Presents

THE 54TH ANNUAL
CAS AWARDS

FEBRUARY 24, 2018
Dolby warmly congratulates our friend and colleague

Anna Behlmer
CAS Career Achievement Award

Congratulations, Anna, on this well-deserved honor for your exceptional career and distinguished position in the motion picture community.
Schedule of Events

PRE-DINNER COCKTAIL PARTY
SPONSORED BY DOLBY

MASTER OF CEREMONIES
MICHAEL KOSTA

PRESENTATION OF THE CINEMA AUDIO SOCIETY AWARD FOR
Outstanding Achievement in Sound Mixing for Motion Pictures - Animated

PRESENTATION OF THE
CAS Outstanding Product Award for Production and Post Production

PRESENTATION OF THE
Emmy/Oscar/AMPS/BAFTA Tribute

PRESENTATION OF THE CINEMA AUDIO SOCIETY AWARD FOR
Outstanding Achievement in Sound Mixing for Television Movies and Mini-Series

PRESENTATION OF THE CINEMA AUDIO SOCIETY AWARD FOR
Outstanding Achievement in Sound Mixing for Television Series - Half-Hour

PRESENTATION OF THE CINEMA AUDIO SOCIETY AWARD FOR
Outstanding Achievement in Sound Mixing for Television Non-Fiction, Variety, Music Series or Specials

PRESENTATION OF CAS EDWARD J. GREENE AWARD FOR THE ADVANCEMENT OF SOUND TO TOMLINSON HOLMAN CAS

PRESENTATION OF THE CINEMA AUDIO SOCIETY AWARD FOR
Outstanding Achievement in Sound Mixing for Motion Pictures - Documentary

PRESENTATION OF THE CINEMA AUDIO SOCIETY AWARD FOR
Outstanding Achievement in Sound Mixing for Television Series - One Hour

PRESENTATION OF CAS CAREER ACHIEVEMENT AWARD TO ANNA BEHLMER

PRESENTATION OF THE CINEMA AUDIO SOCIETY AWARD FOR
Outstanding Achievement in Sound Mixing for Motion Pictures - Live Action

AFTER PARTY IN THE GRAND CAFÉ
SPONSORED BY SMART POST SOUND
NETFLIX

PROUDLY CONGRATULATES OUR

CINEMA AUDIO SOCIETY AWARDS NOMINEES

MOTION PICTURE - DOCUMENTARY
GAGA: FIVE FEET TWO
RE-RECORDING MIXER - JONATHAN WALES, CAS
RE-RECORDING MIXER - JASON DOTTs
TELEVISION MOVIE OR MINI-SERIES

BLACK MIRROR
PRODUCTION MIXER - JOHN RODDA, CAS
RE-RECORDING MIXER - TIM CAVAGIN
RE-RECORDING MIXER - DAFYDD ARCHARD
RE-RECORDING MIXER - WILL MILLER
ADR MIXER - NICK BALDOCK
FOLEY MIXER - SOPHIA HARDMAN

TELEVISION SERIES - 1 HOUR

STRANGER THINGS
PRODUCTION MIXER - MICHAEL P. CLARK, CAS
RE-RECORDING MIXER - JOE BARNETT
RE-RECORDING MIXER - ADAM JENKINS
ADR MIXER - BILL HIGLEY, CAS
FOLEY MIXER - ANTHONY ZELLER, CAS

TELEVISION SERIES - 1 HOUR

THE CROWN
PRODUCTION MIXER - CHRIS ASHWORTH
RE-RECORDING MIXER - LEE WALPOLE
RE-RECORDING MIXER - STUART HILLIKER
RE-RECORDING MIXER - MARTIN JENSEN
ADR MIXER - RORY DE CARTERET
FOLEY MIXER - PHILIP CLEMENTS
We proudly congratulate our Cinema Audio Society Awards Nominees

Original Dialogue Mixer
Bill Higley, CAS

Re-recording Mixer
Randy Thom, CAS
Lora Hirschberg

Re-recording Mixer
Leff Lefferts
Shawn Murphy
Scott Curtis

Ferdinand

Platinum Sponsor
Menu

HORS D’OEUVRES
Poke Spoon
Ahi Tuna, Hass Avocado, Manodori Citrus Oil
(gf)

Beef Wellington
Puff Pastry, Horseradish

Buffalo Cauliflower
(vg/gf)

Grilled Vegetable Caponata Tart
Eggplant, Kalamata Olive, Pine Nuts
(v)

STARTER
Salad Duet
Red Quinoa, Baby Spinach, English Cucumber, Red Onion,
Roasted Grape Tomatoes, Olive Oil
(vg)
~ and ~
Spinach, Spring Mix, Orange Segments, Pomegranate, Shallots,
Roasted Shallot Vinaigrette
(vg)

DUET ENTRÉE
Sautéed Breast of Chicken, Pan Seared Sea Bass,
Roasted Garlic Mashed Potatoes, Broccolini, Thyme Jus
(gf)
~ or ~
Heart of Palm Crabcake, Roasted Purple Cauliflower,
Crispy Chickpeas, Baby Parsnip Puree, Tumeric, Crispy Parsnip,
Grape Seed Oil
(vg/gf)

DESSERT TRIO
Caramelized Pear Tart, Vanilla Pastry Cream
Chocolate Mousse, Raspberry Coulis
New York-Style Cheesecake, Cherry Compote
FOX SEARCHLIGHT THANKS
THE CINEMA AUDIO SOCIETY
AND PROUDLY CONGRATULATES OUR NOMINEES

OUTSTANDING ACHIEVEMENT IN SOUND MIXING
MOTION PICTURE - LIVE ACTION
GLEN GAUTHIER, PRODUCTION MIXER
CHRISTIAN T. COOKE, CAS, RE-RECORDING MIXER
BRAD ZOERN, CAS, RE-RECORDING MIXER
PETER COBBIN, SCORING MIXER
PETER PERSAUD, CAS, FOLEY MIXER

THE SHAPE OF WATER
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CAS AWARDS AFTER-PARTY HOST

Smart Post Sound
NBCUniversal Studiopost proudly congratulates all the nominees for the 54th Annual Cinema Audio Society Awards

universalstudioslot.com
President’s Letter

I love this amazing gathering we treat ourselves to each year. Our community once again coming together and acknowledging each others’ best work.

