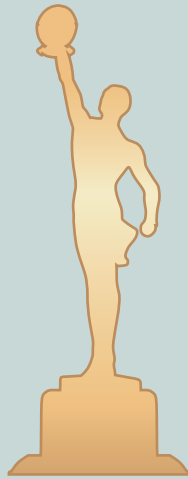


2024



EDDIE

EDDIE  2024

# A cut above.

Congrats to the 2024 Eddie Award nominees and honorees.  
Adobe is proud to celebrate all of the fantastic editors this  
year, including those who choose Premiere Pro, Frame.io, and  
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AMERICAN CINEMA EDITORS

ACE  
EDDIE   
AWARDS  
2024

HONORING

JOHN WATERS  
GOLDEN EDDIE HONOREE

STEPHEN LOVEJOY, ACE  
HERITAGE AWARD HONOREE

KATE AMEND, ACE &  
WALTER MURCH, ACE  
CAREER ACHIEVEMENT HONOREES

# DISNEY DIGITAL STUDIO SERVICES

CONGRATULATES  
THE 2024 ACE EDDIE AWARD  
HONOREES & NOMINEES

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# CONGRATULATIONS

**TO ALL THE NOMINEES**

FOR THE 74TH ANNUAL  
AMERICAN CINEMA EDITORS  
(ACE) EDDIE AWARDS

*Well done!*



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# WELCOME

**AMERICAN CINEMA EDITORS** is an honorary society that was founded in 1950 by editors who wanted to create a forum to honor their profession. There were 108 editors at their first meeting and today we have over 1,500 members. Our current members are from all over the world and, like those who came before us, have been admitted on the basis of their exceptional professional achievement, their wish to educate others about the craft of editing and their dedication to advancing the prestige and dignity of the editing profession.

As part of our commitment to education and navigating the ever-changing world of technology, the ACE Educational Center oversees an Internship Program, with sponsorship from Adobe, in which film school graduates from across the country are screened for their potential as future film and television editors. Several applicants will be selected to observe and learn firsthand about what goes on in a cutting room and see what it's like "in the real world." We are very proud of the fact that after almost two decades, nearly every single one of our interns has worked in the business.

To further promote the craft of editing, ACE members speak about our craft at seminars, film festivals and film schools around the globe. As an integral part of the filmmaking community, each year on the Saturday preceding the Academy Awards, we hold the very popular seminar called Invisible Art/Visible Artists. The event features the year's Oscar-nominated editors talking about their experience working on the nominated films. This year IAVA will take place on March 9 at the Regal Sherman Oaks.

Also extremely popular is EditFest. Created in 2008 the event has taken place in New York, Los Angeles and London. It's a one- to two-day "editing retreat" where seasoned and unseasoned editors learn from each other through interviews, presentations and panel discussions. A fun, entertaining deep dive into what editing is all about. In August of 2020, the ACE team pivoted and held the event virtually and our very first EditFest Global went live. It was a huge hit with more than 800 editors and attendees logging in from all over the world. In 2022 with events returning to in-person, a hybrid version of EditFest Global was born with both in-person and virtual components, combining the best of the previous incarnations of EditFest.

Of course none of this would be possible, pandemic or not, without support from the Hollywood post-production community and our many generous corporate sponsors. On behalf of the ACE Board and our members we extend a hearty and deeply felt thank you!

Thank you for joining us today. Now kick back and enjoy the 2024 Eddie Awards!

Sincerely,

**AMERICAN CINEMA EDITORS**



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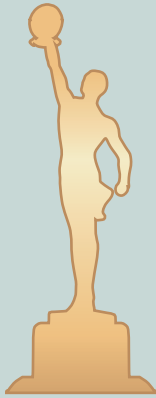
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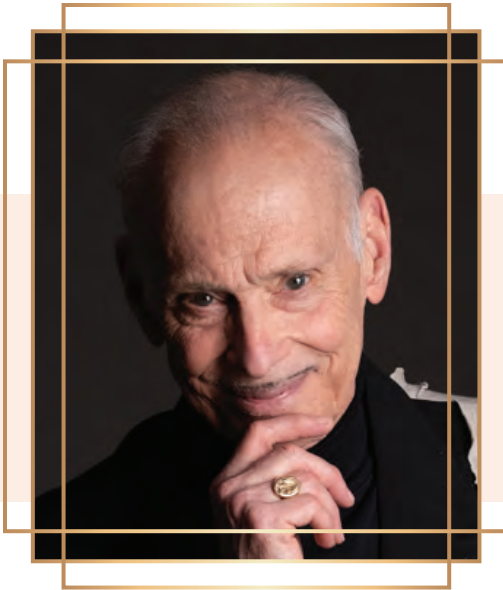
to all

