kind of smooth and not too surgical. They're amazing.

Tell me about the machines because I've never physically seen the machines before.

This is basically an Ampex 300. The big thing is the first one with the sync head. You can see that switch, that's where you switch it into sync. Les also put kill switches on the meters so that he wouldn't hear them tapping.

Because it was hitting it kind of hard!

Yeah!

This is really, really cool! When I was first told about it, I was like, "What do you mean Les Paul Studio?"

Yeah, everyone thinks it's a museum, which it is because it's so historical, but you know, we always joke and say it's like the Wright brother's plane, but you can actually fly it!

Right!

And we want to show people what he did because a lot of people come in—people who have worked in the music business forever—and they had no idea that he was doing all this. He was always just sort of pushing it, and if you look at the console, it hasn't really changed much from that original layout, you know?

Yeah, I think it's really important to keep all of this one-of-a-kind gear operational. This stuff is so rare and sounds so good! It's like having a classic car; you must drive it or it's going to fall apart, and they're not making them anymore.

So, there's only one way to save it, and it's to keep using them!

For more history and photos, visit: Studio.Les-Paul.com

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Bridging Editing and the Mix:

A CONVERSATION WITH Lucien Palmer CAS MPSE

by CAS Associate Sam Casas

While it has been common in much of the unscripted world to have the re-recording mixer also handle sound editing—especially since the arrival of OMFI in the late '90s—scripted and certain unscripted programming (e.g., documentaries) have dedicated time budgeted for sound editing that is separate from mixing. With this in mind, I was curious how mixers and editors today think about the

line between mixing and editing, and I thought the perfect person to share their thoughts was CAS and MPSE mixer and supervising sound editor Lucien Palmer. As the owner of Toolshed Audio Post and a sound professional who has worn many hats, Lucien had a lot of thoughtful insights to share when we sat down for a conversation at his studio. Here's a segment of that conversation.



Lucien Palmer CAS MPSE

What motivated you to step into the supervising role rather than staying strictly as a mixer? Was that decision more creative, strategic, or a bit of both?

In a way, it was mostly accidental. When I decided to build my own place and start my own company, I suddenly had to find my own work; there was nobody else to do it for me. I haven't thought about this in a while, but the first couple of years went something like this: A job would come in, and I'd think, "Okay, I need a dialogue editor," so I'd call one up. "I need an effects editor," I'd call another. I'd build a crew for a show and, since I was the one bringing in the work, I had to schedule it, organize ADR when needed, and handle all the logistics. Out of necessity, I just started planning and scheduling.

Because I was bringing in the jobs, I ended up mixing them and doing the deliverables and all the technical tasks that came along with it as well. It was probably two years or more of working that way before I realized something. One of my editors referred to me as his supervising sound editor, and I remember stopping for a moment and thinking—Wait, *am I*?

My background was as an editor; I'd been a sound effects editor for about five or six years, and then a dialogue editor for another seven or eight before I switched over to mixing. So, I was always editing as I mixed. The idea of supervising wasn't foreign; it was just that I'd never thought of myself that way. I was simply doing what was necessary to work and survive.



It actually took a couple of years before I started putting “Supervising Sound Editor” in the credits. It just sort of happened that way.

These days, do you see yourself more as a supervisor who mixes, a mixer who supervises, or simply both?

It’s both. There are a lot of shows that I just mix where other supervisors bring me projects to mix, but I’d say it’s equally both. When you’re working, you can’t take one hat off. You’re always thinking about both sides of the process and that’s just actually one of the tricky parts. I sometimes have to stop and figure out which hours to log as supervising and which as mixing because neither ever stops. It’s all happening in my head at the same time.

Has your perspective as a mixer shaped the way you supervise?

Oh, certainly. Especially on independent productions, because budgets are tight. One of the key things is knowing, as the sound mixer from the very beginning, what I intend to have in the final mix or what options I’ll want, and which are completely unnecessary. Like, if there’s a big section where we’re going to feature the score, I’m not going to pay for Foley there. Knowing what the finish line looks like helps dictate our scheduling and our budget and all those other things.