We’re grateful for the good privilege of collaboration with our peers, keeping the faith of cinema sound excellence.

I find great comfort in this collective celebration, a renewal of our commitment to producing our very best work.

May we tip a glass to each other as sound artisans/practitioners, as members of the Cinema Audio Society, who make these essential contributions to entertainment. We who help inform, tell the stories with passion and prevent the icy silence that would otherwise prevail.

We partner with the other great creative chairs in the cinema orchestra: cinematography, editing, production design, costume design and more.

This is arguably the best kind of fun to be had while engaged in serious endeavors.

Let us congratulate this year’s nominees for their exemplary work.

This is the night to cheer the unsung achievements, to get loud and appreciative, to shout out how much we admire the work that has been accomplished.

Tonight is a salute to the achievements of the past and the present. We honor the nominees with peer recognition, inventors with the Outstanding Product Awards; we honor filmmaker Joe Wright, whose creative use of sound exemplifies its greater potential; we celebrate the amazing career of iconic mixer Anna Behlmer; and we highlight emerging talent with the Student Recognition Award.

We also share the results of our new election.

And this year, we are very excited to present the first Edward J. Greene Award to Tomlinson Holman for his pioneering innovation across our sound world.

The Boards of Directors, past and present, wish to express their deepest gratitude for the privilege of serving the membership.

It is the capstone of our collective careers.

Please enjoy this evening and each other.

Warmest regards and in friendship.

Mark Ulano CAS
President
Cinema Audio Society
TECHNICOLOR PROUDLY CONGRATULATES

all of this evening’s nominees and

Our Distinguished Honoree

ANNA BEHLMER

for her

CAS CAREER ACHIEVEMENT AWARD
The Cinema Audio Society: Past, Present, and Future

In 1929, the first Oscars were presented by the Academy of Motion Picture Arts and Sciences. That year, Warner Bros. received a Special Award for The Jazz Singer, which was considered a pioneer in “talking pictures.” It was not until the third Academy Awards, in 1931, that the Academy gave the first Oscar for Sound Recording. The winner was sound director Douglas Shearer for The Big House.

The Cinema Audio Society was started in 1964 by a group of re-recording mixers. The nucleus of the CAS, known as the “Gang of Nine,” was headed by Robert Hoyt. They wanted to create an organization that would focus on the recognition of sound mixers, as well as share technical sound information. Finally, at the 1970 Academy Awards, they presented the Sound Oscar to re-recording mixer Murray Spivack and production mixer Jack Soloman for Hello, Dolly! The CAS helped play a major role in modifying the Academy rules.

The CAS had grown to more than 60 members, and in 1967, they held the first CAS Dinner Dance. I joined the CAS in the ’70s and became intricately involved in 1977 when President Bill Varney asked me to join him as his Vice President. By that point, the energy of CAS had dwindled and unfortunately, there was only one meeting. A year later, I asked past CAS members Jim Cook and Bob Harman to join me to reignite the organization. At the time, I was also President of Local 695, so I served as Vice President in order to avoid a conflict of interest. The next year, 1980, I served as CAS President. The organization came back to life and continued until 1983. Then unfortunately, it fell silent again.

In 1984, I took the reigns as President again and created an active Executive Board. We focused on making the CAS a success. The first step was to expand our membership, thus making the organization larger and more viable. Our active membership of mixers was expanded to include ALL mixers: production, scoring, ADR, and Foley, in addition to re-recording mixers. We wanted the letters “CAS” behind more names in screen credits. We created the category of Associate Member for sound specialists, such as sound editors, technicians, and recordists. We opened our membership up nationally and internationally. We rekindled the goal of acknowledgment, honoring six motion picture sound pioneers in 1985. In 1986, the first CAS Awards Banquet was held and the first “Life Achievement Award” was given. In 1989, when I passed the gavel to incoming President David Weishaar, we were proud of what we had accomplished, and had more than 200 members.

Over the years, other CAS Presidents and their Boards have taken that success to even higher levels. They’ve created a new CAS logo, the glass trophies, the technical awards, and the CAS Quarterly. The CAS has had more than 20 Presidents and many others who have contributed on the Executive Board and the Board of Directors. Without their collective dedication and talent, there would be no CAS organization or awards event tonight.

When I began my career as a sound professional in the motion picture industry, the post-production process was a team effort. It’s still a team effort, but in recent years, a single person is expected to accomplish many roles. More than one-third of the screeners I received this year have “hyphenate” sound personnel: re-recording mixers that were also the supervising sound editor and/or sound designer. At one of our CAS seminars, an international member informed the participants that she mixed the production sound, cut the sound editorial, and also created the final sound mix. She said this was a very common practice. I think we will see more hyphenates in the future.

The industry continues to change and it is as important as ever to inform and empower sound professionals in the motion picture and television industry, as well as honor their work.

James A. Corbett CAS MPSE
Historian
CONGRATULATIONS
TO OUR NOMINEES AT THE 54TH ANNUAL CAS AWARDS

**BIG LITTLE LIES**
TELEVISION MOVIE OR MINISERIES
BRENDAN BEEBE, CAS, PRODUCTION MIXER
GAVIN FERNANDES, CAS, LOUIS IGNACI, RE-RECORDING MIXERS
"YOU GET WHAT YOU NEED"

**GAME OF THRONES**
TELEVISION SERIES – 1 HOUR
RONAN HILL, CAS, RICHARD DYER, CAS, PRODUCTION MIXERS
ONNALEE BLANK, CAS, MATHEW WATERS, CAS, RE-RECORDING MIXERS
BRETT VOSS, CAS, FOLEY MIXER
"BEYOND THE WALL"

