



the official quarterly of the cinema audio society

CAS • QUARTERLY

SPRING
2026

Career Achievement
Award Recipient
Skip Lievsay CAS



CAS Award Nominees • Using Fiber for Extending Transmission Coverage
Sony's 360 Virtual Mixing Environment • The Sounding Board v5.0
AES Long Beach • Remembering Jeff Wexler CAS

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9 ACADEMY AWARD[®]
NOMINATIONS
INCLUDING
BEST PICTURE
BEST SOUND

GREG CHAPMAN, NATHAN ROBITAILLE MPSE,
NELSON FERREIRA MPSE, CHRISTIAN COOKE
AND BRAD ZOERN

8 BAFTA NOMINATIONS
INCLUDING
BEST SOUND

“A MOMENTOUS TECHNICAL ACHIEVEMENT.”

NEW YORK



Frankenstein

A FILM BY GUILLERMO DEL TORO



CAS AWARD NOMINEE



ACHIEVEMENT IN SOUND MIXING
MOTION PICTURES - LIVE ACTION
CHRISTIAN COOKE CAS, BRAD ZOERN CAS,
GREG CHAPMAN, SEBASTIAN VASKIO,
KEVIN SCHULTZ CAS, PETER COBBIN CAS,
KIRSTY WHALLEY CAS



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DISCOVER MORE ABOUT
THE SOUND OF FRANKENSTEIN



The Spring issue of *CAS Quarterly* is traditionally where our Career Achievement Award recipient is interviewed, and I am personally very happy that the CAS Board chose Skip Lievsay CAS as the honoree. Skip and I have been doing sound on the same films for 44 years and share multiple CAS nominations and wins. His career

goes much further than those movies and it will be a pleasure to honor him at the CAS Awards on March 7.

As many of you know, friend and CAS Career Achievement Award recipient Jeff Wexler CAS passed away in December. Something Jeff was involved with prior to his passing was the creation of a new technical advancement award. Former CAS president Ed Moskowitz and Steve Venezia CAS put together the award expeditiously and Steve was able to get Jeff's enthusiastic support on the idea of the award and its inaugural recipients. Jeff did not know it would be named after him (and may have objected), but his family is appreciative. It is very fitting to name it in honor of Jeff who, in addition to being a major trailblazer in the industry, devoted a tremendous amount of time and energy to the CAS. We will present the inaugural "Jeffrey S. Wexler Award for Advancement in Sound Technology" at this year's CAS Awards.

We had a great turnout for our annual Holiday Mixer and General Membership meeting in December. One of the great pleasures of holding this position is being able to meet and mingle with CAS members. See coverage of this and other events, along with very informative articles, in this issue.

Congratulations to all members who have been recognized with Academy Award, BAFTA, CAS Award, and Golden Reel nominations. We are proud to celebrate the vital contributions of sound professionals to the collaborative art of film and television programming.

Finally, I look forward to celebrating Skip Lievsay, our CAS Filmmaker Award recipient Guillermo del Toro, and all the CAS Award nominees in Los Angeles on March 7th at the 62nd Annual CAS Awards. I hope to see you there!

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.

SPRING 2026 NEW MEMBERS

Active

Roger Cortes CAS
Michal Fojcik CAS
Marshall Garlington CAS
Eli Haligua CAS
William Jenkins CAS
Michael Johnson CAS
Laurent Kossayan CAS
Thor Legvold CAS
John Marshall CAS
Duncan McRae CAS

Associate

Chance Anderson*
Jen Annor
Sean Blanche*
Carter Buckman
Jason C. de Mets*
Jonathan Hicks
Lenny Jones
Yeonghwan Kim
Benjamin Lebermann
Yuxin Lu
Guillermo Moya*
Shaquille Shoulders*
Nuowen Tu-Wang

Academic

Lad Issa
Francis Pheil

*Upgraded from Academic status

4 ACADEMY AWARD® NOMINATIONS INCLUDING
BEST PICTURE • BEST SOUND



CAS AWARD NOMINEE

Motion Pictures • Live Action

RE-RECORDING MIXERS **Gary A. Rizzo CAS • Juan Peralta**

PRODUCTION SOUND MIXER **Gareth John**

SCORING MIXER **Alan Meyerson CAS**

ADR MIXER **Alan Freedman CAS**

FOLEY MIXER **Dennis Leonard**





As we gear up for the 62nd CAS Awards, this year's CAS Career Achievement recipient, re-recording mixer Skip Lievsay CAS, sits down with Daniel Vasquez V. CAS and discusses his illustrious career (so far!). Congratulations to all the CAS Award nominees! We look forward to celebrating you on March 7.

On the dub stage, Justin Herman CAS takes Sony's 360VME room simulation software for a test run. Read about his experience in "Taking the Stage With You: The Development and Technology of Sony's 360 Virtual Mixing Environment." On location, Blas Kisić CAS puts his curiosity of fiber to work on a reality show that required significant coverage. Get the inside scoop in his article "Using Fiber for Extending Transmission Coverage." We also present coverage of The Sounding Board v5.0 and the great panels, discussions, and hands-on practice that were available. Additionally, we have coverage of a few sound for picture-focused panels from AES Long Beach. Be sure to read about the happenings of colleagues in the "Been There Done That" section and see some photo submissions in "The Lighter Side."

On a somber note, longtime CAS fixture, Career Achievement Award recipient, and technology enthusiast, production sound mixer Jeff Wexler CAS passed away in December. In this issue, we remember Jeff with stories from those across our craft and further honor him with the creation of the Jeffrey S. Wexler Award for Advancement in Sound Technology.

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.

Finally, if you're attending the CAS Awards, please be sure to say hello!

Matt Foglia CAS



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ONE BATTLE AFTER ANOTHER

13 **ACADEMY AWARD[®]**
NOMINATIONS

INCLUDING

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CINEMA AUDIO SOCIETY AWARD

NOMINEE

OUTSTANDING ACHIEVEMENT IN SOUND MIXING

MOTION PICTURES - LIVE ACTION

PRODUCTION SOUND MIXER
JOSE ANTONIO GARCIA

SCORING MIXER
GRAEME STEWART

RE-RECORDING MIXERS
CHRISTOPHER SCARABOSIO CAS
TONY VILLAFLO

FOLEY MIXERS
KEVIN SCHULTZ CAS
CHELSEA BODY

"THE BEST FILM OF THE YEAR. A FILM THAT REDEFINES THE WORD 'EPIC.'"

- ROLLING STONE / DAVID FEAR



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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 artist 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.



Charles Dayton CAS MPSE has been a member of CAS since 2004, is a member of MPSE, and is on the AES Los Angeles Executive Committee. Charles owns and

operates Twisted Avocado Post Audio, a 7.1.4 Dolby Atmos mix stage with a Foley and ADR stage. Current projects include *Penn & Teller: Fool Us* for the WB, *Shelter Me* for PBS, *Cancer Pioneers* for PBS, three short films, and an independent feature. He has been nominated for a Primetime Emmy and a Golden Reel. Though he is very tired, Charles also works with the UCLA Film Department by awarding a mix and sound edit to a first-year grad student's short film, as selected by the faculty, and finds it very rewarding to help educate the next generation of filmmakers on the importance of sound in their films. Charles wants it to be known that he is also a personal friend of Bob Bronow.



Justin Herman CAS

is the supervising engineer of the re-recording mix stages at Sony Pictures Post Production Services, supporting feature films and television across

Sony labels and major third-party studios. He focuses on reliable, filmmaker-centric workflows, and technologies that help preserve creative intent.



CAS Associate member Kevin Punsalan Kohr

is an L.A.-based dialogue editor. Having grown up in Singapore, his curiosity for film ultimately brought him

to Los Angeles where, over the past three years since starting his professional career, he has worked on feature films from Hollywood to Bollywood. His most recent accolade is his work on *Jawan*, one of the highest grossing Indian films of all time. Another project of his, *Max Dagan*, was featured at the Dancing With Films festival this year. Kevin has had the pleasure of working alongside amazing mentors who have supported his growth over the past few years, and he is always keen to learn new approaches and technologies. In addition to sound editing, Kevin enjoys picking up production gigs to satisfy his desire to be on set and interact with other filmmakers.



CAS Associate member Karthik Mohan MPSE

After attending a sound workshop conducted by Randy Thom in India, Karthik Mohan was inspired to learn more

about film sound and moved to the United States. He has been nominated for an MPSE Golden Reel Verna Fields Award and was also a two-time nominee for the CAS Student Recognition Award. Karthik started his professional career as a Los Angeles-based sound effects editor three years ago and has since worked on a variety of feature films both in Hollywood and Indian cinema. His notable sound editing work includes the big-budget blockbuster Indian films *Jawan*, *Indian 2*, and recent festival hits like *Max Dagan* and *Paper Flowers*. Karthik has also worked on the musical *Long December*, documentary *Interpreters Wanted*, along with digital content for Samsung, Levis, Rhode Skin, and for shows like *The Wheel of Time* and *Hanna*. His work has been featured on Netflix, Amazon Prime, Hulu, AMC+, PBS, and has played at prestigious festivals such as Festival de Cannes, Tribeca Film Festival, and IFFR—Rotterdam among others. Karthik is grateful to have a great group of mentors and supervisors who continue to support his journey and his quest to keep learning more.



Blas Kisić CAS was born in Venezuela, where he earned a BA in mass media, after which he moved to Los Angeles to pursue a career in filmmaking. He's been blessed with

a rich career spanning documentaries, unscripted television, and commercials, though most of his current work is in episodic TV. Most importantly, he's a family man who leaves a bit of time for Formula One, photography, woodworking, and Tottenham Hotspur (in no particular order).



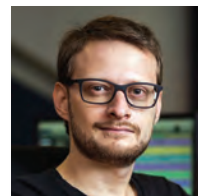
Patrick Spain CAS

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, CA. 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*.



Daniel Vasquez V. CAS

is a re-recording mixer and supervising sound editor whose career began in the United Kingdom, continued in his home country, Colombia, and

is now also in California. Daniel is a two-time Colombian Academy winner for Best Sound, with 10 additional nominations. He studied recording arts and earned a master's degree in audio post-production in London. He has more than 17 years of experience working in television and film in more than 15 countries. Daniel was co-creator of SoundNode in England and co-founder of Clap Studios in Colombia, both sound post-production facilities. He is currently a member of the Board of Directors of the Colombian Film Academy, acting as Chair of the Sound Branch. He has worked as a teacher and guest lecturer at universities, academic institutions, and at various events. Daniel shares his passion for sound with aviation, as he is also a private pilot.



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A SONIC BACKDROP UNLIKE ANY OTHER.”

INVERSE

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BEST PICTURE
BEST SOUND

PRODUCTION SOUND MIXER
CHRIS WELCKER, CAS

SUPERVISING SOUND EDITOR
BENNY BURTT

RE-RECORDING MIXERS
BRANDON PROCTOR
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PICTURES



EVENTS WRAP-UP



The Art and Craft of Disney Animation Sound

by Carol Thomas

On Wednesday, December 3, members of the Cinema Audio Society, along with members of both AES and MPSE, were invited to the Burny Mattinson Theater at Disney Animation Studios for an evening titled “The Art and Craft of Disney Animation Sound,” presented by former CAS President David Fluhr.

David started the evening with a brief resume of his education in music, giving us insight into how he got into post-production sound by including some of his most recognizable credits. He discussed the practical, real-world education gained from his mentors and their commitment to “paying it forward”—something David has done throughout his career. He was very emphatic about the critical importance of nurturing the next generation of filmmakers.

David guided the audience through screenings of recent and classic Disney films, breaking down the re-recording processes employed universally and then going in depth by explaining the incremental approaches involved. He showcased the remarkable achievements behind Disney’s animated films by highlighting how sound design, music, and voice performance bring stories to life. He celebrated the innovative techniques Disney sound artists developed to create expressive characters, immersive worlds, and emotionally powerful moments, from synchronized sound in early animation to richly layered modern soundscapes. “The Art and Craft of Disney Animation Sound” demonstrated how sound is not merely a technical element, but a vital storytelling tool that has helped define Disney’s animation legacy.

The event was a great way to spend a few hours learning from one of the industry’s most celebrated animation-focused re-recording mixers.



L-R: David Barber MPSE, VP of Post Production at the Walt Disney Animation Studios; Berénice Robinson, and David Fluhr CAS



Guests enjoy the provided boxed meal.



The 2025 CAS Holiday Mixer and General Membership

by Marc Fishman CAS

The 2025 CAS Holiday Mixer and General Membership Meeting was held on a moderately warm (for December) night at the wonderful Game Changer Brewhouse in Sherman Oaks, California. It was a great way for CAS members to see old friends and colleagues who may not have been able to connect in person recently.

Complimentary valet service allowed guests to jump right into the festivities upon arrival. In addition to the great cocktails and drinks, the Brewhouse served up a variety of cheerful and delicious bites, alongside some really tasty vegan and vegetarian options.

While door prizes were handed out to guests in attendance, there was also a very successful Toys for Tots gift drive that collected many great gifts. The philanthropic side of the CAS is one we should all be proud of as members, and bringing some extra cheer to families in need always feels great.

I had an amazing time catching up with other CAS members and it reminded me of how lucky I am to be part of such an amazing collective of truly talented and dedicated sonic professionals. Thanks to all of those who put this fantastic event together and for all of those who were able to attend. I look forward to what the CAS has in store for its members in 2026!



All photos courtesy of Grace Thomas.

ANNOUNCEMENTS



THE CAS FORUMS!

In an effort to increase accessibility to other CAS members, we've launched a **Members Forum** through the CAS website. 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!

Eighteen CAS "In Conversation" podcasts are available. For "In Conversation," Ep. 18, Paddy Hanlon CAS sits down with Oscar-winning sound designer and re-recording mixer Randy Thom CAS of Skywalker Sound. From his radio roots to shaping the sonic landscapes of classics like *The Right Stuff*, *Return of the Jedi*, *Forrest Gump*, and *The Incredibles*, the CAS Career Achievement honoree reveals the stories and philosophies behind decades of groundbreaking movie magic. This episode was recorded in New York and California. All episodes are available here:

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

62nd AWARDS TIMELINE

We're in the homestretch leading up to this year's **CAS Awards**. Be sure to get your vote in and we look forward to seeing you in L.A. on March 7.

Here are the final important dates.

- 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



CAS YouTube Channel

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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**.





THE CAS FILMMAKER AWARD RECIPIENT: **FILMMAKER GUILLERMO DEL TORO**

As previously announced, the Cinema Audio Society is proud to honor Academy Award-winning filmmaker Guillermo del Toro, who will receive our prestigious Filmmaker Award at the 62nd Annual CAS Awards on Saturday, March 7, 2026. The Award recognizes directors who understand the critical role that sound plays in film and television.

“Guillermo’s 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,” said CAS President Peter Kurland. “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—well, it requires the most careful composition and exacting standards to deliver a memorable experience in every theatre and every home,” said 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. *Pan’s Labyrinth* (2006) earned him an Oscar nomination for Best Screenplay and won three Academy Awards for Art Direction, Cinematography, and Makeup.

His films include *Hellboy* (2004), *Crimson Peak* (2015), and the Netflix live-action feature *Frankenstein* (2025). 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. *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, the Golden Globe and BAFTA awards for Best Director.

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.

THE 62ND ANNUAL CAS

OUTSTANDING ACHIEVEMENT IN
SOUND MIXING FOR 2025

The Cinema Audio Society announced its nominees in seven categories for the 62nd Annual CAS Awards for Outstanding Achievement in Sound Mixing, honoring work released in 2025.

The 62nd CAS Awards will be held on Saturday, March 7, 2026, at the Beverly Hilton in Beverly Hills. Tickets are now available at cinemaaudiosociety.org.

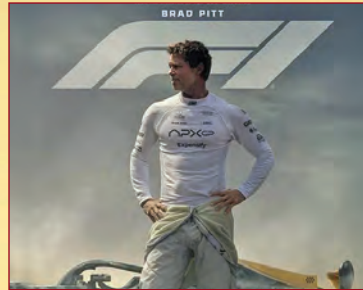
Academy Award-winning re-recording mixer Skip Lievsay CAS (*Gravity*, *No Country for Old Men*, *Roma*) will be honored with the prestigious CAS Career Achievement Award. In addition, visionary filmmaker Guillermo del Toro (*The Shape of Water*, *Pan's Labyrinth*, *Frankenstein*) will receive the Cinema Audio Society Filmmaker Award.

The CAS Award nominees highlight the outstanding contributions of sound mixers, recognizing excellence in the specialized craft of sound mixing for both motion pictures and television. Each year, accomplished CAS members—who possess extensive expertise in the art and science of sound—review hundreds of submissions to ensure the nominees represent the highest standards of achievement in cinematic sound.

“2025 showcased an extraordinary range, ambition, and artistry across the sound community,” said CAS President Peter Kurland. “From intimate character-driven stories to large-scale spectacles, this year’s nominees demonstrate the impact of outstanding sound mixing across film and television. Their work continues to push the craft forward, and we are proud to celebrate their achievements.”

Additionally, five finalists are vying for the CAS Student Recognition Award, with the winner to be announced during the awards gala. The Cinema Audio Society will also introduce its newly elected Board of Directors at the ceremony.