Luckily, the people I work with, sound editors, Foley artists, there’s a shorthand now. Half the time I don’t even have to tell them, they’ll just skip something because they already know, “Lucien’s not going to want to hear feet in this section.” That helps keep budgets down, and it lets us focus on the parts that really matter.

One big advantage of supervising mixers is that we’re part of the early client conversations, so I’m mixing in my head before I even touch a fader. Just from hearing what the client says about tone or story, that’s where a lot of mix decisions start forming.

What have you found to be the most effective ways of aligning editorial and mixing teams so that their work flows seamlessly into each other?

Communication. That’s just the biggest thing. Always has been. Ever since I built this place, even though all my editors are working from their own locations, it was really important to me that it still felt like we were in the same facility.

We have a big server I built, and every editor has a shared folder mounted right on their desktop through encrypted VNC. It’s like they’re just down the hall. We all see the same file structure, same projects. We use Monday.com for our post schedule, where each project has its own chat thread so we can stay organized. Plus, we’re on Zoom or chat basically every day. Just staying in constant communication is what makes it work.

That ties into the main question that inspired this whole piece—is there a way for sound editorial and sound mixing to become more connected? Do you think the industry is heading toward those roles merging or do you think they’ll always stay separate?

They actually didn’t used to be separate. The split happened over time because of scheduling and how some facilities

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—Shawn Murphy, Oscar-winning Score Mixer

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structured themselves. I don't really think that'll change anytime soon, not from a workflow perspective, anyway. But I do think mindset-wise, things are changing. I've been really encouraged seeing organizations like CAS and MPSE joining forces for events, and the Television Academy's sound groups bringing re-recording and production mixers together. I'm in my second year of hosting the Sound Mixer Peer Circle for the Academy. That's helping bridge gaps that have existed for way too long. It's all about communication, it always comes back to that.

When you're communicating with your editors, do you want them to be thinking with a mixer's mindset? Or is there a specific mindset you try to encourage that helps them do their job better?

If they're dialogue editors, I want them thinking like dialogue editors. What matters is that they understand the big picture. You've got to empower your team to make their own creative decisions, and that only happens when you pull them out of their soundproof rooms and get them into the process, seeing how their work plays into the final. That's where they'll start anticipating things on their own.

They should spend time on the stage, see how things get mixed, and understand how their material fits into the final. Without that, they can't really give you what you need.

That's why I always keep my dialogue and sound editors involved during the final mix sessions, so they understand not just what to do, but why.

I treat my relationships with editors the same way I do with clients: We're all here for the same goal and we're honest with each other. If something doesn't work, we say so. My editors are just as likely to tell me that something I did sucks as I am to say that to them. Once you break that wall down, that's when you can really get great results.

And you've got to give them freedom. Let them do their thing and trust it'll come back right. If it doesn't, you talk about it. That's where growth happens.

As we wrap up, what do you think is the most rewarding part of bridging both sound editing and mixing?

For me, there's really no clear line between them. Editing and mixing, it's all one thing. The idea that there's this wall between them doesn't make sense to me. It's all just part of the same creative process.

I treat my editors like collaborators, not like a separate department. It's all about communication, trust, and teamwork. That's what keeps the sound fluid, and that's what makes it fun.





BEEN THERE DONE THAT

Re-recording mixer **Jon Taylor CAS** just wrapped the mix on the Adam Shankman feature *Man with the Bag* for Amazon. Jon is currently working on the first temp of *How to Rob a Bank* for director David Leitch and Amazon. Up next is the feature *Judy* for Alejandro González Iñárritu at WB.

Karol Urban CAS MPSE finished the theatrical sci-fi thriller *Triebadour* and the feature documentary, *An Auschwitz Album Story*, for PBS. Karol also mixed finales for *Reasonable Doubt* for Hulu and *Bel-Air* for Peacock.