**ballers**
TELEVISION SERIES – 1/2 HOUR
SCOTT HARBER, CAS, PRODUCTION MIXER
RICHARD WEINGART, CAS, MICHAEL COLOMBY, CAS, RE-RECORDING MIXERS
MICHAEL MILLER, ADR MIXER
"YAY AREA"

**Silicon Valley**
TELEVISION SERIES – 1/2 HOUR
BENJAMIN A. PATRICK, CAS, PRODUCTION MIXER
ELMO PONSDOMENECH, TODD BECKETT, RE-RECORDING MIXERS
"HOODL-COD"

**VEEP**
TELEVISION SERIES – 1/2 HOUR
WILLIAM MACPHERSON, CAS, PRODUCTION MIXER
JOHN W. COOK II, CAS, BILL FREESH, CAS, RE-RECORDING MIXERS
"OMAHA"

**ROLLING STONE STORIES FROM THE EDGE**
TELEVISION NON-FICTION, VARIETY OR MUSIC SERIES OR SPECIALS
DAVID HOC, TOM TIERNEY, PRODUCTION MIXERS
TOM FLEISCHMAN, CAS, RE-RECORDING MIXER

THANK YOU CINEMA AUDIO SOCIETY FOR OUR 6 NOMINATIONS AND FOR YOUR RECOGNITION
Board of Directors

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1977 Bill Varney CAS
1978-1979 James R. Cook CAS
1980 James A. Corbett CAS
1981 Michael Minkler CAS
1982 Tex Rudloff CAS
1983 Gary Bourgeois CAS
1984-1988 James A. Corbett CAS
1995-1996 Robert Deschaïne CAS
1997-1998 Steve Hawk CAS
1999-2002 Melissa S. Hofmann CAS
2003-2006 Richard Lightstone CAS
2007-2010 Edward L. Moskowitz CAS
2011-2015 David E. Fluhr CAS
UNIVERSAL PICTURES & ILLUMINATION ENTERTAINMENT
THANK THE MEMBERS OF THE
CINEMA AUDIO SOCIETY
AND PROUDLY CONGRATULATE OUR CAS AWARDS NOMINEES

OUTSTANDING ACHIEVEMENT
IN SOUND MIXING
(Motion Picture - Animated)

Original Dialogue Mixer
CARLOS SOTOLONGO

Re-recording Mixer
TIM NIELSEN

Re-recording Mixer
RANDY THOM CAS

Re-recording Mixer
BRANDON PROCTOR

Foley Mixer
SCOTT CURTIS

Scoring Mixer
GREG HAYES

GOLD SPONSOR

ILLUMINATION PRESENTS
DESPICABLE ME3

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Outstanding Achievement in Sound Mixing for 2017
MOTION PICTURES — ANIMATED

CARS 3
Original Dialogue Mixer: Doc Kane CAS
Re-recording Mixer: Tom Meyers
Re-recording Mixer: Michael Semanick
Re-recording Mixer: Nathan Nance
Scoring Mixer: David Boucher
Foley Mixer: Blake Collins

COCO
Original Dialogue Mixer: Vince Caro
Re-recording Mixer: Christopher Boyes
Re-recording Mixer: Michael Semanick
Scoring Mixer: Joel Iwataki
Foley Mixer: Blake Collins

DESPICABLE ME 3
Original Dialogue Mixer: Carlos Sotolongo
Re-recording Mixer: Randy Thom CAS
Re-recording Mixer: Tim Nielsen
Re-recording Mixer: Brandon Proctor
Scoring Mixer: Greg Hayes
Foley Mixer: Scott Curtis

FERDINAND
Original Dialogue Mixer: Bill Higley CAS
Re-recording Mixer: Randy Thom CAS
Re-recording Mixer: Lora Hirschberg
Re-recording Mixer: Leff Lefferts
Scoring Mixer: Shawn Murphy
Foley Mixer: Scott Curtis

THE LEGO BATMAN MOVIE
Original Dialogue Mixer: Jason Oliver
Re-recording Mixer: Michael Semanick
Re-recording Mixer: Gregg Landaker
Re-recording Mixer: Wayne Pashley
Scoring Mixer: Stephen Lipson
Foley Mixer: Lisa Simpson
Congratulations
TO ALL THE NOMINEES & HONOREES OF THE

54TH ANNUAL
CINEMA AUDIO SOCIETY AWARDS

Motion Picture – Live Action

DUNKIRK
Production Mixer – Mark Weingarten, CAS
Re-recording Mixer – Gregg Landaker
Re-recording Mixer – Gary Rizzo, CAS
Scoring Mixer – Alan Meyerson, CAS
ADR Mixer – Thomas J. O’Connell
Foley Mixer – Scott Curtis

WONDER WOMAN
Production Mixer – Chris Munro, CAS
Re-recording Mixer – Chris Burdon
Re-recording Mixer – Gilbert Lake, CAS
Scoring Mixer – Alan Meyerson, CAS
ADR Mixer – Nick Kray
Foley Mixer – Glen Gathard

Motion Picture – Animated

THE LEGO BATMAN MOVIE
Original Dialogue Mixer – Jason Oliver
Re-recording Mixer – Michael Semanick
Re-recording Mixer – Gregg Landaker
Re-recording Mixer – Wayne Pashley
Scoring Mixer – Stephen Lipson
Foley Mixer – Lisa Simpson
Outstanding 2017
PRODUCT AWARDS

The CAS Outstanding Product Award honors both Production and Post-Production equipment and software products.

Initial submissions were solicited from the general membership of the CAS and industry manufacturers. Eligible products are those released within the last two years. The Board of Directors reviewed all of the nominated products.

Balloting by the CAS active membership has chosen tonight’s winners. All voting was done electronically and tabulated by VoteNet Solutions, Incorporated. The secret results were then transmitted to our CAS representatives and remain sealed until the envelopes are opened tonight...