2024 EDDIE Award Nominees and Honorees  
for their well-deserved recognition

SOUND WITH VISION

THE  
GOLDEN  
EDDIE  
HONOREE





JOHN  
WATERS

GOLDEN EDDIE HONOREE

BY WALTER FERNANDEZ

He's been called many saucy sobriquets throughout the years. Filth Elder. Pope of Trash. Prince of Puke. Sultan of Sleaze. Baron of Bad Taste. While those capture some of the bawdy spirit of his work, they don't quite encapsulate the full impact that his movies had on counter-culture, pop culture, queer iconography, irreverent comedy and, well, Baltimore.

John Waters is a true American original. The baby boomer from Baltimore proved that edgy environments weren't exclusive to New York, San Francisco or New Orleans. His aesthetic was bold and his origins were humble. He was very much of his era, yet wholly ahead of his time. And it all began with a gift.

"My grandmother gave me a Brownie camera," he recalls. "I made all the early movies myself. I taught myself, really. I got thrown out of film school within a month. That wasn't their fault. I just didn't want to watch *Potemkin* over and over. I did, however, go to movies on 42nd street every day."

Waters particularly enjoyed the cinematic gimmickry of William Castle films and the underground movies of the early '60s from Warhol, Kenneth Anger and the Kuchar brothers.

He shot his first short, *Hag in a Black Leather Jacket*, in 1964. It centered on an interracial marriage officiated by a Ku Klux Klan member, had a budget of \$30 and was shot at his parents' house. Waters served as director, writer, editor, cameraman, gaffer, et al. It was screened once at a Baltimore coffee house and marked the first of many times he would work with his friend Mary Vivian Pearce.

Casting friends was a key component of his successful formula. They referred to themselves as the Dreamlanders after Dreamland Studios, Waters' production company. This tribe of recurring cast and crew members added a raw authenticity to his early work that made it feel as though they only existed within the John Waters universe. People like Mink Stole, Pat Moran, Cookie Mueller, David Lochary, Edith Massey and, most notably, Harris Glenn Milstead became staples of his life and his work. It was Milstead's female persona, Divine, however, who would become Waters' cinematic muse.

She was a larger-than-life drag queen who was as crass as she was curvy. She made her debut in *Roman Candles*, Waters' sophomore short. A hodgepodge of sex, drugs and

religious imagery, the short did not get much play, but a star was born.

It was around this time in 1967 where Waters' output was picking up steam and he was still wearing many hats. He explains, "The people that taught me were Teamster-types whom I would rent the equipment from. They would take [the equipment] from the TV stations without letting them know and rent it to me. They would teach me how to do it. Or, I would learn from the guy at Quality Film Labs in Baltimore."

As far as editing was concerned, Waters was somewhat clueless at first. He admits, "I didn't know there was editing. I thought what came out of the camera was the movie. And in this case, it was. It was very Dogma 95 and I didn't even realize it."

He even edited his first out and out feature, *Mondo Trasho*. A musical without any dialogue, it was shot on the John Hopkins University campus without permission. Perhaps it was the lack of authorization or the nude actor being filmed, but he and some of the cast members were arrested. He admits now that *Mondo Trasho* should have been a short but seems fine with how it all went down.

*Multiple Maniacs* followed in 1970 and the scale of Waters' movies was increasing. The movie is about a band of murderers and perverts posing as a traveling freakshow with Divine as their leader. It was clear that Milstead was down for anything, but would audiences feel that way?



Waters shoots "Stations of the Cross" in *Multiple Maniacs*  
Photo by Lawrence Irvine. ©Dreamland Productions.