Production sound mixer **Erwan Kerzanet CAS** worked on the latest project by Luc Besson, *Father Joe*, featuring Al Pacino and Kiefer Sutherland and directed by Barthélémy Grossmann. Erwan was also the sound supervisor on the new animation movie by multi-awarding-winning French director Sebastien Laudenbach, *Viva Carmen!*

Gavin Fernandes CAS has been relatively busy, given the industry changes. He finished the feature *Kaboul Montreal* late summer. The end of the year will be spent mixing the series *One Piece* for Netflix at Premium Sound in Montreal. "Wishing everyone the best for the holidays and new year."

From **Branko Neskovic CAS**: "I had a remarkably busy summer and fall this year—in fact, the entire year has been full of exciting work. At my studio, Loudness Films, we've been mixing Netflix's *Turn of the Tide* (S2 & S3), which premiered in early November. In August, I took a short break from Lisbon to travel to Mumbai, where I mixed Anubhav Sinha's new film *Assi* on a three-week schedule at S&V Sound, one of the city's premier studios right in the heart of Bollywood. After returning to Lisbon, I wrapped up the final three episodes of *Turn of the Tide*, with final deliveries completed by the end of October—right on schedule. Needless to say, my team and I are now enjoying a well-deserved few weeks off before the next round of projects begins."

From **Ron Bartlett CAS**: "I recently finished the mix on *Tron: Ares*, which had a lot of challenges across all three departments (DX, MX, FX). We had an extremely global crew, with some in Norway and England. There was also a very heavy music track

created by Trent Reznor and Atticus Ross. I hope you get a chance to check it out!"

From **Lindsey Alvarez CAS**: "Back in August, I finished mixing *The Hand That Rocks the Cradle* with Steve Neal and am now working on a show for Hello Sunshine with the same crew that mixed *Daisy Jones & The Six*. It's fun to get the team back together!"

From **Sal Ojeda CAS**: "I've been fortunate enough to work on some great projects recently, including *Man on the Run* as supervising sound editor/re-recording mixer. Directed by Oscar-winning director Morgan Neville and premiering on Amazon Prime in February 2026, this feature documentary chronicles Paul McCartney's 1970s journey from The Beatles' breakup to the rise and fall of Wings. I also served as supervising sound editor and re-recording mixer on *High Horse: The Black Cowboy*. This docuseries, produced by Jordan Peele's Monkeypaw Productions, explores the erasure of the Black cowboy in American history and is available on Peacock. Finally, I was the re-recording mixer on *Demonetize*, an indie comedy-horror feature that I mixed with the great team at Aura Sound & Color. Coming to festivals soon. All the best!"

From **Sean Byrnes CAS**: "After a slow start to 2025, it was great returning for *Sugar*, S2. I was lucky enough to have the same team continue this adventure—Gunnar Walter on boom and Natasha Fagan on 2nd boom and wire duty. Next up is *Babies*, which kicked off principal photography in November and stars Seth Rogan and Anna Kendrick. Hoping for an even busier 2026!"

From **Mike Markiw CAS**: "I've been working hard up here in Canada with a few more projects coming soon. *The Abandons* will be on Netflix starting December 4, *Reminders of Him* for Universal is coming in March, and I'm cueing up for another untitled Netflix project in December. I also attended the excellent CAS meet-up in Vancouver this fall that was very well put together. Hope all is well with you all!"

From **Roger Guerin CAS MPSE**: "Last year, I sound designed and mixed Roxanne Ducharme's internationally acclaimed AI short *FOSSiLS*. Now, the Emmy® Award-winning Rox is finishing up a brand-new artistic endeavor. Given her track record, her ability to blend technology with storytelling is truly remarkable, and I'm eagerly anticipating what she'll unveil

next. If *FOSSiLS* was any indication, this new work promises to be another mind-blowing experience."