The nominees for the 2017 CAS Outstanding Product Award for Production are:

- **DPA Slim**  
  Manufacturer: DPA

- **Duet Digital Wireless Monitor System**  
  Manufacturer: Lectrosonics

- **SX-R4+**  
  Manufacturer: Sonosax

- **MixPre-10T Recorder**  
  Manufacturer: Sound Devices

- **ZMT3 Bodypack and Boom Pole Wireless Transmitter**  
  Manufacturer: Zaxcom

The nominees for the 2017 CAS Outstanding Product Award for Post Production are:

- **Dolby Atmos Content Creation Tools**  
  Manufacturer: Dolby

- **R4 Reverb**  
  Manufacturer: Exponential Audio

- **Pro Q2 Equalizer**  
  Manufacturer: FabFilter

- **RX 6 Advanced**  
  Manufacturer: iZotope, Inc.

- **Absentia DX**  
  Manufacturer: Todd-AO

Our awards are the only awards determined exclusively by sound mixers. We want the industry to know what equipment we think works superlatively in our field. The recipients may use the CAS logo and name in any promotion or advertising of the winning product for a one-year period.
The Walt Disney Studios

thanks the

CINEMA AUDIO SOCIETY

and proudly congratulates our nominees

We salute all of

this year’s nominees and honorees
Outstanding Achievement in Sound Mixing for 2017
EMMY AWARD WINNERS

COMEDY OR DRAMA SERIES
(HALF-HOUR) AND ANIMATION

MOZART IN THE JUNGLE
“Now I Will Sing”
Production Mixer: Marco Fiumara
Re-recording Mixer: Andy D’addario
Re-recording Mixer: Gary Gegan
Scoring Mixer: Clark Germain

COMEDY OR DRAMA SERIES (ONE HOUR)

WESTWORLD
“The Bicameral Mind”
Production Mixer: Roger V. Stevenson CAS
Re-recording Mixer: Keith Rogers
Re-recording Mixer: Scott Weber
ADR Mixer: Kyle O’Neal

LIMITED SERIES OR A MOVIE

THE NIGHT OF
“The Beach”
Production Mixer: Felix Andrew
Production Mixer: Larry Hoff
Re-recording Mixer: Michael Barry
Re-recording Mixer: Nicholas Renbeck

NONFICTION PROGRAMMING
(SINGLE- OR MULTI-CAMERA)

THE BEATLES: EIGHT DAYS A WEEK
–THE TOURING YEARS
Production Mixer: Nathan Evans
Re-recording Mixer: Chris Jenkins
Re-recording Mixer: Cameron Frankley
Music Mixer: Sam Okell

VARIETY SERIES OR SPECIAL–TIE
2017 ROCK AND ROLL HALL OF FAME
INDUCTION CEREMONY
Production Mixer: Al Centrella
Re-recording Mixer: Susan Pelino
Music Mixer: Jay Vicari
Music Mixer: John Harris
FOH Mixer: Dave Natale
FOH Mixer: Erik Von Ranson
Monitor Mixer: Simon Welch

VARIETY SERIES OR SPECIAL–TIE
59TH GRAMMY AWARDS
Post Audio Mixer: Josh Morton
Production Mixer: Thomas Holmes
FOH Production Mixer: Mikael Stewart
Broadcast Music Mixer: Eric Schilling
Broadcast Music Mixer: John Harris
FOH Mixer: Ron Reaves
Stage Foldback Mixer: Tom Pesa
Stage Foldback Mixer: Michael Parker
Playback Music Mixer: Eric Johnston
Pro Tools Mixer: Pablo Munguia
Sweetening Mixer: Bob LaMasney
Formosa Group Congratulates

Warren Shaw and David E. Fluhr CAS, Re-Recording Mixers
and Chris Navarro CAS, ADR Mixer

Jane

Richard Weingart CAS and Michael Colomby CAS, Re-Recording Mixers,
and Michael S. Miller CAS, ADR Mixer

Ballers: Yay Area

Onnalee Blank CAS and Mathew Waters CAS
Re-Recording Mixers, Game of Thrones: Beyond the Wall

Anna Behlmer on her career achievement award

and

All of the CAS Award nominees and honorees
Nominees for Outstanding Achievement in Sound Mixing

THE 90TH ACADEMY AWARDS

**BABY DRIVER**
Julian Slater CAS
Tim Cavagin
Mary H. Ellis CAS

**BLADE RUNNER 2049**
Ron Bartlett
Doug Hemphill CAS
Mac Ruth CAS

**DUNKIRK**
Mark Weingarten CAS
Gregg Landaker
Gary A. Rizzo CAS

**THE SHAPE OF WATER**
Christian T. Cooke CAS
Brad Zoern CAS
Glen Gauthier

**STAR WARS: THE LAST JEDI**
David Parker
Michael Semanick
Ren Klyce
Stuart Wilson
Recognizing and celebrating the Career Achievement Award for

Anna Behlmer

and the outstanding achievements of the 54th Annual CAS Awards winners and nominees!
Winner of the 5th Annual
AMPS FILM SOUND AWARDS

BABY DRIVER
PRODUCTION MIXER: Mary H. Ellis CAS
SOUND DESIGNER: Julian Slater CAS
RE-RECORDING MIXER: Tim Cavagin

Best Sound Winner 2018
BAFTA

DUNKIRK
Alex Gibson
Richard King
Gregg Landaker
Gary A. Rizzo CAS
Mark Weingarten CAS
The Motion Picture
Editors Guild

CONGRATULATES

All the Nominees
for the
54th ANNUAL
CINEMA AUDIO SOCIETY
AWARDS
First presented in 2015, the CAS Student Recognition Award celebrates the next generation of sound professionals. Open to any student enrolled and in good standing in a bachelor’s or master’s degree program at an accredited college or university, the award includes a check for $2,500. Students may be pursuing any major but should have a demonstrated interest and some experience in production and/or post-production sound for film and television.

This year’s nominees are:

**Haley Bowers**  
*Savannah College of Art and Design – Savannah, GA*

**Brendan Gates**  
*Loyola Marymount University – Los Angeles, CA*

**Xiang Li**  
*Chapman University – Orange, CA*

**Danielle Price**  
*Savannah College of Art and Design – Savannah, GA*

**Anna Wozniewicz**  
*Chapman University – Orange, CA*

Given the caliber of these students, we are confident that the future of sound mixing is in good hands (and ears!!).