Motion Pictures — Live Action



F1

Production Sound Mixer – Gareth John
Re-recording Mixer – **Gary A. Rizzo CAS**
Re-recording Mixer – Juan Peralta
Scoring Mixer – **Alan Meyerson CAS**
ADR Mixer – **Michael Miller CAS**
Foley Mixer – Dennis Leonard
Foley Mixer – Elizabeth Marston



Frankenstein

Production Sound Mixer – Greg Chapman
Re-recording Mixer – **Brad Zoern CAS**
Re-recording Mixer – **Christian Cooke CAS**
Scoring Mixer – **Peter Cobbin CAS**
Scoring Mixer – **Kirsty Whaley CAS**
ADR Mixer – Sebastian Vaskio
Foley Mixer – **Kevin Schultz CAS**



Mission: Impossible – The Final Reckoning

Production Sound Mixer – Lloyd Dudley
Re-recording Mixer – Chris Burdon
Re-recording Mixer – Mark Taylor
Scoring Mixer – **Chris Fogel CAS**
ADR Mixer – Nick Roberts
Foley Mixer – Adam Mendez



One Battle After Another

Production Sound Mixer – Jose Antonio Garcia
Re-recording Mixer –
Christopher Scarabosio CAS
Re-recording Mixer – Tony Villaflor
Scoring Mixer – Graeme Stewart
Foley Mixer – **Kevin Schultz CAS**
Foley Mixer – Chelsea Body



Sinners

Production Sound Mixer – **Chris Welcker CAS**
Re-recording Mixer – Brandon Proctor
Re-recording Mixer – Steve Boeddeker
Scoring Mixer – **Chris Fogel CAS**
ADR Mixer – Jason Oliver
ADR Mixer – Tami Treadwell
Foley Mixer – Darrin Mann

AWARD NOMINEES

OUTSTANDING ACHIEVEMENT IN
SOUND MIXING FOR 2025

Motion Pictures — Animated



Elio

Production Sound Mixer –
Vince Caro CAS
Production Sound Mixer –
Paul McGrath CAS
Re-recording Mixer – Lora Hirschberg
Re-recording Mixer – Bonnie Wild
Scoring Mixer – Scott Michael Smith
Foley Mixer – Richard Duarte



KPop Demon Hunters

Original Dialogue Mixer –
Howard London CAS
Re-recording Mixer –
Michael Babcock CAS
Re-recording Mixer – Tony Lamberti
Scoring Mixer – Erich Talaba
Foley Mixer – Giorgi Lekishvili



The Bad Guys 2

Original Dialogue Mixer – Ken Gombos
Re-recording Mixer –
Julian Slater CAS
Re-recording Mixer –
Greg P. Russell CAS
Scoring Mixer – Sam Okell



The SpongeBob Movie: Search for SquarePants

Re-recording Mixer – **Will Files CAS**
Re-recording Mixer – Mark Paterson
Re-recording Mixer – **Steve Neal CAS**
Scoring Mixer – Shawn Murphy
Foley Mixer – Jordan McClain



Zootopia 2

Original Dialogue & Re-recording Mixer –
Gabriel Guy CAS
Original Dialogue Mixer – Jeremy Scott Olson
Re-recording Mixer – **David Fluhr CAS**
Scoring Mixer – Warren Brown
ADR Mixer – **Doc Kane CAS**
Foley Mixer – Richard Duarte

OUTSTANDING ACHIEVEMENT IN
SOUND MIXING FOR 2025

Motion Pictures — Documentary



Becoming Led Zeppelin

Production Sound Mixer –
Nigel Albermaniche
Re-recording Mixer – Nick Bergh



I Was Born This Way

Production Sound Mixer –
Travis Franklin
Re-recording Mixer –
Leslie Gaston-Bird CAS
Re-recording Mixer –
Gabriel Guy CAS



It's Never Over, Jeff Buckley

Production Sound Mixer – David Hocs
Re-recording Mixer –
Lewis Goldstein CAS



Lilith Fair: Building a Mystery

Re-recording Mixer – Steve Foster
Re-recording Mixer – Lana Marie Hattar

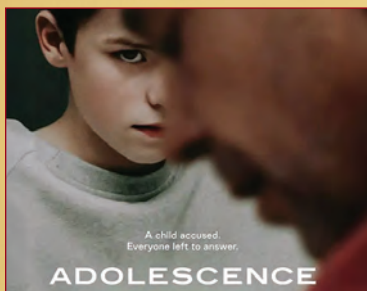


Strange Journey: The Story of Rocky Horror

Production Sound Mixer – Paul Stula
Re-recording Mixer –
Tony Solis CAS

OUTSTANDING ACHIEVEMENT IN
SOUND MIXING FOR 2025

Non-Theatrical Motion Pictures or Limited Series

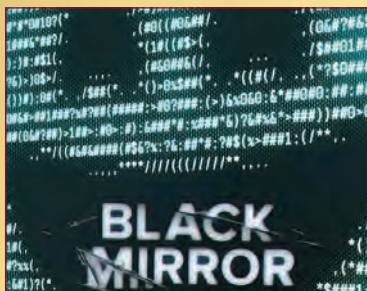


Adolescence S01 E01

Production Sound Mixer – Kiff McManus
Production Sound Mixer – Rob Entwistle
Re-recording Mixer –

Jules Woods CAS

Re-recording Mixer – James Drake
ADR Mixer – Mike Tehrani
ADR Mixer – Simon Diggins
Foley Mixer – Adam Mendez



Black Mirror

S07 E06

USS Callister: Into Infinity

Production Sound Mixer – Stuart Piggott
Re-recording Mixer – James Ridgway
Scoring Mixer – Sam Okell
ADR Mixer – Mike Tehrani
Foley Mixer – Adam Mendez



Chief of War

S01 E01 The Chief of War

Production Sound Mixer – Fred Enholmer
Production Sound Mixer – Thomas Visser
Re-recording Mixer –

Carlos Sanches CAS

Re-recording Mixer – Josh Eckberg
ADR Mixer – **Chris Navarro CAS**
ADR Mixer – Vedat Kiyici
Foley Mixer – Andrey Starikovskiy



Love, Death + Robots

Production Sound Mixer – Rob Cairns
Re-recording Mixer – Chris Carpenter
Scoring Mixer –

Joe DeAngelis CAS



Star Trek: Section 31

Production Sound Mixer –
Bill McMillan CAS
Re-recording Mixer –
Todd M. Grace CAS
Re-recording Mixer –
Edward C. Carr III CAS
Scoring Mixer – Michael Perfitt
ADR Mixer – Tami Treadwell
Foley Mixer – Darrin Mann

OUTSTANDING ACHIEVEMENT IN
SOUND MIXING FOR 2025

Television Series — One Hour



Andor

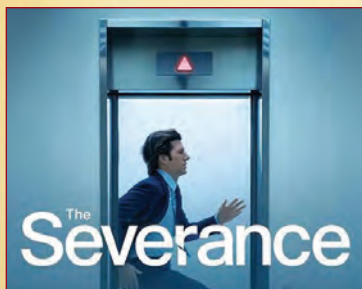
S02 E08 Who Are You?

Production Sound Mixer –
Danny Hambrook
Re-recording Mixer – David Acord
Scoring Mixer – Geoff Foster
ADR Mixer – Nick Roberts
Foley Mixer – Richard Duarte

Pluribus

S01 E01 We Is Us

Production Sound Mixer –
Phillip W. Palmer CAS
Re-recording Mixer –
Larry Benjamin CAS
Re-recording Mixer –
Tim Hoogenakker CAS
ADR Mixer – **Judah Getz CAS**
ADR Mixer – Jamison Rabbe
Foley Mixer – Ron Mellegers



Severance

S02 E10 Cold Harbor

Production Sound Mixer –
David Schwartz CAS
Re-recording Mixer –
Bob Chefalas CAS
Re-recording Mixer – Jacob Ribicoff
Scoring Mixer – **Chris Fogel CAS**
ADR Mixer – Kris Chevannes
Foley Mixer – **George Lara CAS**



Stranger Things

S05 E08 Chapter Eight: The Rightside Up

Production Sound Mixer –
Michael P. Clark CAS
Re-recording Mixer – Mark Paterson
Re-recording Mixer – **Will Files CAS**
Re-recording Mixer – **Steve Neal CAS**
Re-recording Mixer –
Craig Henighan CAS
Scoring Mixer – Carlos Ramirez
ADR Mixer – **Judah Getz CAS**



The Pitt S01 E13 7:00 PM

Production Sound Mixer – Von Varga
Re-recording Mixer –
Todd M. Grace CAS
Re-recording Mixer –
Edward C. Carr III CAS
ADR Mixer – Tami Treadwell
Foley Mixer – **Alex Jongbloed CAS**

OUTSTANDING ACHIEVEMENT IN
SOUND MIXING FOR 2025

Television Series — Half-Hour



Hacks

S04 E04 I Love LA

Production Sound Mixer –

Jim Lakin CAS

Re-recording Mixer –

John W. Cook II CAS

Re-recording Mixer –

James Parnell CAS

Scoring Mixer – David Stal

ADR Mixer – Fernanda Domene

Foley Mixer – Jacob McNaughton



Murderbot

S01 E01 Free Commerce

Production Sound Mixer –

Michael LaCroix

Re-recording Mixer –

Alexandra Fehrman CAS

Re-recording Mixer – Emilie Corpuz

Scoring Mixer – **Alvin Wee CAS**

ADR Mixer – Sebastian Vaskio

Foley Mixer – Erik Culp



Only Murders in the Building

S05 E09 LESTR

Production Sound Mixer –

Joseph White Jr. CAS

Re-recording Mixer –

Mathew Waters CAS

Re-recording Mixer – **Kyle O'Neal CAS**

Scoring Mixer – Alan DeMoss

Foley Mixer – Mitch Kluge



The Bear **S04 E03 Scallop**

Production Sound Mixer –

Scott D. Smith CAS

Re-recording Mixer –

Steve "Major" Giammaria CAS

ADR Mixer –

Patrick Christensen CAS

Foley Mixer – **Ryan Collison CAS**

Foley Mixer – **Connor Nagy CAS**



The Studio

S01 E08 Golden Globes

Production Sound Mixer –

Buck Robinson CAS

Re-recording Mixer –

Lindsey Alvarez CAS

Re-recording Mixer –

Fred Howard CAS

Scoring Mixer – Adrià Serrano

ADR Mixer – **Brian Magrum CAS**

Foley Mixer – Ron Mellegers

OUTSTANDING ACHIEVEMENT IN
SOUND MIXING FOR 2025

Television Non-Fiction, Variety or Music – Series or Specials



100 Foot Wave

S03 E04 The Eddie

Re-recording Mixer –

Keith Hodne CAS



Billy Joel: And So It Goes

S01 E01 Part One

Production Sound Mixer –

Mark Mandler CAS

Production Sound Mixer – David Mitlyng

Production Sound Mixer – Michael Stewart

Re-recording Mixer –

Bob Chefalas CAS

Score & Music Mixer – Bradshaw Leigh

Music Mixer – Brian Ruggles

Music Mixer – Jay Vicari



Formula 1: Drive to Survive

S07 E09

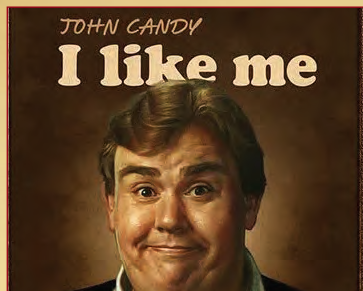
Under New Management

Re-recording Mixer –

Steve Speed CAS

Re-recording Mixer – Lydia Brown

Re-recording Mixer – **Nick Fry CAS**



John Candy: I Like Me

Production Sound Mixer – Brad Dawe

Production Sound Mixer – Michael Kool

Re-recording Mixer –

Gary A. Rizzo CAS

Scoring Mixer – Tyler Strickland

Scoring Mixer – Oren Hadar



Pee-wee as Himself

S01 E01

Production Sound Mixer – John Mathie

Re-recording Mixer –

Daniel Timmonds CAS



THE 2025 CAS STUDENT RECOGNITION AWARD FINALISTS

The Cinema Audio Society is proud to honor these five finalists and to foster and participate in their journey. The finalists are invited to attend the 62nd CAS Awards in Los Angeles at the Beverly Hilton on March 7, 2026, when the recipient of the CAS Student Recognition Award will be revealed. The Student Recognition Award honoree receives a check for \$5,000 and a gift bag from industry-leading companies.

"Each year, the Student Recognition Award reminds us why the future of sound is in such capable hands," said CAS President Peter Kurland. "This year's finalists exemplify the passion, technical skill, and curiosity that drive our craft forward. The Cinema Audio Society is honored to celebrate these rising talents who are demonstrating great potential for a career in sound mixing. Our gratitude goes to Committee Chair Sherry Klein CAS and the dedicated panel of judges who continue to champion and mentor the next generation."

The CAS Student Recognition Award finalists are:

JOSEPH CREWS

Belmont University

AIDAN JONES

Savannah College of Art and Design

LINNAN LIU

University of Southern California

EVAN NOWACK

Chapman University

MINGXI XU

National Film and Television School

JEFFREY S. WEXLER AWARD FOR ADVANCEMENT IN SOUND TECHNOLOGY



The Cinema Audio Society is proud to announce the inaugural presentation of the “Jeffrey S. Wexler Award for Advancement in Sound Technology,” named in honor of the legendary production sound mixer and CAS Career Achievement

Award recipient, who passed away on Dec. 9, 2025.

This annual award will be given to individuals, companies, or products that have had a profound impact on the art and craft of sound mixing. This award recognizes advancements that either extensively improve on existing methods or are so innovative in nature that they have materially changed how sound is recorded, edited, mixed, or delivered.

Jeff was a teacher, leader, production mixer, consummate sound professional, and vanguard of new technologies. He was one of the first production

mixers to switch from recording on analog Nagra to digital DAT, and then to file-based recording with Zaxcom’s Deva. To honor Jeff’s forward-thinking and embrace of technology, the CAS is proud to announce the naming of the new CAS Technology Award in Jeff’s honor.

Over a career that spanned five decades, Jeff’s work can be heard on heralded films such as *An Officer and a Gentleman*, *The Natural*, *Ghost*, *The Last Samurai*, *Independence Day*, *Jerry Maguire*, *Fight Club*, and *Almost Famous*, among dozens of others. He was a two-time Academy Award nominee, Emmy nominee, BAFTA winner, and three-time CAS Award nominee.

Receiving this CAS Award are four individuals whose innovations and groundbreaking work has had a profound and permanent impact on the art and craft of sound mixing.



GLENN SANDERS

Sanders is the founder and President of Zaxcom. In the 1990s, he worked closely with Zaxcom’s engineering team to develop the Deva portable digital audio disk recorder, the first multitrack, file-based recording system designed for location sound.



HOWARD STARK

Stark is Chief Engineer at Zaxcom where he has made enduring contributions to the design and development of professional audio technologies used throughout film and television production. He led the engineering design for the Deva portable hard disk recorder.



PETER GOTCHER

Gotcher cofounded Digidesign with Evan Brooks in 1984 and served as its President, CEO, and Chairman. Digidesign became the world’s leading manufacturer of digital audio workstations. After Digidesign was acquired by Avid in January of 1995, he remained as Executive Vice President of Avid until 1996. He currently serves as Chairman of Dolby Laboratories.



EVAN BROOKS

Brooks cofounded Digidrums with Peter Gotcher in 1983, and the company was incorporated in 1984 as Digidesign, Inc. He developed the audio editing software package Sound Designer, and then Sound Tools, the first affordable, professional digital audio workstation, paving the way for the introduction and success of Pro Tools.

THE CAS CAREER ACHIEVEMENT AWARD RECIPIENT: Re-Recording Mixer SKIP LIEVSAY CAS

by Daniel Vasquez V. CAS

Skip Lievsay CAS is a renowned re-recording mixer and supervising sound editor who has been active in the industry for almost 50 years, establishing strong work relationships with acclaimed filmmakers such as the Coen Brothers and Alfonso Cuarón. Some of his widely recognized and awarded contributions to storytelling through sound include films like *Gravity*, *No Country for Old Men*, *True Grit*, and *Roma*, among many others.

His meticulous work earned him an Academy Award for *Gravity*, seven additional Academy Award nominations, multiple CAS Awards, and numerous other global recognitions. Skip's sound design and editorial work was honored in 2015 with him receiving the MPSE Career Achievement Award. His excellence and boundary-pushing are evident in his dynamic mixes, which

effectively utilize sound and silence as powerful tools to heighten drama and immersion.

I had the honor of speaking with Skip about his background and career journey. In this interview, he discusses the meaning of being the recipient of this year's CAS Career Achievement Award, talks about his approach to sound in his early career, and how his craft and technique have evolved. He also highlights the collaborative process and interaction with people as the most crucial elements of his career.

This article complements previous features on Skip in the *CAS Quarterly* (Spring 2008, Summer 2009, Spring 2011, and Spring 2014), where he offered interesting and enlightening insights into his work on specific films. All past issues are available on the CAS website under the Publications > *CAS Quarterly* Archives.

Congratulations on this award, for this recognition. What does it mean to be honored with the Career Achievement Award by the Cinema Audio Society?

It's so unexpected to be asked to join this inner circle of the great mixers of our time, whose work I deeply admire and respect—many of whom I know and have worked with. These artists represent the highest level of contribution to the field.

Sitting behind them as supervising sound editor and observing their work, I was humbled and concerned by the notion that I would never master this craft. Wondering how they know what to do and where they learned it. The prospect of becoming a mixer required me to somehow convert my sound editing knowledge into a method of mixing.

The best mixers deeply understand the importance of pulling the audience into the drama. When you listen to their movies, the knowledge and the skill shine through. I'm honored to be in the same league with these giants.

How do you approach your mixing process? What's your process to get an idea of what a movie should sound like?

I used to tease my wife, who started out as an editor. I'd say to her, "All you have to do is get rid of the bad parts and then you have the movie." Then she would laugh





Skip Lievsay CAS and his wife, Elizabeth Kling, on the red carpet for the New York premiere of *Marty Supreme*.



L-R: Skip, Alfonso Cuarón, and Jose Antonio Garcia CAS

and say, “No, that’s not the job,” but sound is sort of like that.

When I first started, I had an analog processor that I used, which was part of a recording console. I tried to make all the voices sound as rich and hi-fi as I could manage. I thought that was the job. It was sort of like making a record. Gradually, I realized that even though it was effective on some things, this approach didn’t help the intelligibility, and that’s the main goal.

After a while, you learn that intelligibility is so much more important. The other aspects become kind of baggage, your problem. You need to concentrate on the process that makes the movie better for the audience.

So, I changed my approach. Actually, Chris Jenkins showed me a technique that he had been using. We were working on the Neve DFC at that time, and he showed me how he improved the dialogue tracks by filtering unwanted tones which were clouding and making the dialogue murky. With this filtering, the track became way more life-like and clear. Now I spend much of my time clearing the dialogue with this technique.

How do you approach this with directors and producers?

It’s important for the mixers to be listening closely to how the director is reacting and commenting on the mix. It’s also important to understand the movie well enough to interpret the notes. You need to focus on these questions and find the answers. We’re trying to get the movie into the theater, we used to say.

I have found that it is important to chase your big ideas at the beginning of the process. If you want to present a big idea, something that hasn’t been discussed or wasn’t scripted,

you’ve got to deal with it early so that when filmmakers arrive, you can show them your big idea and give them time to digest.

No matter what is decided, you must let go and just focus on the things that you’re being asked to do. Easy to say and hard to do, but it’s a super important aspect of the mixer’s role. You become a referee between all the parties. There are things that you may want to fix but you can’t. The mixer needs to find a way that’s respectful of everyone else’s goals and desires in the time available.

I’ve been working on the film for several months by the time directors and producers come to the final mix. The filmmakers will be hearing things for the first time—kind of like a wild mix—and it can be perceived way too loud, or not loud enough. They might be asking—Where’s this? Where’s that?—and you must be respectful, kind, and gentle, assure them things will be OK.

Let’s go back to the beginning. How did you get into creating sound for films?

I really wanted to be an architect. I was getting ready to go to university at a time when the world was upside down, like it is now. It was in the ’70s, and there was a gasoline crisis and a recession. I was working as an engineer and my co-worker said, “You know, this thing is going to shut down the construction industry for a long time.”

To which my boss at the time said, “I know you want to go to university, and you want to study to be an architect. I wouldn’t try to talk you out of that but if there’s anything else that you’re interested in, you should give it a try.”

Well, I knew some people who were in the TV commercial

business, so I reached out to them, and they introduced me to a director who hired me to work on his feature film.