Waters shoots *Pink Flamingos*. Photo by Steve Yeager.

Robert Shaye entered Waters' life during this time and would become one of the most important partnerships in his career. Shaye formed New Line Cinema in 1967 and was interested in packaging movies for college crowds. Waters remembers, "When I first went to his company, it had six people working on University Place in New York. They had *Reefer Madness* and a Godard movie. I sent them *Multiple Maniacs* and they said, 'Come back when you have something more commercial.'" That would be his next film.

*Pink Flamingos* starred Divine as Babs Johnson, the repugnant matriarch of a trailer park family. In a bizarre subversion of the keeping-up-with-the-Joneses mentality, Babs' title as the 'Filthiest Person Alive' is challenged by a couple of would-be usurpers. Dreamlanders Lochary and Stole play Raymond and Connie Marble, Babs' rivals in depravity. In the movie, Babs declares, "Kill everyone now. Condone first degree murder. Advocate cannibalism. Eat shit. Filth is my politics. Filth is my life."

*Pink Flamingos* was made thanks to a \$10,000 loan from Waters' parents (which was paid back). He purchased some set pieces like the trailer, and hired Vincent Peranio as art director and production designer. Peranio had previously worked with Waters on *Multiple Maniacs* so he knew what he was getting into. The Dreamlander cast worked very low budget and in the beginning did their own hair and makeup, but then makeup artist Van Smith



Waters circa early 70s. Photo by Mink Stole.



Waters shoots *Desperate Living*.  
Photo by Steve Yeager. ©Charm City Productions.

stepped in and created the quintessential look that Divine is still known for to this day.

The movie premiered at the University of Baltimore in 1972. Soon after, it screened at a Boston theater usually dedicated to horror and gay porn. Exhibitor Ben Barenholtz picked up the film for his 'Midnight Movie' showings. Waters and Shaye went to one of those screenings to film audience reactions upon leaving the theater. Those reactions would eventually be the trailer for the movie.

"Bob Shaye shot that trailer," explains Waters. "He just went back to the theater the next week after it became a hit and filmed people coming out stupefied. The trailer didn't show any of the scenes. You have to come in to see. I think Bob knew that I was a showman in a way and Bob was the first to mix exploitation films and art films together. I owe my career to Bob. He greenlit most of my movies."

Write-ups in *The Village Voice*, *Interview Magazine* and *The New York Times* gave

Waters a level of visibility he had not seen before but Waters had no intention of cleaning up his act. For his next two features, *Female Trouble* and *Desperate Living*, he found editor Charles Roggero.

"I had to get a real editor this time," confides Waters. "I got all the equipment through a professor at University of Baltimore (UMBC). A lot of my assistants come from there. I think I paid for use of the kit that they were supposed to be using in school. Charlie was, I think, part of that class or people knew him. He had a Steenbeck in the basement of his parents' house. The crew was mostly students but he was older."

Waters continues, "I don't think we even had dailies then. I learned everything about editing from sitting down with him. I never really had any teachers except real life."

Regarding whether Roggero understood the director's style, Waters exclaims, "I don't know that he did at first. Charlie was not a wild bohemian type at all. But he soon took the plunge. He got me the song 'Female Trouble.' He had a friend that had another recording of it and we made the deal. We could use the music and I wrote the lyrics."

By the 1980s, Waters had cemented his cult status even though he dipped into the mainstream quite often with interviews on Letterman and bit parts in films like *Something Wild*.

"My films always did the very best in the richest, smartest neighborhoods and in the worst ones with real grindhouses," shares Waters. "Mine were ironic exploitation movies."



Waters with actor Harris Glenn Milstead, better known as Divine, at the *Hairspray* premiere, 1988. Photo by Catherine McGann/Getty Images.



*Pink Flamingos*, *Female Trouble* and *Desperate Living* were collectively known as his Trash Trilogy. After *Polyester* (also edited by Roggero), which reinvigorated Tab Hunter's acting career, Waters shocked even himself with his next film.