**Best of luck to our student nominees.**

The CAS would like to thank *Avid* and *IMAX* for sponsoring tonight’s Student Recognition Award.
FROM THE DIRECTOR OF KURT COBAIN: MONTAGE OF HECK
AND THE KID STAYS IN THE PICTURE

JANE
A FILM BY BRETT MORGAN
ORIGINAL SCORE BY PHILIP GLASS

WE PROUDLY CONGRATULATE

DAVID E. FLUHR, CAS  ·  DEREK LEE
RYAN MAGUIRE  ·  CHRIS NAVARRO, CAS
WARREN SHAW  ·  LEE SMITH
AND ALL OF THE CAS AWARDS NOMINEES

WORLD BROADCAST PREMIERE
MONDAY MAR 12 8/7c
COMMERCIAL-FREE SIMULCAST

#JANE  JANETHEMOVIE.COM
Outstanding Achievement in Sound Mixing for 2017

TELEVISION MOVIES AND MINI-SERIES

BIG LITTLE LIES
Episode 7 “You Get What You Need”
Production Mixer: Brendan Beebe CAS
Re-recording Mixer: Gavin Fernandes CAS
Re-recording Mixer: Louis Gignac

BLACK MIRROR
“USS Callister”
Production Mixer: John Rodda CAS
Re-recording Mixer: Tim Cavagin
Re-recording Mixer: Dafydd Archard
Re-recording Mixer: William Miller
ADR Mixer: Nick Baldock
Foley Mixer: Sophia Hardman

FARGO: YEAR 3
Episode 4 “The Narrow Escape Problem”
Production Mixer: Michael Playfair CAS
Re-recording Mixer: Kirk Lynds CAS
Re-recording Mixer: Martin Lee
Scoring Mixer: Michael Perfitt

SHERLOCK
“The Lying Detective”
Production Mixer: John Mooney CAS
Re-recording Mixer: Howard Bargroff
Scoring Mixer: Nick Wollage
ADR Mixer: Peter Gleaves CAS
Foley Mixer: Jamie Talbutt

TWIN PEAKS
Part 8 “Gotta Light?”
Production Mixer: Douglas Axtell
Re-recording Mixer: Dean Hurley
Re-recording Mixer: Ron Eng
Filmmaker Award

JOE WRIGHT

This evening’s CAS Filmmaker Award honoree is the director of Best Picture Academy Award®-nominated film *Darkest Hour*. The film also received five other Oscar® nominations for Cinematography, Costume Design, Makeup & Hairstyling, Production Design and a Best Actor nod for Gary Oldman’s performance as Winston Churchill.

“With the director as conductor, Joe knows how to get the best out of every instrument in the filmmaking orchestra, which makes him an excellent choice for Filmmaker,” said CAS President Mark Ulano.

Born to a family of puppeteers, Joe Wright grew up in the theatre his parents founded, The Little Angel Theatre in Islington, London.

Wright studied fine art, film and video at Central Saint Martins College of Art and Design. After college, he worked on music videos and short films until 1997, when he was commissioned to direct *Nature Boy*, a four-part miniseries for BBC2. *Nature Boy* was awarded Best Drama Serial by the Royal Television Society. This was followed by several other highly acclaimed, nominated, and awarded miniseries, including *Bob & Rose*, written by Russell T Davies; *Bodily Harm*, starring Timothy Spall, George Cole and Lesley Manville; and *Charles II* for the BBC1, starring Rufus Sewell, which won the BAFTA Award for Best Drama Serial.

Wright made his feature film directorial debut in 2005 with *Pride & Prejudice*, starring Keira Knightley, Matthew Macfadyen, Rosamund Pike, Donald Sutherland, Brenda Blethyn and with Carey Mulligan, in her first screen appearance. The critically acclaimed film won Wright BAFTA’s Carl Foreman Award for Special Achievement by a British Director, Writer or Producer in Their First Feature Film. He was also honored with the London Critics’ Circle Film Award for British Director of the Year and the Boston Society of Film Critics’ Award for Best New Filmmaker. *Pride & Prejudice* was nominated for five additional BAFTA Awards, four Academy Awards and two Golden Globe Awards.

Wright’s second feature *Atonement*, based on Ian McEwan’s novel, stars Keira Knightley, James McAvoy, Benedict Cumberbatch and Saoirse Ronan. The film received 13 BAFTA Award nominations, and won for Best Film and Best Production Design; received seven Academy Award nominations, including Best Picture, and won the Academy Award for Best Original Score; received seven Golden Globe Award nominations, winning awards for Best Picture [Drama] and Best Original Score.

Wright next directed *The Soloist*, starring Robert Downey Jr. and Jamie Foxx, followed by the sleeper hit *Hanna*, with an electro music score by The Chemical Brothers, starring Saoirse Ronan and Cate Blanchett.

In 2011, Wright directed *Anna Karenina*, starring Keira Knightley, Aaron Taylor-Johnson, Jude Law, Domhnall Gleeson and Alicia Vikander—in her first English-speaking role—from a screenplay penned by Tom Stoppard. The film was nominated for six BAFTA Awards and four Academy Awards, taking home both trophies for Best Costume Design.

In 2015, Wright directed *Pan*, an origin story of the beloved Peter Pan characters, starring Hugh Jackman, Garrett Hedlund, Rooney Mara and Levi Miller.

In 2016, Wright directed the acclaimed “Nosedive” episode of the television series *Black Mirror*, which starred Bryce Dallas Howard in the leading role and earned her a Screen Actors Guild Award nomination.

Wright made his debut in the theatre world in 2013 at the Donmar Warehouse with *Trelawny of the ‘Wells,* an Arthur Pinero play re-worked by Patrick Marber. This was followed by the critically acclaimed *A Season in the Congo* at the Young Vic Theatre, starring Chiwetel Ejiofor, and most recently, *Life of Galileo* at the Young Vic Theatre, featuring music by The Chemical Brothers.