So, my first job was a very low-budget film. I did all sorts of things. I typed script pages and I was the coffee boy, that was my main job. I worked on the set, and that led me to work as an intern apprentice in the editing room. The editors were two guys from NYU who offered me the job.

Then Keith Robinson hired me to assist him with a variety of small editing projects. We started working on *Saturday Night Live*. SNL has been on the air for 50 years now, and I worked on Seasons 2-10.

What was your job?

The parody and film commercials. The idea was that the cast and the writers could make films, so we edited those. They were mostly shot on 16mm, some of them were on 35mm. My boss, Keith Robinson, was the editor and I was the assistant. We did the sound together and went to the mix. We also worked on the "Mr. Bill" segments. We worked on some very funny fake commercials and very interesting films.

With Keith's help, I started getting some job offers as a sound editor. One of the early films was a concert film about nuclear energy called *No Nukes* (1980). The concert was filmed in Madison Square Garden and the artists included Jackson Browne, Graham Nash, and Bruce Springsteen.

There were a lot of things happening in New York City at the time. There was a small television industry, a lot of small films, and around 20 big feature movies in town at any given time. And people like Sidney Lumet, Martin Scorsese, and Spike Lee were making films here.

A friend of ours, Mark Silverman, who was one of the producers of *Blood Simple* (1984), asked me if I was interested in working in feature films and asked, "would you like me to

introduce you to the Coens?" I said, "Yeah, sure. Absolutely!" So, I met with them, we hit it off, and I got the job. This was a low-budget film, less than a million.

The Coens hired me as an assistant to edit the sound. It was a very long period of about six months where we mixed a few scenes at a time because we could only work when the mixer and the stage were available. We'd cut together a reel or so, we'd go in and mix it and we'd move on to the next one. The mix was at Sound One in New York, with mixer Mel Zelniker. We had a really great time, so exciting to be making a feature film. Piecing it together bit by bit.

Blood Simple was an amazing way to get started in mainstream moviemaking. I would describe our process as unorthodox and extremely wacky. We brought in my friend Carter Burwell to compose the score, who did a historic job.

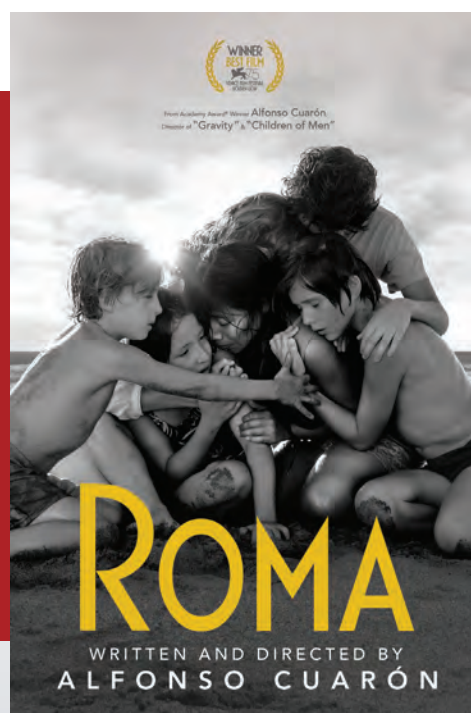
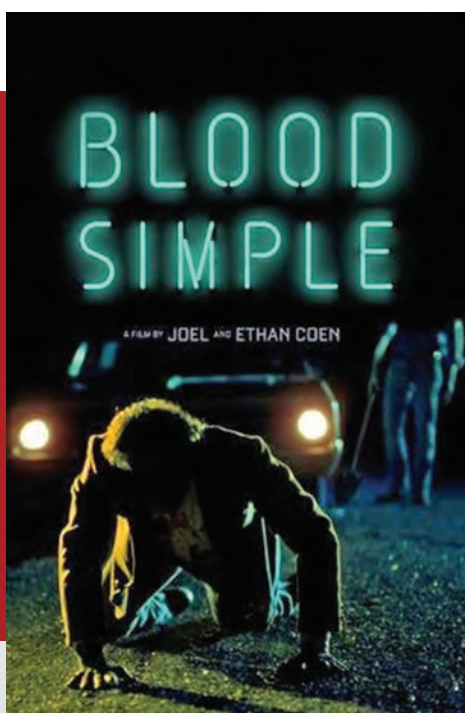
And the rest is history, like they say. I think we've done 25 movies together now. Joel and Ethan (Coen Brothers) are following slightly different paths at this moment, working on separate film projects. I think they're going to do another movie together soon.

Do you anticipate being involved?

I hope so. I'd say they're stuck with me!

How was sound design handled during your earlier days?

Sound editing and design in the '70s and '80s were exploding in importance. Major movies like *Apocalypse Now* and *Star Wars* required giant sound crews producing hundreds of FX tracks. Far from this exciting revolution in Los Angeles and San Francisco, we were struggling in New York to make rent. We figured out a workflow that would allow us to limit our choices in the editorial process and spend our time in the mix making our sound design fit the small films we had to work on.





In the 1980s, Eugene Gearty, Phil Stockton, Ron Bochar, Bruce Pross, and I created an editing company called C5 with the concept of having a sound design room where we could edit sound and play the sounds for the filmmakers. This allowed us to make a very concentrated session with a minimum of alternate sounds. We selected the Synclavier as the editing workstation, which could also play back the sessions for the filmmakers. Before we got to the mix, we could experiment and review—Is this what you meant? Do we have this right? If not, what should we change?

How many tracks did you have available?

Well, the Synclavier was limited in a different way—it required expensive RAM. You could have as many sounds as you wanted, but the sounds had to be sampled into RAM and then played from the RAM chips. Each Synclavier had 24MB-36MB of RAM. [Note: megabytes, not gigabytes.] Good for short sounds, not so good for longer events or music.

What's the role of music in your life?

I play bass and guitar. I'm trying to learn piano because I keep being drawn to piano sounds. When people ask me if I'm a musician, I would say "No." "Musician" to me means super skilled and lots of really hard work. I don't fit either of those

things. I do use these instruments for many films I work on to produce musical tones. For these projects, I use basic music principles to put sounds together in rudimentary compositions. I can mix these sounds with recorded sound FX to complete the sound design. It's the gray area between music and FX.

Did being a bass and guitar player have anything to do with you choosing sound as a career path?

Understanding the parts of the soundtrack and how the parts progress the story and performance is paramount. Knowing about composition and how musical passages function is very helpful in editing and mixing. Sound effects can be musically organized, high and low, as well as tempo and things that grow and ebb. Certainly, there's an absolute requirement that the music and sound need to work together. But there is a balance, even if it's rudimentary.

You lived in Los Angeles for a while. What brought you to California and what made you go back to New York?

Well, at that time, my kids were getting ready for high school. My wife Elizabeth [Kling] was working as a film editor and a producer. The company that I had set up in New York was changing quite a lot and there was an opportunity for me to go to Los Angeles to unite with Jerry Ross and his crew at Acme

Sound. Our kids could go to high school in L.A. and my wife and I could try out for the big leagues.

I had already worked on 10 or 12 movies in Los Angeles, often doing two or three movies a year there, living at a hotel on the beach, and going home on weekends. So, we said, "Let's give it a try." My daughter was interested in the idea, but my wife and son were not very happy, to be honest. My wife was working with Robert Altman in New York, and she was like, "Why would I want to leave?" Luckily for us, she made friends with David Milch and spent three glorious years working on *Deadwood* (2004-2006) with him. That was a fantastic experience for her.

And then you decided to go back to New York.

My children had completed their university and graduated. Honestly, I thought they would want to move to Paris or London, but they just wanted to go back home. We decided to move back to our old neighborhood in New York.

I had been working at Warner Bros. in Los Angeles and I told Kim Waugh, the head of the sound department, that I was thinking about moving back. He was very understanding, though sad to see me go. He said that maybe we should have a Warner Bros. in New York. So, we started looking around and we found some opportunities and ended up in the current place in Midtown. We've been here for more than 13 years now.

What makes you go to the mix stage every day besides, of course, getting paid? What is it that you like most about your job that makes you happy?

We live on the Upper West Side, about two miles north of the studio, and during the summer, I can bike to work. It's a thrilling way to start the day, riding through the greatest city to work. There, I can spend the day with my co-workers, working through the day's challenges. We never know what's going to happen day-to-day. It's a family thing.

The way I look at the sound business is like making furniture.

You have to cut the pieces, shape them, and assemble them into a chair or a table. Fine-tune, adjust, and polish. It becomes a finished piece, though not necessarily perfect. You have a design and try to get it as close as you can. Maybe it's like writing songs, getting the lyrics down and getting the chord progressions to work. You have an idea, you're trying to get it to work and when you can get all the pieces to play together, that's a very satisfying feeling.

I guess I'm really just like a guy who makes chairs or songs. I'm working with my team, my artists, and co-workers, and when we're achieving at a high level, I think our filmmaker friends are happy and sometimes even surprised. When we put our heads together to craft something that actually works and the filmmakers are happy—victory.

You constantly mention production sound mixers in your interviews and articles, what's your working relationship with them?

I think it's a partnership. The production sound is so crucial to the movies I work on that most of the directors I work with would rather cut a scene than endure ADR repairs. This is because of the difficulty of preserving the performances and the integrity of the scene. Directors consider this prospect so cumbersome and so laborious that they'd rather not do it. The results often alter the performance so much that the filmmaker might say, "Let's just use the production sound even if it's noisy."

The importance of production sound leads directors like Joel and Ethan Coen to finding the best sound mixer for their films—Peter Kurland. The production mixer is like the DP of sound. Choosing the right microphones, focusing the lens. It is crucial for the production mixer to be included in location selection and all sound discussions.

Over several projects with Peter Kurland, Tod Maitland, and Jose Garcia, our plan evolved to try to get a good boom and a good lav recording for every line. This enables filmmakers to



(L-R): Ethan Coen, Dave Diliberto, Skip's son Henry, and Skip.





Skip Lievsay, Niv Adiri, Chris Munro, and Christopher Benstead at the Oscars in 2014.
Photo by Kevork Djansezian (Getty Images)

have a clean recording of everything that was scripted and shot. This is an enormous help in the edit. It's such a clear goal to have, but it has so many obstacles to achieving based on the circumstances of each project.

What has been your involvement in education?

I've been working with film sound students for a long time. I've done many lectures in London and Copenhagen, and I've worked with my wife and her students at Columbia University. I think it would be useful for me to pass on what I've learned about mixing in Atmos to these students. They're interested, but many think it's too complicated and too expensive. Actually, it isn't. It just takes a little patience. I've talked to Dolby about that, and maybe something will happen there. That's a retirement ambition, passing on what I've learned about Atmos mixing.

Do you have any other passions, hobbies, or activities? And what comes next for you?

I'm going to really try to wind down next year. I will try to be available for a core group of filmmakers who I've been working with for a long time. The Coen Brothers, for instance, and Alfonso Cuarón, Darren Aronofsky, and the Safdie Brothers.

I've been doing more and more drawing and painting, trying to exercise that side of my brain. I might try to make some music, as a producer. I've been working on a jazz record for

quite a long time and would like to do that as more of a hobby. I'd like to learn how to play piano. In terms of chairs, I'll try to complete the dining room table in my woodshop. I like to hammer and saw and just try to stay active and make the clock go the other direction.

How did you become involved in the Cinema Audio Society?

When I first became aware of CAS, it represented the elite mixers of the film industry in Los Angeles, a society which came together to share ideas and to honor the sound work of the year. Working mostly outside the studio system, I was surprised to see that it might be possible to be part of CAS. I was asked to become a member of CAS and was honored to accept. During my time living in Los Angeles, I served on the Board and witnessed the inner workings, the concerns of the members for the industry and for each other. It's a great organization to be part of!

Any closing thoughts after reflecting on your life for this achievement?

I'd like to recognize some of the people who helped me along the way and made it possible for me to be here.

After Mark Silverman introduced me to the Coen Brothers, I mixed at Sound One with Mel Zelniker, Lee Dichter, Tom Fleischman, and Michael Barry.



Skip Lievsay, Niv Adiri, Christopher Benstead, and Chris Munro at the Oscars in 2014. Photo by Jason Merritt (Getty Images)

Eugene Gearty, my longtime collaborator and scheming partner. Phil Stockton, Ron Bochar, and Bruce Pross brought C5 to life, with help from Marissa Littlefield.

Jerry Ross and George Berndt and the Acme people showed me “the way and the light.”

Greg Orloff entered stage right on the BLT Coen mixes. Craig Berkey and Bobby Mackston joined me on many hybrid console mixes, figuring that process out. A special thanks to Craig Berkey and Craig Henighan. Over many projects, we fashioned a workflow where skill and patient editing and mixing enabled us to achieve the goals of our directors.

Kim Waugh welcomed me to Warner and launched the Pro

Tools age with the fully outfitted Stage 6. With the help of Kevin Collier and WB editors Aaron Glascock, Jeremy Peirson, and Joel Dougherty, we had a fully functioning digital mix facility. Special thanks to Mark Solomon for sending me to London to mix *Gravity*.

Back to New York, Paul Urmson, Kim Waugh, Carol Mintz, and I construct WBNY. Many thanks to Paul Urmson who co-managed, co-supervised, and co-mixed dozens of films at WBNY.

Craig Henighan and I mixed *The Secret Life of Walter Mitty* (2013)—the first mix at WBNY and the first of many of Craig’s

projects at WBNY. With the help of my great collaborators—Michael Feuser, Lydia Tamplenizza, Nora Linde, Mar Heredia, Ja-Ann Wang, Rick Chefalas, Larry Zipf, Rich Bologna, and Andy Kris. Engineering by Kyle Miller, Nina Leitenberg, and Mitch Wareham.

I’d like to thank these generous and wise filmmakers: Joel and Ethan Coen, Martin Scorsese, Spike Lee, Alfonso Cuarón, and Benny and Josh Safdie. Francis Lawrence, Tim Burton, Robert Altman, Darren Aronofsky, Jonathan Demme, Davis Guggenheim, Errol Morris, John Sayles, Danny DeVito, Scott Cooper, and many others for the kindness and generosity they have shown to me over these 50 years.





THE SOUNDING BOARD

a Cinema Audio Society & Motion Picture Sound Editors event

by Patrick Spain CAS

The Sounding Board v5.0 was a co-produced event between CAS and MPSE held on November 2, 2025, from 9:00 a.m. to 7:30 p.m. at Loyola Marymount University, Westchester Campus, Los Angeles, CA. It was a day of in-person discussions about the practical, creative, and technical art of sound for picture.

Following breakfast, CAS Executive Officer Lindsey Alvarez and MPSE President David Barber opened the day thanking professor Roy Finch and the School of Film and Television for their work with Dean Moore, and their partnership in helping the event to grow and find a new home at Loyola Marymount University. They concluded their remarks with the presentation of a check to Bernard Weiser MPSE, President of EIPMA.

The Entertainment Industry Professionals Mentoring Alliance (EIPMA) is an organization close to the hearts of both the CAS and MPSE. EIPMA was established after the passing of industry veteran Paul Rodriguez, who gave his time and experience so generously to those wanting to learn. EIPMA's mission is to give career guidance for individuals seeking craft and technical careers in the entertainment industry, which aligns with both the MPSE and the CAS. Bernard responded that CAS and MPSE, as founding organizations, have been instrumental in the growth and continued service of EIPMA and that the check for \$4,150 would support many of the upcoming year's endeavors.

After the presentation, attendees ventured to panels covering topics

v5.0 THE SOUNDING BOARD
a Cinema Audio Society & Motion Picture Sound Editors event

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Where to start planning your recording through to the metadata to flag. Advice for proper coverage, clip specs, metadata, etc.

IS THE MIX TRACK DEAD?

Is the mix track as dead as a dinosaur, or as essential as water? In a world where storage is cheap and ISOs are plenty, does the mix track become an essential storyteller of a relic of days-gone-by.

FRIENDS IN HIGH PLACES

An overview of protections and contract stipulations provided by the union. Know your rights as a union worker.

LET'S WORK TOGETHER

Explore workflows for sharing project data across a team. Remote is no longer a nice to have option but the default position; so how do we stay connected, apart and how do we manage that data for consistency and clarity from conception to completion?

PANEL DISCUSSIONS

MAKING MUSIC SING ON SET

The highs and lows of capturing music performance on set, live or playback.

SURVIVING AI!

Time saving or job destroying? Looking to the future, is generative AI the start of the end or a time saving tool for technical evolution.

SAY WHAT 2: CAN YOU HEAR ME NOW?

12 months of changes to the dialogue intelligibility landscape. Explore new tools! Understanding CALM, A85 and other specs info and updates.

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a Cinema Audio Society & Motion Picture Sound Editors event

BROCCOLI THEATER

10am & 2pm **RECORD & CATALOGUE**

11am & 3pm **TALENT FORWARD**

12pm & 4pm **IS THE MIX TRACK DEAD?**

1pm & 5pm **LET'S WORK TOGETHER**



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such as “Making Music Sing On Set,” “Say What 2: Can You Hear Me Now?” and “Surviving AI!” Under the “Best Practices Pavilion” heading, discussed topics included “Is the Mix Track Dead?” “Let’s Work Together,” “Friends in High Places,” and “Record & Catalogue.” “Is the Mix Track Dead?” was held twice to allow guests to attend the new “Hands On Lab: Wiring and Clean Up,” which offered three time slots. Vendors were also present to offer insight about products and technology relating to our field. The event wrapped with an evening of drinks and appetizers.



The CAS would like to thank MPSE, Loyola Marymount University, the panelists, volunteers, sponsors, and all who attended this year’s Sounding Board v5.0. Check the CAS website for additional photos and video (expected to post shortly). We look forward to spending time with you at The Sounding Board v6.0 next year.



Record & Catalogue

by CAS Associate Karthik Mohan MPSE

In this panel, sound editor and library producer Ken Cain and re-recording mixer, supervising sound editor, and field recordist Travis Prater discussed their approaches to capturing sounds and preparing them for use.

Ken's strategy is based on two sparks, capturing what he doesn't already have in his library and starting with a specific sound idea that becomes a platform to record related material. He always keeps a recorder with him so he can capture sounds as they arise, operating intuitively. Ken's approach is more opportunistic, while Travis Prater's is highly planned.

Travis primarily focuses on recording cars, with understanding the vehicle inside and out being essential. Each session begins by creating a list of required sounds, followed by interactions with the car prep team and engineers to identify interesting aspects of the car. Gear choices depend on the vehicle. EV's require contact mics while race cars need high-SPL mics. Travis advocates for DPA lavs that can handle up to 154 dB. Wind protection is critical for high-speed recordings, as is understanding exhaust placement and mic mounting points. The main idea is to do your homework in advance to arrive prepared, highlights Travis.

For walla libraries, Ken simply carries his recorder everywhere, recording continuously over time to build a usable bank of sounds. Both agreed with the old adage, "The best recorder is the one you have on you." Capture whatever you can, even if it isn't technically perfect, adds Travis. Both stress the importance of audible slating with as much detail, and tail slating as needed. "When you get back to the studio, everything is a blur," shared Travis. When using multiple recorders, synchronization with timecode, and fixing phasing issues in post are essential.