Marc Fishman CAS and **Michael Keller CAS** had a scary good time on Dub 1 at Warner Bros. Burbank mixing Season 1 of *IT: Welcome to Derry* for HBO. They followed up with a little bit more levity and laughter, with Marc joining **Sam Ejnes CAS** to complete Season 1 of *I Love LA*, also for HBO.

From **Devin Golub CAS**: "I recently wrapped the holiday movie *Joy of Christmas*. A big thank you to Craig Dollinger, Alex Burstein, and day players Nick Ronzio and Matt Taylor for coming in and not only adding your talents but also making each day fun. Looking forward to the next adventure and grateful for so much."

From **Gaby de Haan CAS**: "Recently, I had an 'accident' involving my equipment. A belt-pack transmitter went into the toilet, thanks to a talent who forgot she was still wired up! I'm pretty sure some fellow production sound mixers have had similar experiences. For this reason, I've designed a warning sticker to put on the inside of the toilet door as a friendly reminder. [See Gaby's 'The Lighter Side' submission for the graphic!] Warm greetings from the other side of the Atlantic."

From **Mark van Kool CAS**: "Earlier this year, I wrapped *Apex* for Netflix, starring Charlize Theron, Aaron Egerton, and Eric Bana. This was shot mainly in and around Sydney, Australia, with extra locations in NZ, etc. Then I was back to TVC's, gear maintenance, and some downtime around the house in QLD. Take care!"

From **Kurt Kassulke CAS**: "I recently celebrated the completion of Season 22 of *Grey's Anatomy* and looking forward to Season 23 kicking in. But an even bigger personal milestone was celebrating the graduation of my daughter, Akira Sky, from The Clive Davis Institute, Tisch School of the Arts, NYU. She closed it out in fine style, singing lead on "Seasons of Love" to complete the Tisch School of the Arts graduation at Radio City Music Hall!"

From **Chip Sovek CAS MPSE** and the team at Spinn Creative: "Back in August and September, I mixed a four-part series for PBS called *Sacred Planet*, featuring Gulnaaz Kahn. The series examines the impact of climate change on sacred places around the

world. Then, finishing out 2025 with mixes and sound design projects, I wrapped two projects from the Pristine Seas (National Geographic Society) initiative with the Spinn Creative team. These ocean expeditions use scientific and visual media capabilities to support the advancement of ocean conservation in the Solomon Islands and the Papua New Guinea region. We were tasked with sound designing and mixing for 5.1 immersive playback. A deep dive into underwater sound design was the challenge and building contrasting changes between the marine biodiversity and gorgeous ambiances from around the world."

The start of 2025 was slow for **Aron Siegel CAS** and crew, relegated to a few industrials. That changed when late spring brought a new Amazon/MGM feature film from writer/director David O. Russell, *Madden*, starring Nicolas Cage as the legendary football coach, broadcaster, and video game namesake/inspiration. Christian Bale co-stars as Raiders team owner and best friend Al Davis. Rounding out the cast were Kathryn Hahn and Sienna Miller playing Madden and Davis' wives, respectively. Other notable appearances were from Shane Gillis, John Mulaney, Snoop Dogg, and some former Oakland Raiders. Fully filmed on location in Metro Atlanta, the 36-day shoot traveled Oscar-winning DP Bob Richardson and company to head up Russell's vision. Boom operator Leo Nasca and sound utility Nik Waddell had their hands full helping Aron capture clean dialogue. Leo was tasked with 30-minute takes while Nik was challenged to maneuver around the body suit to wire the lead actor, since Cage opted for prosthetics rather than real-life weight gain. Playback operator John Maskew was on hand for several scenes including a sing-along on the Madden/Dolly Parton tour bus that forced both him and Aron into the tour bus restroom to stay out of site. Production sound mixer Mike Sal and boom op Jason Sullivan clocked in on a second unit day to record football players running plays on the field. **CAS Associate Jorge Del Valle** was on set to monitor and maintain eight earwigs for main talent and mixed a splinter unit for Al Davis' speeches. "Every day is an adventure," became the mantra to the filmmaking style that only David O. Russell can create. *Madden* looks to be a 2026 theatrical release.