Wright is a director of Shoebox Films, a London-based film and television production company which, among other work, produced Steven Knight’s critically acclaimed and multi-award-winning thriller *Locke*, starring Tom Hardy.

Wright lives in London with his wife, classical sitarist Anoushka Shankar, and their two sons.
The 54th Annual CAS Awards  CINEMA AUDIO SOCIETY
CONGRATULATIONS
to our CINEMA AUDIO SOCIETY AWARD nominees

TWIN PEAKS

TELEVISON MOVIE OR MINI-SERIES

Twin Peaks – Part 8 ‘Gotta Light?’
Production Mixer – Douglas Axtell
Re-recording Mixer – Dean Hurley
Re-recording Mixer – Ron Eng

MOTION PICTURE – DOCUMENTARY

Eric Clapton: Life in 12 Bars
Production Mixer – Russell Edwards
Re-recording Mixer – Tim Cavagin
Re-recording Mixer – William Miller
ADR Mixer – Adam Mendez, CAS
Outstanding Achievement in Sound Mixing for 2017
TELEVISION SERIES — HALF-HOUR

BALLERS
“Yay Area”
Production Mixer: Scott Harber CAS
Re-recording Mixer: Michael Colomby CAS
Re-recording Mixer: Richard Weingart CAS
ADR Mixer: Michael Miller CAS

BLACK-ISH
“Juneteenth, the Musical”
Production Mixer: Tom N. Stasinis CAS
Re-recording Mixer: Peter Nusbaum CAS
Re-recording Mixer: Whitney Purple

MODERN FAMILY
“Lake Life”
Production Mixer: Stephen A. Tibbo CAS
Re-recording Mixer: Dean Okrand CAS
Re-recording Mixer: Brian R. Harman CAS

SILICON VALLEY
Episode 9 “Hooli-Con”
Production Mixer: Benjamin A. Patrick CAS
Re-recording Mixer: Elmo Ponsdomenech
Re-recording Mixer: Todd Beckett

VEEP
“Omaha”
Production Mixer: William MacPherson CAS
Re-recording Mixer: John W. Cook II CAS
Re-recording Mixer: Bill Freesh CAS
Dolby Warmly Congratulates

Anna Behlmer
CAS Career Achievement Award Recipient

Tomlinson Holman
Edward J Greene Award for the Advancement of Sound

Joe Wright
Filmmaker Award

And all the nominees of the 54th Annual CAS Awards
Outstanding Achievement in Sound Mixing for 2017
TELEVISION NON-FICTION, VARIETY, MUSIC SERIES OR SPECIALS

AMERICAN EXPERIENCE: THE GREAT WAR
“Part 3”
Production Mixer: John Jenkins
Re-recording Mixer: Ken Hahn

ANTHONY Bourdain: Parts Unknown
“Oman”
Re-recording Mixer: Benny Mouthon CAS

DEADLIEST CATCH
“Last Damn Arctic Storm”
Re-recording Mixer: John Warrin

ROLLING STONE: STORIES FROM THE EDGE
Production Mixer: David Hocs
Production Mixer: Tom Tierney
Re-recording Mixer: Tom Fleischman CAS

WHO KILLED TUPAC?
Episode 101 “Murder in Vegas”
Production Mixer: Steve Birchmeier
Re-recording Mixer: John Reese
Tonight, we honor two exceptional people with this award. We honor the memory of Edward J. Greene, production sound mixer extraordinaire, who mixed some of the most highly regarded music, variety and award shows in the history of television, and Tomlinson Holman CAS, audio engineer and inventor, the creator of THX. Ed was an advocate for better sound in broadcast and Tom an equal advocate for better sound in theater whether commercial or in-home. Educators and mentors, they both spent decades dedicated to the Advancement of Sound.

“Presenting this inaugural award to Tomlinson Holman who has contributed so much to the sound community in both cinema and broadcast is the perfect representation of who and what this award represents,” said CAS President Mark Ulano.

Born in Oregon, Illinois, Tom walked to Saturday-morning movie serials for 25 cents admission. As a prototypical “science kid,” his mother made several trips to the principal’s office because Tom kept sneaking into the auditorium after hours to hang lights and do sound checks.

At the University of Illinois, he began concentrating on sound during after-school activities in the theater department. His undergraduate film partner was director Andrew (Andy) Davis. After graduation, he stayed on at the university for five years in its film production unit reading practically everything published about audio (impossible today). After a devastating fire, Tom got the post department up and running again.

He eventually bought a Nagra recorder and started doing projects, usually at the request of Andy, who ultimately, asked him to come to Hollywood to work on a Blaxploitation feature, Cool Breeze, as a boom operator for first-time recordist Jeff Wexler CAS. Studying the Nagra schematics (which he thought he had to understand as a soundman), he found many unusual things, an inspiration for later on to “Think Different.”

A trip to Boston resulted in an interview and job with Advent in Cambridge, Massachusetts. The founder, Henry Kloss, was occupied making tubes and screens for the first widely sold projection television, so he left the audio design part of the business to Tom, with Henry’s mentorship. After Henry left Advent, Tom left to start Apt Corporation, making a little higher end product, preamps and power amps. One of his proudest moments was to get a letter from Stefan Kudelski thanking him for the preamp Tom had given him since the Nagra inspired non-conventional thinking in circuits. While in Cambridge, Tom and Fritz Koenig began personal and business partnerships that continue to this day.

When George Lucas sought a rethink of film systems, Tom’s chops as inventor of audio and video systems landed him a position as Chief Engineer of Post Production at Lucasfilm in Marin County, California. While the
Computer Division was tasked with digitizing everything. Tom was challenged to work on the ends of the chain that would be needed no matter whether it was an analog or digital workflow. For more than 30 years, theater sound system technology had stagnated even as many improvements in loudspeaker theory and design had occurred. Tom evaluated those improvements, invented some new technology, and then combined them into a system so impressive that George Lucas named the system THX after Tom’s initials and the critical cross(X)over electronics Tom invented. With a companion Theater Alignment Program, THX standards included room acoustics and even projection standards which created a standard presentation platform deployed on a massive scale worldwide upon which cinema audio professionals could rely.