For personal libraries, Ken noted that less is more, with commercial libraries requiring more detailed polishing. The process begins by removing any unusable material, followed by light editing, then detailed cleanup, leveling, and careful use of noise reduction or light EQ. Editing is tedious but should be done immediately, otherwise, recordings risk being left untouched indefinitely. After recording, it helps to place files in a dump folder and label them with recognizable



L-R: Travis Prater and Ken Cain.

names. Naming is a subjective process based on one's preference. However, client deliveries benefit from using standards like the Universal Category System (UCS), while personal libraries may rely on memorable and fun names. Both panelists advocate using Soundminer to create and embed metadata, along with artwork and images to better describe sounds.

In response to an audience question, Travis outlined a typical car recording rig. He begins with a lav placed in the engine, upstream of the air filter so the mics furry does not get sucked in. Then he listens around the engine, revved up to about 3,000 rpm, to identify mechanical clacks, tonal elements, or turbo sounds, usually placing two to three additional lavs under the hood. At the exhaust, a dynamic mic such as an MD 421 and a high SPL pencil condenser inside wind protection are mounted near the exhaust, with each exhaust miked individually when required. A lav is also placed on the license plate.

For interiors, the setup is either a stereo rig with two lavs clipped to the handles on each side or an ambisonics mic positioned between the seats. Additional perspectives are captured using handheld rigs with Neumann 191 stereo shotguns in MS on either side of the car, along with two long shotguns placed perpendicular to the track to capture distant perspectives for wide shots. Travis emphasizes that the location itself plays a major role in shaping the acoustics.

Ken also shared three rigs he regularly uses: a Sony PCM-D50 recorder paired with a Rode NTG3 mono shotgun, a mobile rig with an MKH 418-S MS shotgun for narrow stereo recordings, and an ORTF setup using two Line Audio Design CM3 condenser mics.

Having grown up playing guitar in various bands, Ken compares sound libraries to albums that you record and then promote. He finished the discussion noting that recording and building a library is a labor of love that takes time and investment.



L-R: Brian Slack, Marc Fishman CAS,
Jon Greasley CAS MPSE, and Jeffrey Riedmiller.



Say What 2: Can You Hear Me Now?

by Patrick Spain CAS

The panel “Say What 2: Can You Hear Me Now?” was billed as a follow-up to the previous year’s panel of the same name that would discuss if the dialogue intelligibility landscape had changed over the last year. In The Sound Board v5.0’s own words, “There are new tools to help us measure subjective dialogue intelligibility, upcoming changes to the broadcast loudness specifications, government regulation, and overall changes in the way that some content creators are having content mixed and delivered.”

Being a longtime re-recording mixer myself, I have a tremendous interest in this subject matter. All of us doing this for long enough have had to jump through very specific and

sometimes limiting hoops to deliver shows that both sound as good as possible and fit the client’s delivery specifications only to hear them when presented to the public and think, “That’s not what we did!”

What happened?! We hit the spec, and still the mix sounds ... quiet or crushed or it’s pumping or the dialogue is hard to make out or the dialogue is much louder than the rest of the mix ... and on and on.

On top of that, it seems we are constantly fielding questions from friends, family, and the media about how hard it can be to hear what is being said. This can be frustrating to hear given

the amount of effort and care we put into making sure every line is clear.

So, when given the opportunity to hear a panel on the topic, I jumped at the chance. I won't re-deliver the whole discussion here but will instead give you my big takeaways. (Videos from the event should appear on the CAS website shortly.)

First though, a little about the speakers. The discussion was moderated by longtime industry insider and audio post engineer **Brian Slack**, currently of the Glen Glenn Film Center. The panel was composed of re-recording mixer **Marc Fishman CAS**, re-recording mixer and sound designer **Jon Greasley CAS MPSE**, and VP of Advanced Media Systems at Dolby Labs **Jeff Riedmiller**.

The Big Problem

At the top, Brian laid out a situation where end users feel compelled to "ride" the volume up and down on their remotes or complain about not being able to make out what exactly was being said. What was happening here? Our panelist mentioned several reasons contributing to this phenomenon:

1. In the analog broadcast era, the audio was compressed. When the move to digital broadcast came around in 2009, these compressors were removed. Suddenly, the audience was hearing a far more dynamic program, and as the streaming era took hold, this dynamic range was further enlarged.
2. Most actors no longer learn their craft in the theater; many of them have no experience projecting their dialogue. This coinciding with the wide implementation of lav mics on set has exacerbated dynamic range issues. There are times actors deliver lines so quietly that there can be noise-floor issues when bringing them up to a listenable volume. This can lead to further degradation of the dialogue with heavy de-noising use.
3. Some TV manufacturers have added compression modes, usually referred to as something like "night mode," to smooth out programs too dynamic for low-volume monitoring. These, however, are not rapidly remote-ready. One has to dive into the settings menu to find this feature and turn it on and to turn it off.
4. TV manufacturers currently put little emphasis on audio. The box the TV comes in is often more expensive than the audio components. Speakers tend to not face the audience anymore and are rear firing off the wall.

5. Soundbars and home surround systems alleviate much of these issues if the systems are properly set up. This, however, is often not the case.

6. There have also been stylistic changes in the way shows are mixed. In the streaming era, far more are mixed dynamically like a film than statically and dialogue-forward like a sitcom from the '90s.

7. The average audience member can perceive a 1 dB difference in dialogue volume, but a 12 dB difference in SFX.

8. As the move to digital broadcast advanced, advertisers were taking advantage of this new dynamic range to push the overall volume up way beyond that of regular program material.

9. In 2012, the CALM Act was supposed to force broadcasters to ensure that their advertisements would have the same average loudness as programs. Instead of turning down their commercials, many broadcasters re-encode shows to meet the new spec. Effectively turning every program up to meet the level of the commercials and largely distorting, or destroying the mix work.

10. As Dolby AC-4 and ATSC 3.0 come closer to reality, Atmos broadcasts will bring challenges of their own. We have all heard the harsh and loud fold-downs of Atmos as it migrates from immersive to 7.1 to 5.1 to stereo. Many films get around this issue by having separate mixes for some or all of these formats. That is not likely to be realistic with the time and budgetary constraints of a broadcast project or lower budgeted film.

After discussing these issues, the panelists provided some suggestions for mixers to consider.

1. Because many of our creatives, showrunners, and other filmmakers have no knowledge of these issues, it is largely mixers and editors who will have to be conscientious and act proactively.
2. We need to think deeply about setting up the circumstances and following approaches that make our mixes sound their best in all environments given the limitations of each production.
3. We need to educate the broadcasters about the limitations and constraints of their specifications, many of whom are far too old for today's state of the art.

Surviving AI!

by CAS Associate Sam Casas

The sound community has never shied away from innovation. Most of us know the feeling of grabbing a new plugin the moment it drops, grateful for how far machine learning has already carried noise reduction, transcription, and restoration tools. But as artificial intelligence (AI) moves from the margins into everyday production, an uncomfortable question surfaces: What does it mean to work creatively in a world where machines can imitate creation?

That question was at the heart of The Sounding Board v5.0 panel “Surviving AI,” hosted by **David Barber CAS MPSE**, (President, MPSE) with panelists **Jillian Arnold** (President, Local 695), **Asher J. Pink** (MPEG Emerging Technology Committee), and **Rachel Stilwell** (Stilwell Law). The discussion was not designed to forecast the future or stir alarm. It was meant to give sound professionals a clearer view of what is already happening, and how to navigate it with confidence rather than confusion.

One thing was clear, technology is moving faster than industry norms, contracts, and even language can keep up. Artificial intelligence tools are no longer theoretical; they’re already being used for transcription, editing, synthesis, and voice modeling. In some cases, they’re saving time. In others, they’re raising questions no one fully anticipated a decade ago.

How do we protect creative labor in a world that increasingly wants to automate it? The consensus was immediate and clear:

AI is not coming, it’s already here. What remains undecided is who controls it?

As Barber made clear, the threat is not “AI tools.” The threat is when tools become substitutions for people. Barber cited the Motion Picture Editors Guild’s move to disallow generative AI from award eligibility, not as a protest, but as a philosophical line: Recognition should go only to work authored by humans. Innovation should expand creativity, not erase it.

Our contracts are our first line of defense. AI language is now embedded in international agreements, requiring consultation, disclosure, and documentation whenever artificial intelligence enters the creative, technical, or administrative pipeline. As Jillian Arnold pointed out, protections are already in the contracts, but they only work if members assert them. Members must request AI disclosure when they receive start paperwork. Members must demand consultation before AI is deployed. Members must report violations, even when uncertain. Silence equals consent. Requests to “just accept the tool” are no longer an informal pressure tactic, they are labor issues.

The panel urged members to contact Business Agents immediately if scanning, likeness use, or synthetic voice creation is proposed. Facial and vocal capture without consent is not just unethical, it may be contractually illegal.

The discussion also made clear that copyright remains unsettled



Hands On Lab: Wiring and Clean Up

Three hands-on labs focusing on wiring and cleanup were held. Chris Polczinski CAS, Jamie Hardt CAS MPSE, Blas Kisić CAS, and Korey Pereira MPSE covered these sessions.



L-R: David Barber CAS MPSE, Rachel Stilwell, Asher Pink, and Jillian Arnold (on screen).

territory in the age of AI. Panelists stressed that “fair use” is not permission but a legal defense, and that courts are beginning to challenge the assumption that large-scale data scraping and training are automatically justified. As the law struggles to keep pace with technology, the industry is moving toward major legal tests that could reshape how creative work is protected in the years ahead. Courts are already issuing conflicting opinions, making future Supreme Court review increasingly likely.

Rachel Stilwell also flagged instability at the U.S. Copyright Office, following the attempted removal of Register of Copyrights Shira Perlmutter. While she has been temporarily reinstated, legal challenges continue. She warned that prolonged uncertainty could slow registrations and weaken enforcement.

The strongest guidance of the panel came when the topic turned to biometric capture. Scanning voices or faces without explicit written consent was framed clearly as a red line. Panelists stressed that such procedures are not a condition of employment and should be escalated immediately through proper channels. No informal approvals. No casual permissions. Data, once captured, is difficult to undo.

Among the most grounding moments of the discussion came when panelists turned away from policy and back toward craft. Yes, machines handle pattern recognition, labeling, and automation, but some things remain human. Taste, judgment, story sense, emotional intelligence, and context. Sound professionals don’t merely deliver tracks, they shape experience. They make decisions machines can’t evaluate.

In the end, it’s about responsibility. AI is not a technical crisis; it is a cultural one. The survival of sound as a profession depends on collaboration between creators, unions, lawyers, educators, and technologists. The choices being made now will determine whether the next generation enters an industry, or just services machines.





Panel L-R: Amanda Beggs CAS, Jeff Zimmerman, Chris Welcker CAS, and Fei Yu.

Making Music Sing On Set

by CAS Associate Karthik Mohan MPSE

CAS Vice President Amanda Beggs CAS opened the panel by discussing the industry's shift from relying on pre-recorded songs for lip sync to capturing high-quality recordings live on set. **Chris Welcker CAS** emphasized that it begins with the actors and creating solutions that allow them to deliver their best performances, with the goal of designing flexible systems in pre-production that can adapt to each musical situation.

Jeff Zimmerman added that extensive preparation goes into understanding the script and planning performances, stressing on clear communication with the director and team to determine the most efficient approach. Chris cited the recent *Spinal Tap II: The End Continues* as an example where heavy improvisation required solutions like high track count recorders, tools like SpectraLayers for creating stem separation in critical situations, and network-based audio technologies like Dante.

Music editor **Fei Yu** makes it a point to be on set, writing cue sheet notes for each take to ensure enough usable material for post and keeping Pro Tools sessions available to accommodate last-minute requests. She acts as a key communicator between the director, composer, and the post team while adapting to constant challenges. Amanda noted that communication between production and post is significantly greater on musical projects.

Chris referenced *Sinners*, where the post team was on board before he came on, allowing for extensive top-down communication. The challenge was to capture performances live while keeping pre-records usable. Chris recorded impulse responses at each club location and had the composer additionally use the same mics used on set for pre-records, which music editor Felipe Pacheco later worldized, providing greater flexibility in post. The panel acknowledged that such collaboration is rare, with many lessons coming from "horror stories," including ripping tracks from YouTube to meet specific director requests. Fei recalled a project where licensing a Pink Floyd song took over a year and pushed dangerously close to release.

The conversation then shifted to teamwork. Chris explained that tailoring systems to each crew member's equipment allows for quick adaptation on set. His longtime collaborator Ryan Farris shifted between boom operator and playback operator roles with equipment pre-wired to allow seamless role changes and flexibility.

Asked about career paths, Jeff shared that he entered the industry as a boom operator and recommends joining the



sound department to build foundational skills. Amanda and Chris agreed, emphasizing the importance of understanding set dynamics and building a strong network.

The discussion also covered in-ear monitors, with Amanda and Chris noting that systems like Roger and Bubblebee offer nearly invisible options that can be concealed or, in some cases, incorporated into the story with support from the property department.

On *Lady Bird*, Amanda and Jeff worked without pre-records, which challenged picture editors due to variations between takes. Fei explained that the music editor's role is to select and weave preferred takes into a seamless performance. Chris noted that using DPA mics helps maintain consistency across drastic perspective shifts, as the signature sound of the lavs closely match the boom's sonic character.

On playback versus live recording, Jeff observed from his experience that many professional singers prefer pre-records, while Chris appreciates the growing emphasis on live recordings. Amanda noted that some professional singers also tend to struggle with lip sync and, as a production mixer, she would push for recording live.

On *Sinners*, pre-records were used to retain the energy on wide shots with a large number of performers such as on "Pale, Pale Moon," while tight close-ups were recorded live to enhance authenticity. Fei agreed that having both options provides greater flexibility in post. In crunch situations, purely relying on one piece of gear all the time to do the job, especially wires, can lead to trouble, so having a backup always helps. But, Amanda laughed, regardless of how much one preps, the thing with equipment is that it is going to fail on you. All panelists agreed that at the end of day, you may or may not have the tools or the budget, but it is all about problem-solving and being ultra-prepared for anything the director could possibly ask.

The panel concluded by addressing the importance of the sound team on musical shows. Amanda emphasized that while visual language is widely shared across departments, sound terminology is often not understood intrinsically, making it essential for mixers to adjust how they explain needs to directors. Fei added that simplifying communication and avoiding excessive technical language helps achieve shared goals. Chris and Jeff spoke about how it is important to translate the film language into musical terms when the performers are musicians and vice versa, translate musical terms for the director and other crew to understand. On musical shows, the sound team is in a unique and highly important position because it becomes the conduit between two different worlds that are all trying to work toward the same common goal.

Is the Mix Track Dead?

by CAS Associate Sam Casas

The question that framed the "Is the mix track dead?" discussion proved both provocative and incomplete. As the discussion unfolded, it became clear that the issue was never about whether the mix survives into the final dub, but rather what role it plays in shaping a film long before it is finished.

Panelists **Peter J. Devlin CAS** (production sound mixer), **Dody Dorn ACE** (film editor), and **Bryan Parker MPSE** (supervising sound editor) collectively rejected the notion that the production mix track has lost its value, arguing instead that its role has evolved from a technical deliverable into something foundational. The mix track is a communicative layer between departments, a translator of performance, and often the first emotional version of a scene a director or editor will experience. Regardless of whether the production mix is ultimately replaced by reconstructed dialogue during post, its influence is immediate and lasting.

That influence begins with the production mixer. The production mixer is not just a technician, but a first responder to reality. Production sound is not captured passively. It is shaped in real time by someone who is physically embedded in the environment: negotiating with lighting, working around camera movement, advocating for wild lines, and adapting mic strategy mid-take in response to unpredictable variables. As Peter J. Devlin noted, "There's a reality and authenticity that we try to get on set." Unlike post-production, which solves problems after they have already been printed, the production mixer works to eliminate problems before they ever exist.

This position gives the mix track a particular authority. It is not a reconstruction. It is an impression taken from within the moment. A blend shaped by proximity to performance, proximity to acoustics, and proximity to creative intent. In this way, the mix track becomes less about polish and more about perspective. It establishes tone. It selects what matters. It becomes the sound that editorial and production staff learn the project through.

That initial listening experience often becomes emotionally permanent. Dody Dorn noted that some directors, Michael Mann most famously, become deeply attached to early production sound, recalling, "He wants the mix track he's



L-R: Dody Dorn ACE, Peter Devlin CAS, and Bryan Parker MPSE.

become accustomed to.” For better or worse, that original mix becomes what the film “is” in their minds. When post later presents cleaner, technically improved dialogue, it may not register as improvement at all. It may feel unfamiliar, sterile, or wrong. Not because the sound is inferior, but because it is different.

The panel also discussed entire storytelling styles where the mix track isn’t merely convenient, but helpful in telling the story. In mockumentary formats, docu-style dramas, and reality television, the language of sound is intentionally unstable. Spatial inconsistency, off-mic dialogue, overlapping voices, and acoustic chaos are not defects to be repaired, but rather cues of realism.

An audience member who works on a documentary program as a dialogue editor shared how she will often return to the mix track to reintroduce unpredictability. When scenes grow chaotic, the mix track sounds chaotic. When characters lose control, the recording reflects it. Artificial clarity would be antithetical to the genre itself. In these cases, the production mix is not an early draft—it is the most truthful version of the story.

In contrast, the panel also pointed out that advancements in technology have steadily raised the creative potential of modern post-production.

Auto-Align Post was widely cited as one of the most consequential tools to emerge in recent years. Tasks that once consumed days of painstaking mic alignment can now be accomplished in minutes. This opened an entirely new creative frontier: dialogue editors are no longer limited by time-consuming technical barriers when reconstructing sound from

multiple sources. As Bryan Parker observed, “Aligned microphones are often going to sound better than unaligned mixes ... 99% of the time.” Purely in sonic terms, rebuilt dialogue is often superior. Microphone alignment is tighter. Phase smear is minimized.

But the discussion revealed an underlying truth: Technical superiority does not guarantee emotional superiority. Precision is not inherently expressive. Air, spill, instability, and physicality cannot always be recreated artificially. The reconstructed track may be cleaner, but not necessarily *better*.

In that sense, the mix track has entered a new stage of existence. It is no longer the endpoint. It is a reference—a compass used to judge whether progress still points in the right direction.

And when all else fails, the mix track may still be exactly what saves the show. When tracks are left unarmed, mics dropped out, or routing collapsed under production pressure. When the ideal workflow disintegrates, whether due to human error, technical failure, or chaotic production conditions, the mix track is often the only record of performance that exists. Not as a creative preference, but as a last line of defense.

By the end of the discussion, the original question had been transformed beyond recognition.

Is the mix track dead?

No, but it is no longer the destination. It is the first sound a story makes, the thread editorial follows, and the version directors believe in. The mix track isn’t dead, it’s version 1.0.