Amanda Beggs CAS started the year mixing the hilarious stoner comedy film *The Wrong Girls*, starring Kristen Stewart,

with crew Jason Benjamin and Chris Hall. She's now finishing the year on a new Ryan Murphy '80s horror show, *The Shards*, with crew Zach Wrobel, **Danny Maurer CAS**, Shorif Suhel, and Maribeth Powers.

From **James Ridgley CAS**: "I have been spending my time doing production sound for my own feature films—it's nice that my recording package still has use! I am on my fourth feature film which I'm also writing, directing, and editing. I love being my own boss and so far, have not had to do any ADR!!! Of course, I could use a good post-production sound person—let me know! Also, I've really enjoyed all the great FYC screenings going on in Los Angeles! Happy holidays to this fantastic CAS family!"

From NBCUniversal StudioPost

Mark Fleming and Myron Nettinga are mixing *NCIS: Tony & Ziva*, Season 2 of *St. Dennis Medical*, and *Ponies* for NBC on Mix 1... On Mix 2, **Keith Rogers CAS** and **Steve Bucino CAS** are mixing *Nobody Wants This* for 20th Television, *Never Stop Chasing*, a documentary directed by Ken Cole, and rounding out the quarter is Season 2 of the hit series *Fallout* for Amazon... On Mix 6, **Larry Benjamin CAS** and **Tim Hoogenakker CAS** just wrapped director Jason Bateman's *Black Rabbit* on Netflix, *The Burbs* coming soon on Peacock, *Tracker* for 20th Television, and *Pluribus* for Apple TV+... Mix A has **Kevin Roache CAS** and **Adam Sawelson CAS** mixing *Chicago Med*... The mix team of **Todd Morrissey CAS** and Milo Train are mixing Season 5 of *For All Mankind* and Apple, *Chicago PD*, and *Chicago Fire* on Mix B... Mixers Andy King and Jon Mete have started up on the 27th season of Dick Wolf's *Law & Order: Special Victims Unit* on Mix F... Mix G has **Darin Heinis CAS** and Alex Lee mixing Season 25 of Dick Wolf's *Law & Order* for NBC... On Mix 14, **John Cook CAS** and sound supervisor/re-recording mixer **Paul Hackner CAS** just wrapped the DreamWorks Animation feature *Gabby's Dollhouse* for director Ryan Crego. John also mixed *Man on the Inside* with **James Parnell CAS**, *Abbott Elementary* with Brian Dinkins, and *Percy Jackson and the Olympians* with supervisor/re-recording mixer **Ben Cook CAS**... And nominated for an Emmy for the show *Mid-Century Modern*, mixers **Pete Nusbaum CAS** and Whitney Purple are currently mixing *Loot* for Apple TV+ and *Happy's Place* for NBC on Mix 15.



THE LIGHTER SIDE



Ignoring all warnings, Camille Kennedy (2nd boom/utility), **Rob Beal CAS** (production sound mixer), and Toban Mills (boom op) answer the Black Phone on the set of *Black Phone 2*. "We had a lot of fun in the snowy wilderness making this horror flick!" Photo: Sabrina Lantos



Production sound mixer **Sean Byrnes CAS** (R) with Natasha Fagan (2nd boom and wire duty) and Gunnar Walter (boom op) on the set of *Sugar*.

Daniel Vasquez V. CAS and **Mathew Waters CAS** at the Macondo Awards of the Colombian Film Academy where they were nominated for Best Sound for the film *Uno*.



See the "Been There Done That" submission from **Gaby de Haan CAS** to see what this image is about!