After seven years full time at Lucasfilm, Tom started teaching at USC Cinema, while commuting to Skywalker Ranch weekly and working principally on THX and its spinoffs. In 1995, he left Lucasfilm to co-found TMH Corporation with Koenig, made products, edited a magazine, produced books, and consulted, mostly on the Hollywood transition in television to 5.1. He also continued teaching and researching at USC. In 2011, Tom joined Apple.
FOCUS FEATURES SALUTES THE CINEMA AUDIO SOCIETY AND PROUDLY CONGRATULATES JOE WRIGHT ON RECEIVING THE CINEMA AUDIO SOCIETY FILMMAKER AWARD

DARKEST HOUR

For more on this film, go to www.FocusFeaturesGuilds2017.com
Outstanding Achievement in Sound Mixing for 2017
MOTION PICTURES — DOCUMENTARY

AN INCONVENIENT SEQUEL: TRUTH TO POWER
Production Mixer: Gabriel Monts
Re-recording Mixer: Kent Sparling
Re-recording Mixer: Gary Rizzo CAS
Re-recording Mixer: Zach Martin
Scoring Mixer: Jeff Beal
Foley Mixer: Jason Butler

ERIC CLAPTON: LIFE IN 12 BARS
Production Mixer: Russell Edwards
Re-recording Mixer: Tim Cavagin
Re-recording Mixer: William Miller
ADR Mixer: Adam Mendez CAS

GAGA: FIVE FOOT TWO
Re-recording Mixer: Jonathan Wales CAS
Re-recording Mixer: Jason Dotts

JANE
Production Mixer: Lee Smith
Re-recording Mixer: David E. Fluhr CAS
Re-recording Mixer: Warren Shaw
Scoring Mixer: Derek Lee
ADR Mixer: Chris Navarro CAS
Foley Mixer: Ryan Maguire

LONG STRANGE TRIP
Production Mixer: David Silberberg
Re-recording Mixer: Bob Chefalas
Re-recording Mixer: Jacob Ribicoff
CONGRATULATIONS

Tomlinson Holman

on receiving the

Inaugural Edward J. Greene Award
FOR THE ADVANCEMENT OF SOUND

George Lucas
The 54th Annual CAS Awards

CINEMA AUDIO SOCIETY

Outstanding Achievement in Sound Mixing for 2017

TELEVISION SERIES — ONE HOUR

**BETTER CALL SAUL**
“Lantern”
Production Mixer: Phillip W. Palmer CAS
Re-recording Mixer: Larry B. Benjamin CAS
Re-recording Mixer: Kevin Valentine
ADR Mixer: Matt Hovland
Foley Mixer: David Michael Torres CAS

**GAME OF THRONES**
“Beyond the Wall”
Production Mixer: Ronan Hill CAS
Production Mixer: Richard Dyer CAS
Re-recording Mixer: Onnalee Blank CAS
Re-recording Mixer: Mathew Waters CAS
Foley Mixer: Brett Voss CAS

**STRANGER THINGS: CHAPTER 8**
“The Mind Flayer”
Production Mixer: Michael P. Clark CAS
Re-recording Mixer: Joe Barnett
Re-recording Mixer: Adam Jenkins
ADR Mixer: Bill Higley CAS
Foley Mixer: Antony Zeller CAS

**THE CROWN**
“Misadventure”
Production Mixer: Chris Ashworth
Re-recording Mixer: Lee Walpole
Re-recording Mixer: Stuart Hilliker
Re-recording Mixer: Martin Jensen
ADR Mixer: Rory de Carteret
Foley Mixer: Philip Clements

**THE HANDMAID’S TALE**
Episode #1 “Offred”
Production Mixer: John J. Thomson CAS
Re-recording Mixer: Lou Solakofski
Re-recording Mixer: Joe Morrow
Scoring Mixer: Scott Smith
Foley Mixer: Don White
Career Achievement

ANNA BEHLMER

“Anna Behlmer, this evening’s recipient of the highest honor of the CAS, the Career Achievement Award, is a world-renowned re-recording mixer with a huge portfolio of iconic credits. Her long-time collaborations with filmmakers and her work on over 150 projects is a testament to her excellence and creativity,” said CAS President Mark Ulano. “She’s been nominated a dozen times for the prestigious CAS Award for her outstanding mixing work and is also multi-nominated by her peers at the Academy of Motion Picture Arts and Sciences and the British Academy as well, signifying the very high regard with which she is held among her peers. She is a beloved figure and I take great pleasure in announcing the CAS’s recognition of Anna and her terrific body of work.”

Buhlmer, who grew up in Hollywood not far from Glen Glenn and Todd-AO, is a first-generation American, the daughter of Italian immigrants. Growing up, she used to walk to Hollywood Boulevard to go to the movies, sometimes to a double feature. She loved movies from the Disney films of her childhood to the B movies of her teenage years. Film was a big part of her life, but she never thought she would be involved in the film business.

In college, she started dating a sound engineer who worked at Ryder Sound in Hollywood. “I spent a lot of time there visiting him and, while I was there, I helped load dubbers and tried to help out any way I could. Gary Bourgeois was the mixer there at the time and he said to me, ‘You should get yourself a union card.’ Since I was a bit bored with school, I pursued getting in the union. I was advised to go to Glen Glenn Sound because they had two women working there, and a woman in charge of scheduling and hiring crews. I walked into Jan Olson’s office and asked her to help me, and she said yes,” recalled Behlmer.

Her first call was on the Paramount lot working on Laverne & Shirley and Happy Days as a Y-15 loader. She then went to work in the new Glen Glenn Building on Stage 2 doing mostly TV and was promoted to recordist working with Bourgeois when he came to Glen Glenn. Glen Glenn merged with Todd-AO and they developed a mixer training program. In 1989, with the encouragement of J.R. Delang, Chris Jenkins, and Bourgeois, Behlmer joined the program. There were no female re-recording mixers at that time. “I never looked back, I found something that was fun, that I loved doing and that I had an aptitude for,” said Behlmer. She stayed at Todd-AO and worked with the great Richard Portman for several years. After working with Portman, she began an almost-20-year collaboration with Andy Nelson which started at Todd-AO in 1993 and ended at Fox in 2012.