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Thoughts on AES Long Beach from a CAS Member



by Charles Dayton CAS MPSE

The Audio Engineering Society (AES) has been around since 1948. It began as an informal lunch of scientists, engineers, and audio industry manufacturers. These once-a-week lunches, in New York and Hollywood, formed the basis of a technical group that has been responsible for creating the standardization of sound recording and playback technology since that time. The AES/EBU in and out on your interface? That's the AES. MADI? That's AES10. Digital audio synchronization, AES11. Audio over IP, AES67. Etc., etc., etc.

AES members' names are like an equipment list for a well-equipped studio: Fairchild, Neumann, Studer, Sennheiser, Massenberg, Neve, that obscure genius, Dolby, and so many more...

Currently, the AES boasts 12,000 members worldwide, and this year, I became one of them. Not just a member, but was also honored to be elected to the Executive Committee of the Los Angeles section. For those of you who think it is strictly for people who design equipment and that you

have to present a white paper to get accepted, well, that's just not true—not anymore.

That's the thing about audio—there is a technical side and there is an artistic side. The AES has come to value the input of the artists who use these designs, theories, and standards and put them into practice. This is where the CAS's voice becomes an important part of the discussion about implementation and use.



This year's convention was in Long Beach. This is the first time since 2016 that it's been on the West Coast, so I wanted to go—and I got to participate. It was a great experience. It was big, but I found that everywhere I went, there was someone I knew, and they would introduce me to someone I should know. Or I would meet a representative for a piece of gear or software that I use. There were experts in every area of sound. Capture, playback, manipulation, mixing, and transmission were all represented by the top experts in their fields. There's a great exchange of ideas, and the members are really excited to share them.

In this vein of sharing knowledge and starting discussions, I was granted the privilege of presenting and moderating the panel that I put together for last year's Sounding Board, "Dialogue Intelligibility from Capture to Broadcast." One of our members, **Jon Greasley CAS MPSE**, was involved in the working group and is an editor of AES TD1009. It's the white paper that defines the challenges and possible solutions of delivering clear dialogue and consistent levels

to the audience. Jon is involved with the AES and ATSC as co-author and adviser on matters related to loudness specifications and dialogue intelligibility. He's also Vice Chair of the CAS Committee on Industry Technical Standards, and has published multiple articles on these topics. I had neglected to put him on The Sounding Board v4.0 panel, and I made certain not to make that mistake this time.

Also on the panel was **Jeffrey Reidmiller AMPAS** from Dolby Laboratories. With more than 35 years in media technology and creative industries, his technology creations have been recognized with several Emmys for the research and development of dialogue-based loudness measurement and control, network-based audio coding and processing, and compressed domain processing of media. If you had a Dolby LM100 unit plunked down in front of you in 2005, or if you mix to a LKFS number today, you can thank Mr. Reidmiller.

Amanda Beggs CAS, representing the first step of on-set capture, has been a production sound mixer in Los Angeles



Initial meeting of Hollywood Sapphire Group, February 13, 1947

for almost 20 years, working on both features and television. She's been honored with two CAS Award nominations and two Emmy nominations. She is currently Vice President of the Cinema Audio Society, an Executive Board member of IATSE Local 695, and a member of both the Academy of Motion Picture Arts and Sciences and the TV Academy.

Doug Mountain represented the next step, dialogue editorial. Doug is a supervising sound editor, dialogue editor, and re-recording mixer based in Los Angeles. He has recorded and mixed audio for film, television, and music for more than 45 years. A restoration and cleanup specialist for studio legacy content, he has upmixed more than 40 feature films from their original format to Dolby Atmos. He remains one of the world's leading authorities on digital recording and digital mixing technologies, and he really knows his way around dialogue cleanup.

Finally, we had **Marc Fishman CAS** representing the mix. Marc has been a re-recording mixer for almost 30 years. He has won two Primetime Emmys and been nominated nine times for his work. He has also been nominated for five CAS Awards, with one win. In addition to serving on the ATAS Sound Mixing Peer Group Executive Committee, he also sits on the Board of Directors for the CAS, where he co-chairs the Industry Technical Standards Committee with Jon Greasley. This panel recently presented a paper to the ATSC working group, which is in the process of updating and modifying the CALM Act. I don't know when he finds the time to sleep!

It truly was a panel of experts, and it was a privilege to moderate this amazing discussion, which was well received by those in attendance. (We even got a few laughs, which always makes me happy!)

The day before our panel, **Robert Bleidt**, one of the authors of AES TD1009, along with Jon Greasley, gave a panel called "Improving Dialogue Intelligibility in Media: A Report from AES Broadcast and Online Delivery Technical Committee." Also on the panel was **Scott Kramer**, Manager of Sound Technology at Netflix, **Scott Norcross** from Dolby, and **Richard Friedel**, EVP at Fox Corporation. This panel was more about the content of the white paper. I definitely took notes for questions for my panel. While there, I met **Freddy Vinehill-Cliffe** who is a product specialist at Nugen Audio. Nugen has introduced their dialogue intelligibility meter, the DialogCheck plugin. We had a lively discussion about the usefulness of such a meter and how it should absolutely be kept out of the hands of the QC departments of the broadcast companies. There were actually a few symposiums on different aspects of dialogue intelligibility, even one on PA systems.



Rick Allen and Daniel Keller during their panel on Sound Design



In time for Christmas, Rick Allen, Lenise Bent, and Charles Dayton CAS MPSE at one of the AES after-parties doing research on what Santa Claus hears when coming down the chimney.

There were so many more panels. **Rick Allen**, a top sound designer for film, television, video games, and software, and professor at CRAS, gave a talk with video demonstrations on recording and manipulating sound. Living in the desert, he has the room to blow a lot of stuff up, take a violin bow to a cactus needle, and mic a pin

drop. He then manipulates them into sounds you've never heard before. Moderating that discussion was **Daniel Liston Keller**, Chair of the AES Los Angeles section, host of the "Insights in Sound" podcast, and Artist Brain Collective co-founder. Walking the floor with Daniel, it became very clear that everyone in the audio community knows and likes him.

Former CAS President **Karol Urban CAS MPSE** moderated a panel as well called, "Immersive Audio for Broadcast Delivery." Unfortunately, I wasn't able to attend as I was recording the panel, "Beyond the Rec Button: Telling the Story of Sound," moderated by **Julio Monroy** of Delta Records from Bogota, Colombia, and interviewing **Daniel Keller**. (Karol's panel is covered in this section by CAS Associate **Kevin Kohr**.)



AES International President Gary Gottlieb



Former CAS President Karol Urban CAS MPSE in full panel moderation mode.

Bridge Gardiner, studio manager of Marshmallow Skies Studio, sat with **Ken Caillat**, producer of the Fleetwood Mac album *Rumors*. Together, they played back the original multi-tracks, isolated different tracks, and discussed how they were conceived and recorded. It wasn't CAS-related but was really cool!

I was determined for the CAS to have a booth and was delighted when the conference organizers agreed we should have representation there. Of course, all credit goes to **Carol Thomas** and **Becky Jackson** for making it

happen, along with setting up and manning the CAS booth in the vendor area. It was a friendly island at a busy conference.



CAS's booth in the vendor area

I got to chat with **Chris Mallamaci** from Avid, **Tony Joy** from Sound Particles, **Jason Davies** from Zynaptiq, **Wes Dooley**, founder of AEA Ribbon Mics, who always checks to see that I have a lucky \$2 bill, and so many more. Gear lust is very real and needs to be kept in check, but it's still cool to see and hear all the new stuff available or coming out. I only walked away with a coffee cup, but it was a big one. Apparently, Schoeps does not give out samples...

Then there were the parties. A time to decompress from the convention and just eat and drink with old and new friends. Where else would you get to hang out with **Lenise Bent** (engineer on Steely Dan's *Aja*, Blondie's *Parallel Lines*, and Supertramp's *Breakfast in America*), **John Hart** (musician and former CEO of Neve), **Rick Allen** (sound designer extraordinaire), **Julie Tan** (AEA Ribbon Mics), **Jan Glasband** (Equi=tech and theater impresario), and I even got to take Mr. Bonzai's picture! After four days, though, I was ready to head home. Next Sunday ... The Sounding Board v5.0! I'm going to need some comfortable shoes...



The Long Beach Convention Center. Photo: Dan Dugan

L-R: Brian Vessa, Alexandra Fehrman CAS, Brent Findley CAS MPSE, Leslie Gaston-Bird CAS MPSE, and Bradford Swanson



Audio Post in an AI Future

by CAS Associate Kevin Kohr

Ask any mixer what they love most about their craft and you'll get surprisingly intimate answers. **Leslie Gaston-Bird CAS MPSE** answers simply with, "Putting the sound in the rectangle." For **Brent Findley CAS MPSE**, it's about storytelling—and he's adamant that no algorithm should help him tell that story. "If the machine's doing it, why do I get up?" he asks, capturing a fear that haunts mixing stages everywhere. His favorite moments come when clients think what they're hearing was captured during the shoot, the power of movie magic.

At the panel discussion moderated by Pro Sound Effects' **Bradford Swanson**, **Alexandra Fehrman CAS** highlighted something deeper: the process of discovery. "We try different methods to achieve that," she explains, "and I feel like technology is threatening to take that away because people will instead just regurgitate things they've already seen or heard before rather than feeling it out with us on the stage." Sony's **Brian Vessa** agrees, but takes it further: It's about building dynamics, the crescendos and decrescendos that guide audience attention. "How we play the music is very important, too," he notes. "We play it loud certain times, soft certain times. We use tensions in the music or relaxations, and how you play it out with the characters, the themes that the characters have."

Yet for all their passion about the creative side, these professionals aren't luddites. They recognize plenty of mundane tasks that technology could handle. Brian wants AI (artificial intelligence) to tackle the tedious stuff: initial QC on stems before final print, checking for clicks or dropouts, logging issues, conforming. Alexandra dreams of machines that actually communicate with each other about their I/O situations—a seemingly basic request that remains frustratingly elusive. Brent's ultimate vision? "The ultimate noise reduction tool is the AI tool that eliminates the location scouts that are picking noisy locations." Now that's solving the problem at its source!

The tools that are working well tend to be assistive rather than replacive. Alexandra uses several dialogue and noise

reduction plugins employing what she calls “legalized AI, assistive AI,” finding them effective to varying degrees. Brian explains how AI has revolutionized noise reduction by moving beyond static analysis to dynamic processing: “Now with AI, it can go in and do dynamic analysis of the noise as it’s going along and that helps us.” In restoration work, these same tools can handle noise from optical tracks and old mag tracks. “Instead of just swapping them out, we can actually get the dynamics [back, and it can] give you back something that’s actually astonishingly good.”

The key theme, as Brent identifies, is analysis that remains assistive. “Show me where the problems are but let me make the decision about how we might solve the problem.” But there’s a darker side to this technological evolution. Brian’s particularly alarmed by programs that “will actually do mixing for you.” It goes in and “[hands] you a 5.1 mix.” It’s not just about job displacement—it’s about the fundamental misunderstanding of what mixing is.

Alexandra sees this playing out with newer filmmakers who “are less experienced,” but knows “they’re also given less resources, so they actually don’t understand the value of a mix.” The result? “We’re going to end up with tons of films that have an overhead shot of a desert and one single eagle”—a devastating indictment of homogenized, AI-generated content.

Brent shares a telling anecdote about asking an AI to generate “a 1946 Chevy Corvette engine start, rev, and away.” The system proudly delivered results without mentioning that Corvettes weren’t made until the 1950s. “It didn’t say, ‘I can’t do that, but I can give you an American muscle car,’ it just said, ‘here you go.’” If users don’t know better, they’ll move forward with fabricated reality as truth.

The disruption is already happening in certain areas. Specifically with dialogue, ADR work is seeing the most immediate impact. As Brent notes, “AI noise reduction tools are actively reducing ADR hours now,” though he’s quick to add that “it’s not changing how the story is being told, it’s allowing us to tell the same story more efficiently.” The danger lies when efficiency becomes the only metric. ElevenLabs, an ultra-realistic text-to-speech (TTS) and voice-cloning AI generator, is helping picture editors maintain pace—technically impressive, ethically murky.

Alexandra faced this ethical quandary firsthand when asked to create AI ADR for an absent actor. When she questioned whether the actor consented, producers

essentially told her other supervisors were already doing it. “We’re put into a position right now where the AI is advancing a lot quicker than the opinions about how to use it and how to ethically use it.”

Brian sees an even more insidious threat in “cloud processes” that promise to generate all your deliverables from an Atmos mix. The price difference is significant enough that producers are “perfectly happy to just say hey, we signed this thing off on the mix stage, and hand it off to the cloud bot.” But as Alexandra points out, “If AI does that, we can’t guarantee that it’s actually understanding emotionally what impact is happening at that moment and why we need the dynamics to change here.”

The panel did identify positive opportunities. Brian wants analysis tools that determine if dialogue is actually intelligible—crucial now that “we don’t have the time to listen to our mixes in five different environments like we used to.” Alexandra dreams of AI that shows frequency buildup or masking to help clear mixes. Brent envisions tools that account for listener demographics, recognizing that “the way music is perceived on a college radio station is very different compared to an assisted-care facility.”

Perhaps most concerning is what’s happening on the reproduction side. Brian points out that TV’s now include dialogue adjustment features because more viewers watch with subtitles. “The AI’s built into the TV will now boost up the dialogue and all of a sudden that mix that we spent a lot of time on is no longer” what was intended, destroying the creative intent.

The consensus seems clear: AI as an assistant [YES]. AI as a replacement [NO]. The technology should solve problems, not eliminate problem-solvers. Because at the end of the day, mixing is not just technical execution—it’s about feeling your way through a story, discovering moments, and creating emotional dynamics that no algorithm can truly understand ... yet.



Dialogue Intelligibility from On-Set Capture to Broadcast

by CAS Associate Sam Casas

These days, more audiences than ever depend on subtitles to follow the plotlines of their favorite streaming shows. A panel of experts along the entire audio production chain convened at the 2025 AES Show to examine a growing industry concern: “Why can’t we hear the dialogue?”—and what can be done about it?

Moderator **Charles Dayton CAS MPSE** shared a startling data point: Nearly 70% of viewers rely on subtitles when watching broadcast and streaming. He explains that this is not an issue of incompetence as many of the people creating these soundtracks are highly experienced and highly skilled professionals. So, what’s really going on here?



Charles Dayton
CAS MPSE

As each panelist spoke, it became quite evident to me that this issue doesn’t sit on one department’s shoulders, but rather dialogue intelligibility is a cumulative product. To me, it’s like a game of Jenga. As filmmaking has evolved over the years, small changes in the process in each discipline are like little Jenga blocks being removed and repositioned. Casting, production realities, post workflows, mixing

philosophies, broadcast standards, and even consumer playback environments all work together to keep the tower standing. Here’s a brief recap of the discussion, but first the players.

Panelists included production sound mixer **Amanda Beggs CAS**, supervising sound editor and dialogue specialist **Doug Mountain**, re-recording mixer **Marc Fishman CAS**, re-recording mixer and audio standards authority **Jon Greasley CAS MPSE**, and Dolby Fellow **Jeffrey Riedmiller**, Vice President of Advanced Technology. Moderated by Charles Dayton, the discussion traced intelligibility from set capture through broadcast delivery and home playback.

Production sound mixer Amanda Beggs outlined what often goes unsaid: Dialogue intelligibility begins before

microphones are deployed. Casting, performance style, and location selection frequently override technical considerations. When an actor is chosen for emotional authenticity instead of enunciation, production sound must work harder to support those choices, not fight against them.

Beggs noted that while performance and direction are beyond a sound mixer’s control, mic choice and communication are not. “I’ve learned to communicate in a way that non-sound people understand. By adjusting my language and approach to be less technical, I’ve gotten what I need for sound with less resistance.”

Veteran dialogue editor and mixer Doug Mountain argues the industry’s



Amanda Beggs CAS



Doug Mountain

shift away from boom as the lead source toward lav-dominant workflows is partly to blame. Booms provide spatial context, dynamic shaping, and emotional realism. When productions overly rely on lavalieres for convenience or framing, the human dimension of performance is often sacrificed. The result is dialogue that is intelligible in isolation but disconnected in context.

Mountain also cautioned against a growing danger in modern post-production: overcleaning. Dialogue restoration tools are powerful, but when pushed too far, they strip consonants, remove intelligibility cues, and flatten nuance. He points to the decline of the traditional studio training system, which once trained dialogue editors under experienced mentors, has contributed to the problem. Without proper guidance, “They’re overcleaning the dialogue,” he said, “and suddenly, we have an intelligibility problem.”

Re-recording mixer Marc Fishman noted that TV today is nothing like TV from the ‘70s and ‘80s. Modern television is created with cinematic ambitions and delivered through living room speakers that would have been unrecognizable 20 years ago. It’s an issue of scale and translation. “We’ve gone way up in complexity, way up in track counts.” Shows are now mixed in theatrical environments yet primarily consumed through televisions at home. While large rooms remain necessary for collaboration



and creative control, Fishman stressed the importance of real-world checks, including the classic “granny mix”: turning on a TV across the room to confirm dialogue still carries. “If I couldn’t hear it,” he said, “then I knew the dialogue was too quiet.” The challenge, he noted, isn’t where shows are mixed—but ensuring they translate to how most people actually listen.



Dolby Fellow Jeffrey Riedmiller brought an engineer’s perspective to what is often treated as a policy discussion. He wasn’t focused on rules, but on the realities of measurement: how dialogue could be reliably detected, how loudness could be simplified to one meaningful number, and how systems could work in the real world, not just on paper.

Long before “AI” entered the conversation, Riedmiller helped develop dialogue-intelligence tools trained across languages to identify speech inside complex mixes. But just as importantly, he explained why the technology has barely changed in years. Once content is measured and archived across a large number of programs, altering the algorithm would be tricky. Even if an update was an improvement, remeasuring old programs would create an entirely new set of issues. In loudness, stability matters as much as accuracy.

While Riedmiller addressed how loudness is measured, re-recording mixer and broadcast specialist



Jon Greasley reframed the discussion around loudness standards. Specifications like ATSC A/85 and the CALM Act were never intended to flatten storytelling, but rather to stabilize the listener experience, especially across programs and commercials. These standards emerged in response to complaints about wildly inconsistent volume levels and were designed to give audiences a more predictable, usable listening environment without sacrificing creative intent.

At the center of that effort is dialogue-anchored loudness. Rather than measuring overall program energy, this approach uses speech as the reference point, recognizing that viewers set their volume based on what they can understand. Without anchoring, effects-driven or highly dynamic shows are routinely turned down, dragging dialogue down with them. This forces viewers to ride the remote. The goal isn’t to make dialogue louder, but to make it consistent, so intelligibility isn’t lost in the constant push and pull of playback levels.

In the end, the panel made one point clear: Dialogue intelligibility is not a technical problem with a technical fix, it is a systemic responsibility. The solution isn’t louder dialogue, heavier compression, or tighter QC, but better communication, shared priorities, and restraint at every stage of the process. The burden doesn’t rest with a single role. It belongs to the entire filmmaking ecosystem.