CAS Associate member and boom operator **Peter Deutscher AMPS**, production sound mixer **Ken Ishii CAS**, and utility Dave LaVenture finishing up the fourth installment of the *Meet the Parents* collection, *Focker In-Law*, due out at the end of 2026.



Continued on page 64



THE LIGHTER SIDE



Krysten Kabzenell CAS getting "back to school" while working on *Abbott Elementary* S5.



(L-R): Elissa Lewis (post coord.), **Gavin Fernandes CAS** (re-recording mixer), Justin Vanier (mix asst.), Stephen Welke (co-EP), Nat Fleurant (ADR supv.), Josh Fagen (Dig & ADR), Paul Col (supv. sound), and Steve Gurman (Premium Sound facility owner) take a moment for a photo op during the mix of the Netflix series *One Piece*.



Boom op **Jenny Elsinger**, utility Ivie Hiller, production sound mixer **John Skoglund CAS**, and music playbacks John Maskew and Paul Katzman in Atlanta, GA, working on the Netflix movie *Heartland*, starring Jessica Chastain.



This year's CAS Student Recognition Award winner, **Guillermo Moya**, had a great time chatting with students and attendees while volunteering for the CAS at AES, Long Beach.



Lindsey Alvarez CAS getting in the Halloween spirit with her niece.

Production sound mixer **Amanda Beggs CAS (R)** and re-recording mixer **Brent Kiser CAS MPSE (L)** walked the red carpet with Kristen Stewart at the SCAD Savannah Film Festival where Stewart's directorial debut *The Chronology of Water* played.



Heather Fink and **Beau Baker CAS** at the *Grey's Anatomy* costume contest. Beau won an award!

Ceri Thomas CAS had a great time hanging out with Dave Rieley (L) and the Audiomovers Team at the Sounding Board v5.0!



Kurt Kassulke CAS celebrated his daughter Akira's graduation from NYU's The Clive Davis Institute, Tisch School of the Arts, at Yankee Stadium. (L-R) Kurt, Asha, Akira, and Shelley.



Lee Orloff CAS (R) with Recording Arts Chair Roy Finch from the LMU School of Film and Television at Sounding Board v5.0.

CAS Associate **Dan Dugan** having trouble in the field: "Nature recording fail in Sierra Valley, CA. Wind is bending the boom. After the tripods blew over, I had to spread the legs wide to keep them up. The birds were still singing but I couldn't get a listenable recording. But if you don't try, you'll surely get nothing!"

Adar Stolz, daughter of **Scott D. Stolz CAS**, takes a break from trick-or-treating to perfect her scary face. Photo: Merav Stolz



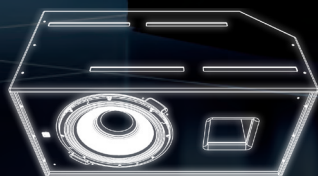
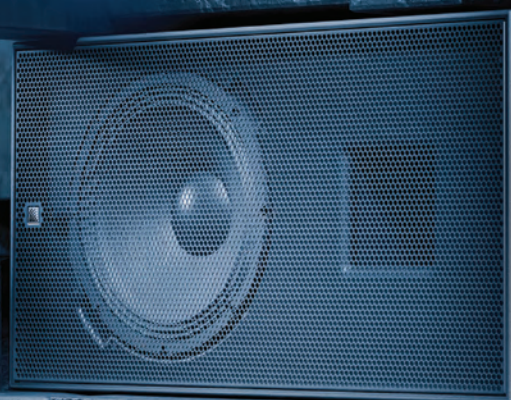
On the set of *Behemoth!* in Los Angeles with Michael Kaleta (boom), **Steven Morrow CAS** (mixer), Noah Hubbell (Pro Tools playback), and Bryan Mendoza (sound utility). "We had an absolute blast recording some live musical performances!"



Richard Ragon CAS volunteering for the CAS team at Trewlapalooza!

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