In 1996, Behlmer became the first woman to be nominated for an Academy Award® in the Sound Mixing category for Braveheart. The following year, there was a second Oscar® nomination for Evita.

Fox was opening new stages in 1998 and Behlmer moved over to Fox where she mixed for the next 14 years. During that time, she added eight more Oscar nominations for L.A. Confidential, The Thin Red Line, Moulin Rouge!, Seabiscuit, The Last Samurai, War of the Worlds, Blood Diamond and Star Trek. Additionally, she’s received six BAFTA Award nominations (with three wins), 12 CAS Award nominations and five Satellite Award nominations.

In 2012, a new and exciting opportunity came her way, to be involved with the new Technicolor facility at Paramount. She now works about 50 feet from the place where she had her first call on Laverne & Shirley and Happy Days. She has come full circle, and that engineer she was dating is Curt—her husband of 33 years.

Buhlmer is a longtime member of the Academy of Motion Picture Arts and Sciences and has served several terms on the Sound Branch Executive Committee. She resides in Studio City and is an avid runner, skier and golfer.
The Zookeeper’s Wife
Seabiscuit
Evita
War of the Worlds
Live Free or Die Hard
Deep Impact
Planet of the Apes
SONY PICTURES POST PRODUCTION SERVICES PROUDLY CONGRATULATES

JOE WRIGHT
2018 FILMMAKER OF THE YEAR AWARD

ANNA BEHLMER
2018 CAREER ACHIEVEMENT AWARD

AND OUR NOMINEES

JULIAN SLATER FOR “BABY DRIVER”

ELMO PONSDOMENECH AND TODD BECKETT FOR “SILICON VALLEY”
Outstanding Achievement in Sound Mixing for 2017
MOTION PICTURES — LIVE ACTION

BABY DRIVER
Production Mixer: Mary H. Ellis CAS  
Re-recording Mixer: Julian Slater CAS  
Re-recording Mixer: Tim Cavagin  
Scoring Mixer: Gareth Cousins CAS  
ADR Mixer: Mark Appleby  
Foley Mixer: Glen Gathard

DUNKIRK
Production Mixer: Mark Weingarten CAS  
Re-recording Mixer: Gregg Landaker  
Re-recording Mixer: Gary Rizzo CAS  
Scoring Mixer: Alan Meyerson CAS  
ADR Mixer: Thomas J. O’Connell  
Foley Mixer: Scott Curtis

STAR WARS: THE LAST JEDI
Production Mixer: Stuart Wilson CAS  
Re-recording Mixer: David Parker  
Re-recording Mixer: Michael Semanick  
Re-recording Mixer: Ren Klyce  
Scoring Mixer: Shawn Murphy  
ADR Mixer: Doc Kane CAS  
Foley Mixer: Frank Rinella

THE SHAPE OF WATER
Production Mixer: Glen Gauthier  
Re-recording Mixer: Christian T. Cooke CAS  
Re-recording Mixer: Brad Zoern CAS  
Scoring Mixer: Peter Cobbin  
Foley Mixer: Peter Persaud CAS

WONDER WOMAN
Production Mixer: Chris Munro CAS  
Re-recording Mixer: Chris Burdon  
Re-recording Mixer: Gilbert Lake CAS  
Scoring Mixer: Alan Meyerson CAS  
ADR Mixer: Nick Kray  
Foley Mixer: Glen Gathard
CONGRATULATIONS

ANNA BEHLMER

on her well-deserved Career Achievement Award!

FROM EVERYONE AT BAD ROBOT
In Memoriam

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to the Honorees and Nominees

From a couple of old timers and the newcomers, celebrating the wonderful work you do.
Creative Artists Agency congratulates our client JOE WRIGHT, 2018 Cinema Audio Society Filmmaker Award Recipient.
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The 54th Annual CAS Awards
CINEMA AUDIO SOCIETY

Congratulations to all the nominees of the 54th Annual CAS Awards!
Congratulations to

CAS Career Achievement Award Recipient

ANNA BEHLMER

and to all the

CAS Awards

Winners & Nominees

and their Crews
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Production Mixer
**TELEVISION MOVIE or MINI-SERIES**
*Big Little Lies:*
Episode 7 'You Get What You Need'

**Tom N. Stasinis, CAS**
Production Mixer
**TELEVISION SERIES – 1/2 HOUR**
*Blackish:*
Juneteenth, The Musical
Congratulations to all the Nominees of the 54th Annual CAS Awards from

As we all know, the process of creating a film soundtrack is largely misunderstood — or virtually unknown — to the general public. A group of experts in our field, led by Steve Lee, a 30-year veteran in film sound, want to change that with the creation of The Hollywood Sound Museum.

The Museum will be a destination for fans, students, and professionals. Here, the world will discover the art of creating sound for film, TV, and other media through exhibits and educational programs.

We are actively seeking donations and sponsors for the Museum, as well as other contributions... including old equipment; sound effects collections; Foley props; cut lists & cue sheets... If you have anything you think should be a part of the Museum, please contact us!

Thanks for helping us to Share the Craft! Keep Listening!

HollywoodSoundMuseum.org

Contact: Steve Lee - 310 800 1657
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BABY DRIVER
MOTION PICTURE – LIVE ACTION

PRODUCTION MIXER  MARY H. ELLIS, CAS
RE-RECORDING MIXER  JULIAN SLATER, CAS
RE-RECORDING MIXER  TIM CAVAGIN
SCORING MIXER  GARETH COUSINS, CAS
ADR MIXER  MARK APPLEBY
FOLEY MIXER  GLEN GATHARD

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54th Annual CAS Awards

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Glen Trew and Trew Audio for providing facilities for the CAS Monthly Board Meetings.

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Best of luck to all our friends and colleagues this year!

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to all of our nominees

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