L-R: Karol Urban CAS MPSE, Jonathan Wales CAS, Alexandra Fehrman CAS, and Tom McAndrew

Immersive Audio for Broadcast Delivery

by CAS Associate Kevin Kohr

Stereo is dead—at least to the next generation. Jonathan Wales CAS recounts a revealing study where kids accustomed to AirPods were played the same music in stereo. Their reaction? “What’s wrong with this?” The default expectation has shifted: Everyone now expects spatial audio.

This seismic change dominated discussions at AES Long Beach 2025, where **Tom McAndrew** from Dolby Laboratories joined Emmy winners **Jonathan Wales CAS** and **Alexandra Fehrman CAS**, with fellow Emmy nominee **Karol Urban CAS MPSE** moderating. Their conversation tracked the evolution from 5.1’s dominance through the device explosion that’s reshaping delivery, to Dolby Atmos’s emergence as both solution and standard for broadcast workflows.

The landscape has transformed dramatically since MP3’s ruled. Creative possibilities now span live concerts, narrative podcasts, true crime series, and meditation apps—all finding new expression through spatial formats. The Dolby Atmos Renderer has streamlined integration, while platforms like Audible push boundaries with spatially enhanced *Harry Potter* audiobooks that McAndrew hints will redefine audiobook production.

Yet the fundamental challenge persists: translation across playback systems. Music mixers once worried about car

speakers. Film mixers checked theatrical versus home systems. Today’s matrix includes theaters, soundbars, smartphones, earbuds, over-ears, airplane systems, and Chinese vehicles with integrated streaming to backseat displays (Woah!). Dolby continues developing Atmos translations for each environment, while competing streamer platform specifications create fresh post-production headaches.

Wales’s experience mixing *Midnight Mass* entirely at home on JBL 708’s illustrates adaptation in action. “Mixed literally in the environment people would hear it—designed specifically for Netflix. We went completely nuts.” Director Mike Flanagan reviewed cuts on Apple headphones. COVID forced this workflow, but the results proved exceptional.

The explosion of new devices in the market brings environmental chaos. When clients request quieter dialogue for intimacy, Fehrman educates them about reality: “Won’t work—people have washing machines running, babies

crying.” Her creative solution involves manipulating ambient beds instead—raising backgrounds to make characters feel quieter relative to their sonic environment rather than actually lowering voices. Schooling her clients that there is more than one way to mix a track.

The theatrical-versus-streaming divide reveals contrasting philosophies. Wales notes theaters enable greater dynamic range since “captive audiences let you exploit their inability to leave.” Streaming demands compression—raising quiet moments, limiting peaks—because viewing contexts vary wildly. Everything becomes relative to viewing circumstances, Fehrman observes. Now, how do we cater for both?

Netflix’s -27 LKFS dialogue standard (± 2 LU tolerance) has earned widespread acceptance. Standards matter, the panel agrees—they guarantee quality while defining creative boundaries. Deliver at -25 thinking you’re clever? Netflix automatically drops you 2 dB. In doing so, Wales warns, you are sacrificing dynamic range you could have preserved.

Yet Netflix represents one specification among many. Budget constraints have eliminated platform-specific mixes—stereo, 5.1, theatrical, airline versions. Even the highly regarded series *The Boys*, despite its success, received only a 5.1 treatment according to Fehrman. And if clients come back wanting to upmix to Atmos while preserving original intent from lower formats, this presents major challenges.

The solution? Start with Atmos. “Using Atmos as the starting point, it actually does make life a lot better,” Wales advocates, even for 5.1 deliveries. Now when clients inevitably return requesting that initially unaffordable Atmos version, you quote standard turnaround while secretly leveraging existing work and intent.

Emerging technologies promise both solutions and complications for mix delivery. Adaptive Binaural Rendering, Apple Spatial Audio, and Sony 360 Reality Audio might enable virtual environment simulation for mix comparison—but they also change the listening experience with platform-specific formats and built-in rendering choices. Urban raises a critical concern about this trend of keeping quality as we go downstream: Do you think this weakens mixer authorship by decentralizing the final mix?

Fehrman insists adequate time remains essential for format-specific mixing. Wales reinforces Atmos’s future importance, noting its Sony 360RA conversion capability despite coordinate system differences—Atmos uses Cartesian while 360RA employs Polar.



Wales voices deeper binaural concerns that keep him skeptical: “Are you using it to create a space inside your head, or are you also using it to do HRTF? Where’s the source relative to your head?” These questions compromise the enjoyment. The panel agrees binaural belongs in headphones exclusively; and automotive applications currently would prove disastrous.

McAndrew closes with exciting Dolby developments. He shares that the Dolby AC-4 codec will revolutionize Dolby Digital Plus (currently powering all streaming platforms), matching quality at one-third the data rate. Alternatively, maintaining current bandwidth yields perceptually lossless, acoustically transparent home experiences while enabling economical access for bandwidth-limited users.

The message resonates clearly: Spatial will conquer stereo. Atmos offers workflow solutions. However, device proliferation and competing standards ensure mixing complexity will only intensify. The challenge ahead involves preserving creative intent across an ever-expanding playback ecosystem while embracing technologies that enhance rather than compromise artistic vision.

L-R: Alexandra Fehrman CAS, Karol Urban CAS MPSE, Jonathan Wales CAS, and Tom McAndrew



Repurposing Legacy Content for Broadcast and Streaming

by CAS Associate Sam Casas



Brian Vessa



Doug Mountain



Michael Babcock CAS

At the 2025 AES Show, I attended a fascinating panel where industry professionals discussed the challenges and approaches involved when restoring legacy film soundtracks. The panel was moderated by **Brian Vessa**, former Executive Director of Digital Audio Mastering at Sony Pictures (*Life*, *Friday the 13th Part VIII: Jason Takes Manhattan*, *Time Trackers*), and included contributions from **Doug Mountain**, supervising sound editor and Atmos specialist (*Dirty Harry*, *Purple Rain*, *Lethal Weapon*), **Michael Babcock CAS**, supervising sound editor, designer, and re-recording mixer (*Star Trek: The Motion Picture*, *Batman [1989]*, *KPop Demon Hunters*), and **Nicholas Bergh**, restoration engineer and founder of Endpoint Audio Labs (*Oklahoma!*, *Titanic*, *Becoming Led Zeppelin*).

The panel discussed the entire life cycle of the restoration process, emphasizing that restoration must balance many considerations. It is both technical preservation and creative interpretation, and the final product is heavily influenced by distribution format, audience expectations, and budget. Today, audio must translate across many different playback environments, so adaptation to a multi-

platform world is a critical consideration. Modern projects often include multiple audio versions: the original mix, restored mono or stereo versions, and an Atmos remix.

The next consideration is what goal are you really trying to achieve? Restoration vs. forensics vs. remixing? Every decision made alters the film. So, should the approach be

minimalist cleaning of only defects and preserving the original structure, or is there room for interpretation? With modern tools, we can enhance clarity and correct flaws that distract modern listeners. Michael Babcock explains, “We restore films to how people remember they sounded, not how they actually sounded.”

When the original filmmakers are involved, the rules change. Some prefer to preserve the original experience, while others see restoration as an opportunity to fix regrets, add missing elements, and modernize. But without



**“It’s a gut check, really.
It’s such an unscientific
answer, but it’s a sensibility.
You have to know the movie,
know what they were going
for, and sometimes just
make a decision.”**

–Michael Babcock CAS

the filmmaker’s input, the engineers become the historians, and the approach leans more into creative restraint.

Preservation begins with the transfer, not the restoration tools. Finding the best sources is often the most difficult part. Assets may be mislabeled, deteriorated, incomplete, or missing documentation, and sourcing the correct playback hardware can be a challenge. Ironically, early digital formats from the late 1990s (e.g., MO discs, AIT tapes, and proprietary systems) often present larger obstacles than analog elements from the 1950s. In many cases, the hardware still exists, but can’t be mounted, lacks metadata, or relies on unknown encodings.

The transfer is a craft itself. Nicholas Bergh explains that incorrect settings can distort entire transfers, especially EQ curves for analog mag. “Each studio had different ideas about what EQ curves should be used on their machines. Without recreating the exact playback conditions, transfers can sound completely wrong.” Re-transferring legacy audio with modern playback chains can result in significant quality improvements.

While iZotope RX has long been a cornerstone of restoration work, newer AI-based tools such as Ian Sampson’s Hush and Accentize dxRevive were discussed as powerful but imperfect. These tools can perform remarkable voice separation and noise reduction, but when used carelessly, they can also remove dialogue, erase Foley, flatten ambiences, and destroy texture that subconsciously supports the story. Human judgment remains critical.

Ultimately, restoration is part technological archeology and creative interpretation. When considering how much to modernize the soundtrack fidelity, Michael Babcock shares, “It’s a gut check, really. It’s such an unscientific answer, but it’s a sensibility. You have to know the movie, know what they were going for, and sometimes just make a decision.”

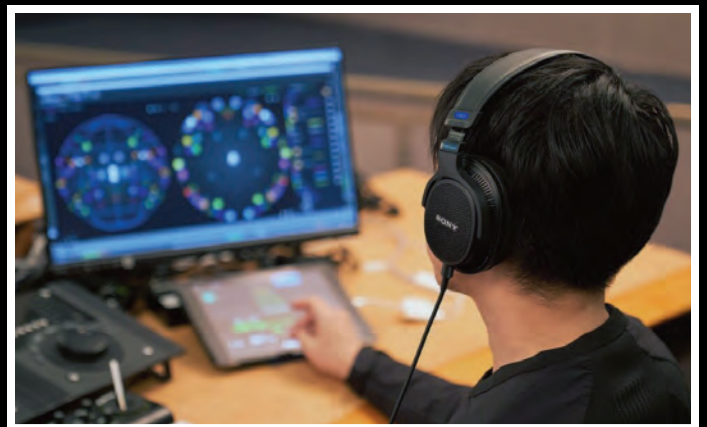
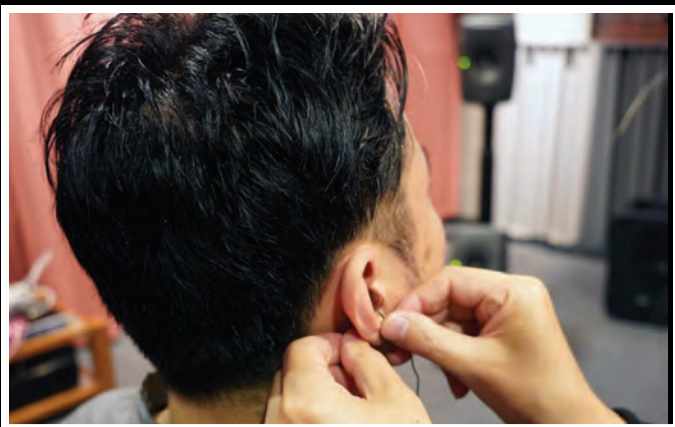
Since restoration is not inexpensive, economics play a big role. Release strategy drives everything. Doug Mountain explains, “The primary market is usually streaming or home video, but in more recent years, they’ve found that theatrical re-releasing of a movie is also generating a fair amount of revenue.” Purists want authenticity, home theater owners want spectacle, and studios want resale value. So, the question becomes, “Are we restoring for history—or revenue?” Studios must evaluate audience demand, format relevance, and long-term monetization potential. But as this panel demonstrated, when done properly, audio restoration is not simply a technical exercise, it’s an act of cultural stewardship.

TAKING THE STAGE WITH YOU: THE DEVELOPMENT AND TECHNOLOGY OF SONY'S 360 VIRTUAL MIXING ENVIRONMENT

by Justin Herman CAS



360VME
Virtual Mixing Environment



In March 2018, I sat in the Kim Novak Theater at Sony Pictures Studios while two engineers from Sony Corporation of Japan, Toru Nakagawa and Koyuru Okimoto, prepared a binaural demonstration. I had experienced binaural virtualization technologies before and remained skeptical. None had ever convinced me, particularly on the center channel. The center had always been the tell.

I sat at the center of the console while they placed tiny microphones just inside my ear canals, which felt a little strange. Sine wave sweeps played through the Novak's speaker system while their software captured the signal from the microphones in my ears. Then I put on a pair of over-the-ear headphones and listened to the same sweeps again. They began playing their demo content in the room. I was about to participate in what would become the universal reaction to this demo. I removed the headphones and the sound disappeared. The sound wasn't in the room. It was in the headphones.

Wait. That was in the headphones?

I thought there had been a mistake. But there was no mistake. They had completely replicated the sound of the Kim Novak Theater, center channel and all. For the first time, I had been fooled.

What I didn't know at the time was that Koyuru had been working on this technology since 2001, and Toru since 2008. What I also didn't know was that the Kim Novak demo had surprised them, too. The system had been developed and tuned in small listening rooms in Tokyo. They had never tested it in a space as large as the Theater and weren't certain it would work.

It worked.

Three Decades in the Making

Sony's work on headphone virtualization stretches back further than most realize. In 1994, the company released the VIP-1000, a two-channel system with head tracking. Over the following two decades, Sony released a succession of digital surround headphone products, including the MDR-DS5000, MDR-DS8000, and others, each expanding channel count and refining the technology. These were consumer products designed to bring theatrical sound into the home.

The connection to Sony Pictures Entertainment began formally in 2008, when engineers measured the impulse responses of five dubbing stages on the lot. In 2010, they demonstrated a

96 kHz version of the system. By 2011, the MDR-HW700DS consumer headphones launched with sound modes supervised by SPE, using acoustic measurements captured from actual dubbing stages. The relationship between Tokyo R&D and Culver City SPE Post Production was already well established.

But these early systems relied on generic Head-Related Transfer Function (HRTF) profiles. A generic HRTF uses average measurements to approximate how sound reaches human ears, allowing the system to work without measuring each individual listener. For many applications, this is sufficient. For the perfectionists at Sony, it was not.

The problem was the center channel. Toru explains the fundamental challenge: Sound from a center speaker arrives at both ears at nearly the same time and level. Unlike sounds from the sides, where timing and level differences between ears provide strong localization cues, the center relies almost entirely on the subtle filtering effects of each person's unique ear shape, head size, and body. A generic profile cannot account for these individual differences. The center image collapsed into the head or smeared across the soundstage. It never sounded like a speaker in front of you.

By 2012, the team began pursuing personalized measurement, capturing each listener's individual HRTF rather than relying on averages. This was the turning point.

The 2017 and 2018 demonstrations at Sony Pictures, first in the smaller Thalberg Stage, then in the Kim Novak Theater, marked a critical milestone. The technology scaled. What worked in a small Tokyo listening room worked in a large-scale dubbing stage.

Following those demos, Yoshi Takashima at Sony Pictures began bridging the gap between the R&D team in Japan and the post-production engineers in Culver City. The sound department had specific requirements: professional quality suitable for critical mixing decisions, Dolby Atmos capability, and the ability to recreate SPE's reference theaters like the Cary Grant. The developers started building software that could meet these demands, incorporating feedback from the mixing and editorial teams.

What followed was an intensive period of testing and refinement. Helmed by Tom McCarthy in March 2019, 40 sound designers were scanned and tested on TV production stages. In August, they conducted Dolby Atmos testing. In September, they interviewed TV creators to understand workflow needs. By January 2020, they were testing in the Cary Grant Theater with prototype headphones, measuring profiles for numerous engineers and mixers. A kickoff meeting established a commitment to deploy the technology on three upcoming titles.

Then, in March 2020, the world shut down.

Having those profiles already captured, along with working software and headphones already distributed, suddenly became invaluable. Tom McCarthy committed to using 360VME to continue advancing work while his department worked from home. What had been a promising technology now became an essential one.

Throughout the pandemic, development continued remotely. The R&D team in Tokyo supported SPE Post Production through web meetings, providing online assistance while local staff conducted measurements wearing face masks. Sound creators, including Will Files CAS, Kami Asgar, Andrew DeCristofaro, and others used 360VME to continue their work on films, including *Ghostbusters: Afterlife*, and *Venom: Let There Be Carnage*.

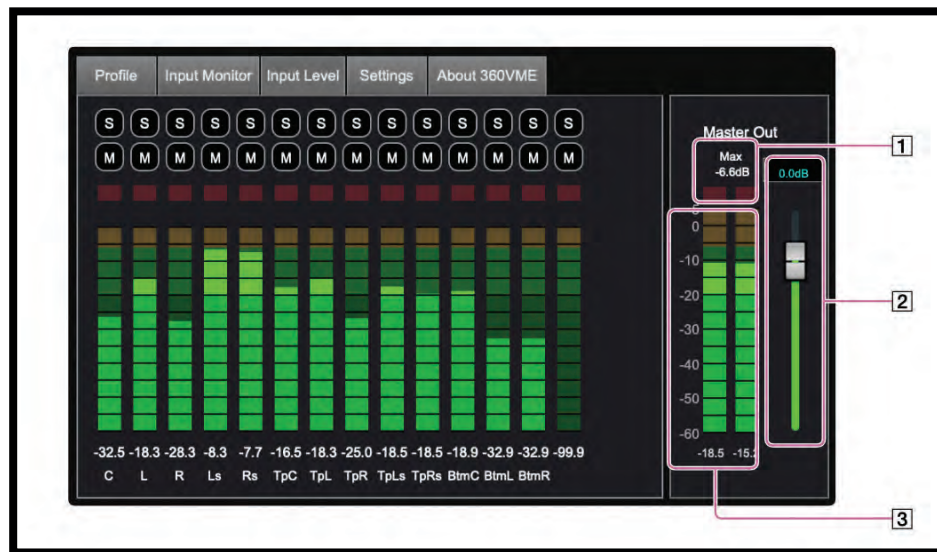
In 2022, Sony released the MDR-MV1 open-back monitor headphones designed specifically for 360VME. With this, Sony had achieved something no competitor could claim: a complete end-to-end solution. They controlled the microphones used for measurement, the capture software, the playback software, and the headphones. Every element of the signal chain had been developed and optimized together.

As Koyuru put it during our interview: “In order to achieve very accurate sound localization, we needed to update everything from input to output, from hardware to software. We are the only company able to control the whole process, we have everything.”

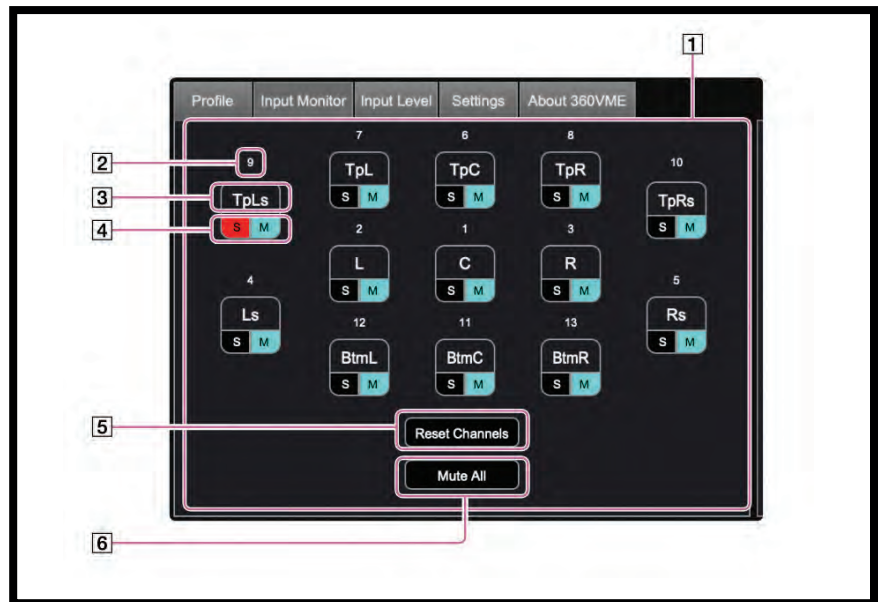
How It Works

What makes Sony 360VME so effective is that it does not model or estimate. It measures directly.

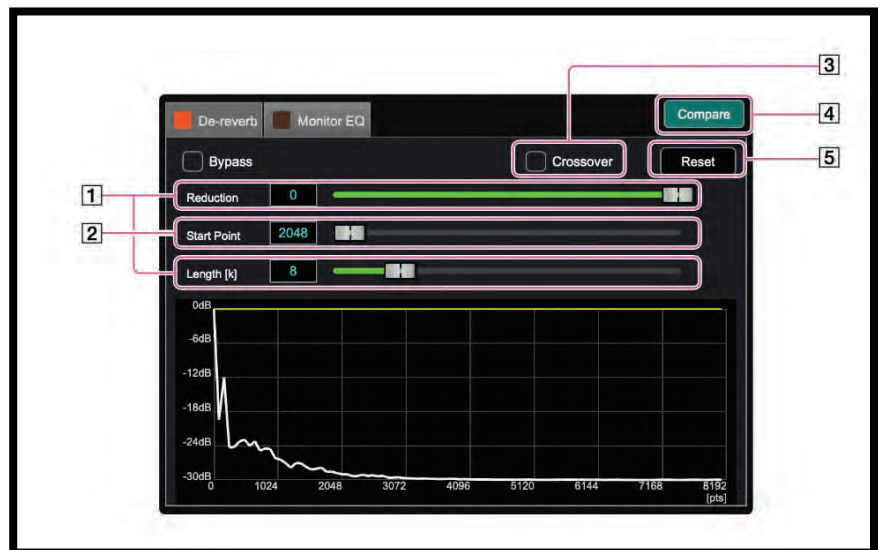
Other virtualization systems typically rely on generic Head-Related Transfer Functions or algorithmic predictions based on ear-shape analysis. They approximate what a room might sound like to an average listener. 360VME captures exactly how sound reaches your specific ears in a specific room. The slight frequency colorations and timing differences that define spatial perception, the things that make a center channel sound like it's in front of



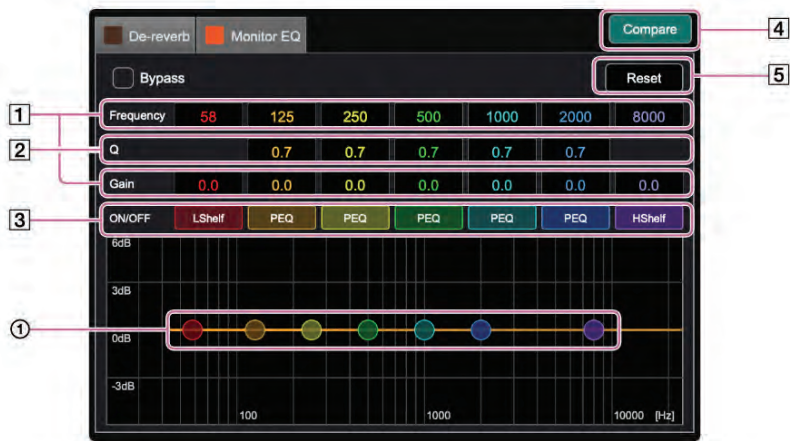
Input and Output Level displays



Input Monitor display



The De-reverb tab allows for personal adjustments



The Monitor EQ tab allows for personal adjustments

you rather than inside your head, are not calculated. They are recorded.

The process begins with tiny microphones mounted on springs, positioned just inside the listener's ear canals with the capsules facing outward. Test signals play from each speaker in the room while these microphones capture exactly how the acoustic waves enter that person's left and right ears. The system records the precise frequency response and timing characteristics shaped by that individual's unique ear geometry, head size, and body.

Next, the listener puts on headphones and the same tone sweeps play through the headphone drivers. The system now knows how the headphones present sound to those same ear canals.

An operator performs the capture using Sony's measurement software and builds a profile file. That profile represents the acoustic fingerprint of one individual's hearing in one specific space. To use it, the profile is loaded into the standalone 360VME application. The user routes channel outputs, whether from Pro Tools, a Dolby Atmos Renderer, or any other source to the app via virtual audio driver, and the binaural monitoring feed is created. That individual is transported back to the space where they were measured.

One important distinction: 360VME is a monitoring receiver, not a spatial audio renderer. It does not create immersive mixes. It lets you hear them. 360VME sits at the end of the signal chain, replacing your speakers with headphones that sound like your speakers.

The verification is immediate. After building a profile, you can switch instantly between headphone monitoring and the live room, performing an A/B comparison. The difference becomes difficult to perceive. The low frequencies may feel slightly different because headphones interact with your head differently than a room full of air, but the spatial image, the frequency balance, the sense of depth and distance transfer with remarkable accuracy.

The current system supports speaker configurations up to 16 channels at 48 kHz. The Sony MDR-MV1 was designed specifically for 360VME, but any over-the-ear headphones can be used—you simply need to bring them to your measurement session.

Channel labeling can be adjusted.

- 13ch (360 Reality Audio)

ch1	ch2	ch3	ch4	ch5	ch6	ch7	ch8	ch9	ch10	ch11	ch12	ch13
C	L	R	Ls	Rs	TpC	TpL	TpR	TpLs	TpRs	BtmC	BtmL	BtmR

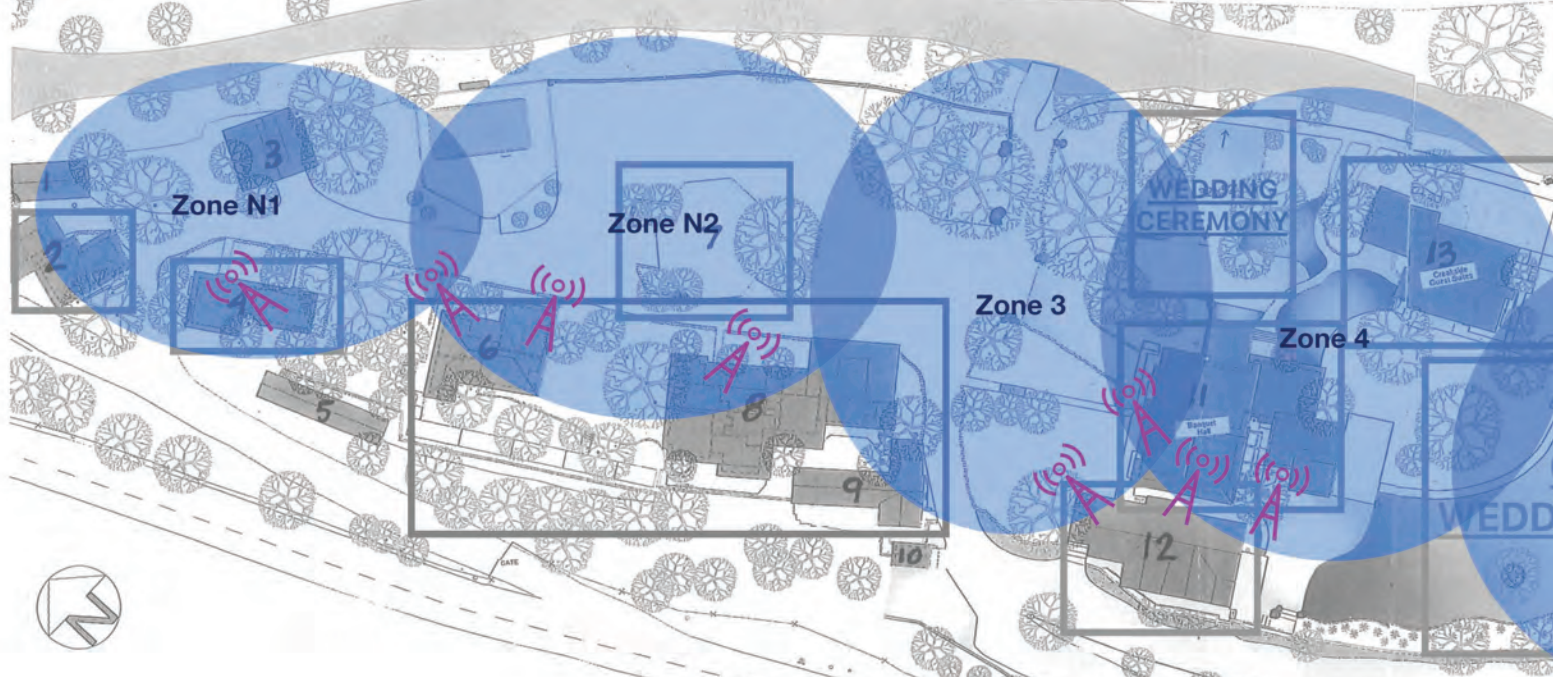
- 9.1.6ch

ch1	ch2	ch3	ch4	ch5	ch6	ch7	ch8	ch9	ch10	ch11	ch12	ch13	ch14	ch15	ch16
L	R	C	LFE	Ls	Rs	Lrs	Rrs	Lw	Rw	Ltf	Rtf	Ltm	Rtm	Ltr	Rtr

With both measurements complete, the software can perform a transfer function. It knows how the room reaches the listener's ears. It knows how the headphones reach those same ears. For up to 16 channels of audio, it can now transform the output into a binaural stereo signal that recreates how those channels would sound in *that* room to *that* person. The entire measurement process takes approximately 10 minutes.

Availability

360VME is available as a standalone macOS application and as a plugin for major DAW's on Mac. For inquiries about measurements at your studio or at Sony's JS22 room, contact sec-360vme-contact@sony.com



Using Fiber for Extending Transmission Coverage: A Case Study

by Blas Kisić CAS

Those of us who work in production live in a geek's paradise. There's always some cool new technology around the corner, which most of us can't wait to test. Automixing, audio-over-Ethernet (AoE), wireless timecode, WMAS ... progress, as they say, is relentless.

Fiber optics is not exactly a new technology—it's been used in film production since the early 2000s. And while I had not used it on my productions, the technology has piqued my interest for years with the main attraction being that it can considerably extend the useful range of RF (radio frequency) signals, which are—for better or for worse—the bread and butter of production sound.

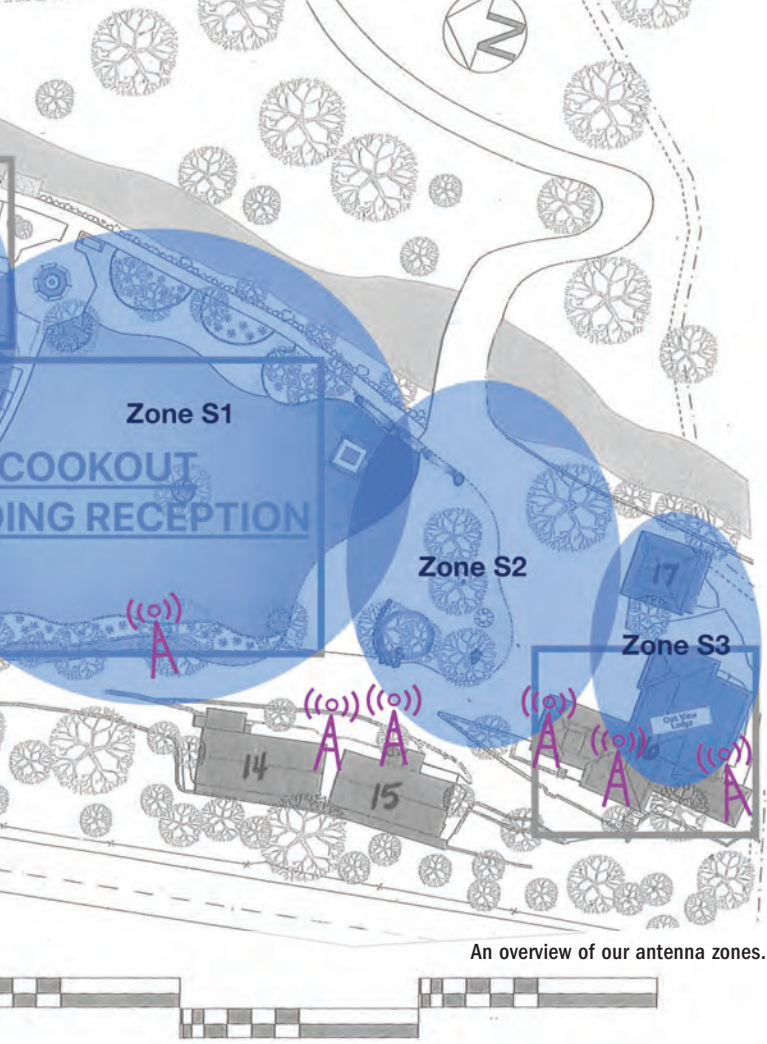
In my production sound world, things are usually pretty contained. The action tends to be well within the range of the wireless receivers, so capturing the various microphones in play is generally uneventful. And when a scene is filmed too far from our position, we deploy longer cables to place the antennas closer to the action. However, there's a limit to how far we can extend them. Coaxial cable is heavy and bulky and once you hit 200 feet, you face the Law of Diminishing Returns.

Fiber Optics Has Entered the Chat

While coaxial cables lose about 6 dB of signal strength every 100 feet, fiber optic cables lose less than 1 dB/km. You can deploy literally a mile of cable before you can measure any loss. They're also thin and lightweight. A fiber cable carrying four discrete signals is about 1/8" in diameter, while a traditional copper cable is almost twice as thick—and quite a bit heavier. Did I mention a single fiber cable can carry multiple discrete signals? These features are why our friends on the broadcast audio side have relied on fiber for years.

While I have been intrigued for years, I never had a valid reason to wade in the fiber optics waters until we started prepping for *Jury Duty Presents: Company Retreat*, the new season of the popular hidden-camera show streamed on Amazon. Filming would take place in a semi-rural community outside Los Angeles. A map of the property revealed an eye-shaped parcel measuring about 1,200' by 600'. With this, the need for me to dive into the fiber optic waters was evident.

The property is used as an events space, hosting wedding parties and corporate team-building activities. A structure in the middle of the parcel, relatively equidistant from the limits of



An overview of our antenna zones.

the property, would become our Control Center (CC). Our main goal was to capture all the actors' dialogues no matter where the action took them. Fiber optics would help us straddle those distances and avoid multiple runs of heavy coaxial cable. Our solution was setting up three nodes in a straight line. The middle node being my sound cart in the CC, connected to the other two ("North" and "South") at each end of the property, via fiber optic cable.

The Nitty-Gritty

The specific term for these systems is RFoF (RF over Fiber). The basic RFoF configuration has three elements: a transmitter module, a receiver module, and a length of fiber optic cable. The TX (transmitter) takes the RF signals coming from the antennas, converts them to fiber optic data (light pulses), which travels through the fiber cable toward the RX (receiver), and turns it back into RF signals to be decoded by the receivers at the sound cart.

The wireless systems we use in production sound (made by companies such as Lectrosonics, Wisycom, and Sound Devices) are designed to use antennas in pairs. Most manufacturers have an "Antenna Diversity" function which constantly

compares the signals coming through both antennas and switches from one to the other depending on which has the stronger signal. The antennas are usually installed three to four feet apart, equidistant from the scene being filmed. Because of this, at every zone, we had to deploy two RFoF systems, one for each paired antenna.

Building the System

Our main cart, in the CC, would accommodate two pairs of RX modules labeled "North" and "South." Two 500' rolls of fiber cable were spooled out from the CC, one toward the North node and the other going South.

The two remote nodes were housed in Pelican-type cases. Each case contained two RFoF TX's, a Dante media converter (Dante is a powerful audio-over-Ethernet protocol that allows various devices to be patched together via Ethernet cables), and an AC power supply.



Fiber receivers on our support cart.

We included the Dante link because our fiber cables had two available strands. We thought a Dante connection at the remote nodes could be useful, and we were right. Dan Kelly CAS (my fellow mixer on this project) built a compact sound cart with a redundant multi-track recorder, which we could deploy whenever we filmed in an area with poor reception. Patching Dan's recorder into our main Dante network took a minute or so but allowed us to have a redundant, clean recording of all the tracks in play. This also provided a reliable wireless feed for the camera operators stationed at the south end of the property.

Each remote case also housed an antenna combiner. These allowed the nodes to connect up to four antenna pairs to the fiber cable which would carry all the signals together to the sound cart. This is a common practice as it eliminates the need to run multiple antenna cables back to the sound cart.

Since the cases would remain on the ground 24/7 throughout production, we made sure they were relatively watertight. This also meant no air circulated inside them. The modules ended up running at alarmingly high temperatures, but they never failed. I must commend Wisycom for making such reliable and durable equipment (we used the BFLT1 and BFLR1 modules). Initially, we powered the units on in the morning and turned them off at night, but eventually decided to leave them on 24/7, again with no issues. This is a testament to how reliable they are, despite the weather extremes we encountered through the production's four-month run.

Real-Life *Ratatouille*

On our first day at the property, we learned there was a rodent problem in the building that would house our Control Room. They assured us exterminators would deal with the vermin by the time we brought our equipment in. It turns out they were ... optimistic. We became quite diligent about always closing doors and making sure light fixtures were left on overnight; but here and there we could see holes in the walls or unsolicited stool samples.

One morning, two weeks before principal photography, as I turned on the sound cart, I noticed a couple of devices weren't on. I got on my knees, armed with a flashlight, and looked inside the cart. Two wires had been snipped as cleanly as if cut with a surgical instrument. It seems an industrious little mouse had entered the room through a floor vent to sample the merchandise, as it were. Said vent was quickly covered with cardboard, gaffer tape, and a sandbag—for good measure.



Rodent vs cable.

We must credit our awesome location department, which brought in several cans of peppermint oil spray, Tomcat, and other rodent repellents for the video and sound crews (that owned most of the tasty gear in the building). We sprayed cart wheels, room thresholds, windowsills, and, eventually, thousands of feet of cable that were laid over roofs throughout the property. It would be at least two weeks before I relaxed and stopped checking under the cart every morning.

Does OSHA Know You're Driving That Thing?

The physical aspect of installing the fiber system turned out to be more arduous than expected. We drove a diesel-powered boom lift (aka "cherry picker") to run cables overhead and install antennas on roofs and tree branches. The lift had a safety switch that disabled it when the ground wasn't level. Since the terrain was quite bumpy, what should've been a quick, two-person operation became an annoying slog, where a third team member followed the cherry picker around carrying three pancakes (one eighth of an apple box), ready to place them under this or that tire to level the machine so the operator could lift the platform and run the cables. Those two days turned out to be quite a team-building exercise...



Some of the antennas that were placed on roofs.

Walk Test? We Don't Need No Stinkin' Walk Test!

Next, we had to calibrate all those signals. Normally, we'd use cables in pairs of the same length with their antennas aimed at a common zone, poised to benefit from the aforementioned Antenna Diversity function. Though given the nature of our location, we ended up with a series of independent antennas covering a string of smaller zones instead. All our cables had different lengths. We had to compare gain levels between all the cables and balance the signal strength in adjacent antennas to avoid interference or artifacts whenever the actors walked from one zone to another.

The signal loss in our cables is 6 dB per 100 feet, or approximately 1 dB of loss for every 17 feet of cable. Knowing the length of each cable, we could calculate and adjust the gain differences between antennas. In our final “walk test,” a team member walked—and talked—through the property wearing a few wireless microphones while another re-aimed antennas or adjusted gain settings until we were reasonably happy with what we could hear at the sound cart.



PSC antenna.

A sidenote about adjusting antenna gains. It’s generally better to attenuate the gain of one antenna than increase it on the other one. This is because higher gain often leads to increased noise since you’re elevating the noise floor. In my experience, we have better results with a weaker signal with no noise floor than with a strong signal over a noisy floor, especially with digital transmissions.

The Moment of Truth

Once rehearsals started, we had two weeks to find our weak spots with most of the cast wearing their microphones. We managed to address most of them, but there were a couple of location-specific issues that we chased practically until the day we wrapped. But through it all, our fiber optic system performed without a hitch.

I should mention that we wouldn’t have succeeded without the knowledge, experience, and MacGyver-esque creativity that my amazing team of Dan Kelly, Nicolás Osorio, and Jennifer Zhang brought to the table. I’m lucky to work with such dedicated and experienced sound professionals.



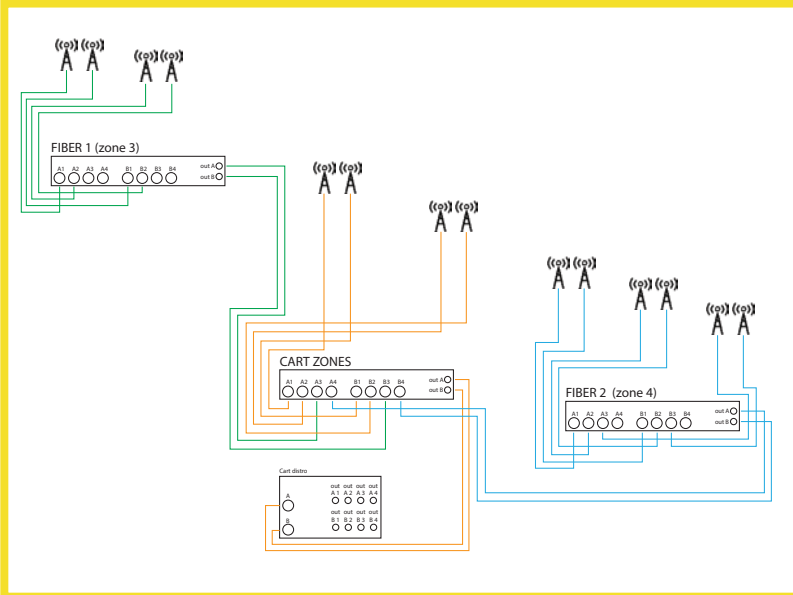
My trusty crew of Jennifer Zhang, Nicolás Osorio, and Dan Kelly CAS.



Dan Kelly’s remote rig.

Final Thoughts

Fiber optics technology was simple to use and remarkably dependable. It saved us time and streamlined our workflow, with no compromises to the sound quality we were able to provide to this production.



Fiber zone schematic



Remembering Jeff Wexler CAS

The Cinema Audio Society is saddened to report the passing of production sound mixing titan and CAS Career Achievement Award recipient Jeff Wexler on December 9.

Over an active career that spanned five decades, Jeff's work can be heard on heralded films such as *An Officer and a Gentleman*, *The Natural*, *Ghost*, *Independence Day*, *Jerry Maguire*, *Fight Club*, and *Almost Famous*, among dozens of others. Along with being a two-time Academy Award nominee, Emmy nominee, BAFTA winner, and three-time CAS Award nominee, Jeff was honored with the Cinema Audio Society's highest recognition, the CAS Career Achievement Award, in 2011. His CAS Career Achievement Award recipient interview in the Winter 2011 issue of *CAS Quarterly* is available under the Publications section of the website and downloadable here:

<https://cinemaaudiosociety.org/archived-cas-quarterly/>

Jeff was one of the first production mixers to switch from recording on analog Nagra to digital DAT, and then to file-based recording with Zaxcom's Deva 1. In addition to serving on the CAS Board of Directors, he was an active participant in workshops and panel discussions and also enjoyed guest lecturing. As a mechanism to further share knowledge, Jeff created and moderated the long-running sound-focused website JWSoundGroup.

To honor Jeff's forward-thinking and embrace of technology, the CAS is proud to announce the creation of the Jeffrey S. Wexler Award for Advancement in Sound Technology. Detailed information about this award is available on page 17.

Memories of Jeff as father, friend, mentor, and mixer have been shared across traditional and social media. Excerpts of some of those are shared here.

"[T]he main thing we want people to know is that he was a great dad. Someone who showed up for us. A man of quiet integrity, whose deep and comprehensive exploration of the human condition was evident in all he did. We know our dad will be missed far beyond our family. The film community loved him, learned from him, and was inspired by him. We were fortunate to have him as a father, and despite his physical absence, he remains with us always."

—Statement from Jeff's daughter, Vanessa Withers



"Jeff had always been a presence at the CAS Board meetings ever since I joined in 2006. He was steady, humble, and kind. A real mensch. It would be a number of years before I discovered that he had mixed some of my all-time favorite films! Over the years, I had the pleasure of working with him on various iterations of our CAS Technical Award. I will miss him." **—Bob Bronow CAS**

"I think the first time I spoke to Jeff Wexler was immediately after I called Don Coufal when looking for a boom operator for one of my first jobs in Los Angeles. Don was polite in refusing, but Jeff was a little miffed. I quickly learned about the long partnerships between mixers and boom operators. Don recommended Steve Bowerman, beginning the same kind of collaboration for me. (Later, I had a chance to work with Don and learned a lot about their shorthand.) But on the same job, Jeff was instrumental in helping me with my first movie recorded digitally—at a time when the only place for data sound dailies was his transfer house, Northstar.

Jeff was a groundbreaker then and continued to be a North Star for me and others trying new technology and methods. In my time on the CAS Board, Jeff has been a guiding light in other ways. And in our last conversation, Jeff showed his mutual appreciation for my work in a way that I will always treasure. I will miss him always." **—Peter Kurland CAS**

"He was the exemplar, the prototype, the mixer I always tried to emulate in all ways. I really did often ask myself what he would do in various difficult situations. He was a rare combination of perfectionism and reasonableness, and a friend to soundies everywhere. We owe him huge gratitude for the JWSound forum, which he started and kept going entirely on his own to all of our benefit. RIP JW." **—Philip Perkins CAS**

"I met Jeff Wexler before I knew who he was. We were randomly seated together at a CAS Awards dinner. I was still working in Washington, D.C., and this was my first trip to see the Hollywood greats.

Jeff was warm, curious, and entirely present. He asked thoughtful questions about my life and work, told stories about his childhood, and never once gestured toward the gravity of his own legacy—neither as the son of a historically significant filmmaker nor as a quiet revolutionary, fearless force, technological innovator, community builder, and legendary talent in the field of production sound. He was generous in the truest sense: introducing me to people, making space, offering connection without transaction. It wasn't until he stepped away and the rest of the table filled me in that I realized who I had just spent the evening with. I was stunned, not by his stature, but by his humility.

In the years that followed, Jeff and I served the community together, and he remained a steady, humanizing presence during some of the most difficult chapters of my professional life. In moments thick with politics and fear, Jeff extended trust in my intentions. He would openly listen, relate, and offer perspective. I never heard him speak harshly about anyone. Instead, he practiced a rare discipline: understanding people by first granting them dignity. He modeled that it is possible to be influential without being intimidating or infallible, successful without being self-important, and deeply creative while remaining deeply good. Jeff once told me that I was 'one of the good ones,' a compliment that echoes deep in my heart and has remained a touchstone, reminding me to choose to be steadfast to my values even under pressure and public scrutiny.

Jeff Wexler, you were unmistakably 'one of the good ones.' You will be missed. Your kindness multiplied, inspiring others, and your influence will endure." **—Karol Urban CAS MPSE**





We cross paths with many people over the course of a career. Some are quick acquaintances, some become regular colleagues, while still others we are fortunate to call friends.

James “Bayard” Carey CAS



Production sound mixer Bayard Carey CAS passed away December 28 in his sleep at home in Santa Fe, New Mexico. Bayard’s career in entertainment began on the picture editorial side before Bayard began working for Sam Peckinpah as his driver, location scout, set PA, cable person, and then as the sound recordist on *The Osterman Weekend* (1983). Included in his more than 120 credits for TV and film are Primetime Emmy Award nominations for *Into the West* (2006) and *The Lost Room* (2007). In addition to the Cinema Audio Society, Bayard was a member of the Academy of Television Arts & Sciences, IATSE Local 480 (founding member), and Local 695. The CAS extends our heartfelt condolences to Bayard’s family and friends.

Tommy Causey CAS

Thomas “Tommy” Causey, a production sound mixer for over four decades, died on January 11, 2026, in Cathedral City, CA, at the age of 76 after a long illness. His work earned him BAFTA and Academy Award nominations for Best Sound for *Dick Tracy*, as well as an Emmy nomination for *Fire on the Mountain*. He collaborated with some of cinema’s most iconic directors, including Francis Ford Coppola, Martin Ritt, James L. Brooks, Warren Beatty, Adam Sandler, Terry Gilliam, and John Carpenter. Tommy was interviewed in May of 2020 for Episode 4 of the CAS podcast “In Conversation,” available on the CAS website and podcast distributors. The CAS extends our heartfelt condolences to Tommy’s family and friends.



The CAS wishes to recognize those who have worked in the industry and have recently passed on, leaving a great legacy behind them to our membership.

Don C. Rogers CAS



Technical director of sound and Academy Award recipient Donald C. Rogers CAS passed away on January 4; he was 94. Don's credits from his start in the 1950s include roles such as playback operator, boom operator, and then onto sound recordist. His primary role of "technical director of sound" carried his work from the early '70s to the 1990s, with credits on some of the most noted films of their time including *Nashville*, *The Last Waltz*, *The Right Stuff*, *Field of Dreams*, *The Shawshank Redemption*, and *Se7en*, among many others. Don was the recipient of the Academy Awards' prestigious Gordon E. Sawyer

Award in 1996 for his technical contributions to the industry. He is survived by his wife Liz and son Bill. The CAS extends our heartfelt condolences to Don's family and friends.

Frank Zaragoza



Production sound mixer, boom operator, and sound utility Frank Zaragoza passed away unexpectedly on October 30, 2025. Frank's work was heard on series, including *Weeds*, *Bones*, and *Crossing Jordan*. Colleagues remember him as a loving husband and father who was always happy on set. The CAS extends our heartfelt condolences to Frank's family and friends.



Production
sound mixer

Amanda Beggs

CAS has started the new year the same way she finished the previous—working on Ryan Murphy’s *The Shards* with Zach Wrobel, **Danny Maurer CAS**, and Shorif Suhel. No end in sight yet for this one, so grateful for the work!

Karol Urban CAS MPSE

finished the theatrical sci-fi thriller *Truebadour* and the feature documentary *An Auschwitz Album Story* for PBS, as well as mixed finales for *Reasonable Doubt* for Hulu and *Bel-Air* for Peacock.

From **Greg Crawford CAS:**

“After 47 years and over 1,000 IMDb credits, I have truly ‘Been there and done that’ multiple times. Thanks to all of the producers, directors, supervisors, mixers, editors, and actors for being a part of such a fun and rewarding career. I wish there was space to thank everyone individually. Keep in touch at crawfordadr@gmail.com.” (See “The Lighter Side” for photo.)

From **Chip Sovek CAS MPSE:**

“An independent film event I had been excited to attend was the premiere of *Saturnalia* at the Dances With Films/NY Festival. It’s rare for post mixers to attend events but this opportunity fit into my schedule perfectly ... and who doesn’t love NYC! It was a pleasure to celebrate the film,

alongside director Daniel Lerch and producers Max Fischer and Vivian Owen.

“*Saturnalia* is a high-concept homage to the cerebral and stylish world of 1970’s Italian giallo and supernatural horror, elevated by a score from legendary Italian composer Claudio Simonetti—best known for his iconic work with Goblin on Dario Argento’s classic films. Spinn Creative was tasked with the sound design and mix resulting in one of the most fun projects of recent times.” (See “The Lighter Side” for photo.)

Dave Griffiths CAS is currently mixing *Watson* Season 2 for CBS.

George A. Flores CAS has been continuing on S23 of CBS television’s *NCIS*. Joined by boom operator Dean Thomas, sound utility Erin Fitzgerald, and the post sound team of re-recording mixers Alec St. John, **Marshall Garlington CAS**, and supervising sound editor Mason Kopeikin. “I do want to acknowledge those that have helped out on set this season: **Dave Yaffe CAS**, **Jamie Gambell CAS**, **Ben Patric CAS**, utilities Janna Lopez, Alexandra Gallo, Kelsey Zeigler, Daniel Quintana, Jennifer Zhang, and the late Frank Zaragoza who passed away in October. Amidst the challenging work climate here in the U.S., let’s hope for a return of productions and work for our talented members. Cheers!”

Re-recording mixers **Jon Taylor CAS** and Tony Lambertiare are on

the feature film *Digger*, starring Tom Cruise, for director Alejandro G. Iñárritu and Warner Bros.

Devendra Cleary CAS here!

Thanks to **Sean O’Malley CAS**, I had the pleasure of mixing a good chunk of *Beef* Season 2 for Netflix last spring. Then, after a summer Finnish vacation/Genelec tour (see the article in the Winter 2026 *Quarterly*), I spent the remainder of the year day-playing on projects like *Sugar* for Apple (thanks **Sean Byrnes CAS**), *Free Burt* for Netflix (thanks Rod Gurulé), mo-cap unit on *Street Fighter* (thanks **Lee Orloff CAS**), and a proof of concept for Fuzzy Door (thanks **Steven Morrow CAS**). Now, to start the year; my team of Chris “Catfish” Walmer, Maribeth Powers, and Rocio Camacho are up at Universal Studios working on *Dig* for Peacock (thanks **John Cook CAS**)!!!!

During the COVID shutdown, **Sean Blanche CAS** went back to school and recently completed an MD, merging his background in cinema sound with the science of hearing. He is currently pursuing residency training in otology, focusing on the mechanisms of sound perception and balance—where medicine and audio intersect. (See “The Lighter Side” for photo.)

From **Robert Anderson CAS:**

Hi, everybody! A little late on the notice—but better late than never! I retired from the motion

picture business in November 2023 and began collecting Social Security in November 2024. I had an illustrious career in the motion picture business, making movies and television shows for many, many years. I love my life and I loved my job, but things changed for me and I wasn't enjoying making movies as I had, so I took it upon myself to call it a career. I'm super happy doing what I do now and, looking back, I feel blessed to have done all the great projects that I had. Good luck to you all in your futures, and as you know, the Cinema Audio Society rocks! Peace out."

From **Josselin "Joss" Panchout CAS**: "Greetings from France! I was the production sound mixer on the latest French feature film by Jean-Pierre Jeunet (*Alien: Resurrection, Amélie*), entitled *Violette*. Principal cast includes Matthias Schoenaerts, Sergio Castellitto, and Leïla Bekhti. The project is currently in post-production. I also served as production sound mixer on the French shoot of the Swedish feature film *The Von Fersens*, directed by Amanda Adorfsson (*Young Sophie Bell*) with principal cast including Alva Bratt, Christian Fandangón Sundgren, and August Wittgenstein. With best regards!"

From NBCUniversal StudioPost: Re-recording mixers **Paul Massey CAS** and **David Giammarco CAS** recently arrived on Hitchcock to mix the feature *Michael* for producer Graham

King and Lionsgate... StudioPost welcomes mix team **Pete Elia CAS** and **Jason Coleman CAS**! Pete and Jason will be located in Stage 5, Mix 16. First up for the team is the series *Nemesis* at the end of January for Netflix and creator Courtney Kemp... **Kevin Roache CAS** and **Adam Sawelson CAS** are mixing Season 1 of *The Audacity* for AMC and producer Jonathan Glaser... **Todd Morrissey CAS** and Milo Train are working on *Star City* for Apple TV and producer Ronald Moore, and are also mixing *Chicago Fire* and *Chicago PD* for NBC... **Keith Rogers CAS** and **Steve Bucino CAS** are mixing *Joseph of Egypt* and *Fallout* Season

2 for Amazon... **John Cook CAS** and **James Parnell CAS** are mixing Season 5 of *Hacks* for HBO Discovery... **Larry Benjamin CAS** and **Tim Hoogenakker CAS** are mixing the hit shows *Pluribus* and *Widows Bay* for Apple, as well as Season 3 of *Tracker*... **Peter Nusbaum CAS** and Whitney Purple are mixing *Stumble* for Peacock... **Darin Heinis CAS** and Alex Lee are mixing Season 25 of *Law & Order*... Andy King and Jon Mete are mixing the 27th season of *Law & Order: SVU* and Mark Flemming and Myron Nettinga are mixing *Ponies*, *St. Denis Medical*, and *The Hunting Party* for Peacock.

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THE LIGHTER SIDE

Amanda Beggs CAS and Brent Kiser CAS at the L.A. premiere of a film they both worked on, *The Chronology of Water*.



"I recently came across this photo. Flashing back 40 years to Live Aid. Rick Springfield may have been rocking the stage in Philadelphia, but that was me pushing faders at the Front of House desk." -**Samuel Buckner CAS**



Sean Blanche completed his MD and is focusing his training on otology, where medicine and audio intersect.



After 47 years, a CAS Award nomination, two Golden Reel nominations, and over 1,000 IMDb credits, **Greg Crawford CAS** is calling it a career. Congratulations, Greg! Enjoy the time away from the console!



Chip Sovek CAS MPSE at the premiere of *Saturnalia* at the Dances With Films/NY Festival. Who doesn't love NYC!



Kate Finan CAS MPSE (front, center) led a workshop on re-recording mixing for film & TV for Women's Audio Mission, sponsored by Boom Box Post.

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