*Hairspray* marked his most commercial endeavor to date. He hadn't intentionally written and directed a family-friendly movie but the PG rating was right there. So was *Divine*. *Hairspray* was a critical and commercial success. It was screened at film festivals around the world, and was even a nominee for the Grand Jury Prize at the 1988 Sundance Film Festival. The story of zaftig sweetheart Tracy Turnblad and her quest to make it as a regular on a local dance program in 1962 Baltimore had critics and audiences smitten. The movie introduced Ricki Lake and included Debbie Harry, Sonny Bono, Ruth Brown and Jerry Stiller. *Divine* played Tracy's mom. Waters jokes, "Divine started her career playing a psychotic and ended playing a loving mother."

*Divine* passed unexpectedly in 1988 shortly after the release of *Hairspray*. Perhaps the grim specter of death kept some audiences away, but many felt *Hairspray* should have been an even bigger hit than it was. Gone was Waters' muse and all the coarse beauty that she brought to his movies. His editing partnership changed as well.

Janice Hampton, who later became an ACE member, came in to edit *Hairspray* with Roggero. It would be Roggero's last collab with Waters. "We were in Hollywood and suddenly we were into a new phase," Waters recalls. "Janice and I were really in the trenches a lot. I'm still great friends with her. She was probably introduced to me through [producer] Rachel Talalay, but I don't remember. We got along well from the beginning."

Waters delighted fans in the '90s with *Cry-Baby* and *Serial Mom*. Both were set in Baltimore and were sprinkled with Dreamlanders. Regarding *Serial Mom*, he divulges, "I don't want to name any of the executives, but when we screened it at the Directors Guild, the audience loved it, and the executives hated it. I think it's my best movie, and it's very loved today, but it was not a hit when it came out despite opening widely. So, the studio were right from their



Waters and his editing team for *Serial Mom* (L-R) John Waters, Erica Huggins, Janice Hampton, ACE, Jim Cricchi and Stuart Sperling. Photo by Stuart Sperling



Waters filming *Multiple Maniacs*. Photo by Lawrence Irvine © Dreamland Productions.

viewpoint. They don't care if something goes down in history as a good movie. They want it to make money that week. I understand that. Hollywood treated me fairly. Every time when I would go in to pitch a movie, I would bring an ad campaign. I know we have to sell it."

John Waters the actor was a welcome addition to many a show. In 1997, he lent his voice to *The Simpsons* for the episode "Homer's Phobia" which played into the zeitgeist of discussing gay characters on TV.

In 2002, *Hairspray* was given new life as a Broadway musical. Waters gave his blessing for the adaptation and Marc Shaiman wrote the music, and Scott Wittman, the lyrics. The show won various Tony and Drama Desk awards including Best Musical. A film adaptation of the musical followed in 2007 starring John Travolta in the role Divine immortalized. It was a box office smash and revived interest in Waters' work.

*Pecker* (which he refers to as his “nice film”) from 1998, *Cecil B. Demented* (2000) and *A Dirty Shame* (2004) were his last features. The latter garnered an NC-17 rating, proving Waters had not lost his edge. Both were edited by Jeffrey Wolf, who later became an ACE member. Waters shares, “I loved working with Jeff. I’m really still friends with all the editors I’ve worked with because you do go through a lot of drama with them. They have to be on your side, but pretend to be on the distributor’s side. It always gets down to these test screenings where they really try to make everyone like it, which is impossible. If that was true, every movie would be a hit. You have to learn how to deal with all that, so I think an editor’s loyalty is very important.

“They also have to know how to negotiate because it usually can come down to you and the editor,” he continues. “Sometimes you get good notes and sometimes you get really bad ones. You have to be able to negotiate your way through them. I never put out a movie I didn’t want to put out after all you go through. I give a lot of credit to my editors for that.”

Waters hasn’t been sitting on his hands these past 20 years. “I didn’t take a break on purpose,” he exclaims. “I’ve written five movies that were developed by studios. Four were different sequels/TV shows of *Hairspray*. Another one was *Fruitcake*, my children’s Christmas movie, that could still happen. I’ve been paid to write and develop five movies since *A Dirty Shame*.”

He appeared in various cameos and featured roles in TV shows like *The Blacklist*, *My Name is Earl*, *The Marvelous Mrs. Maisel* and *Law & Order: SVU*. He’s also written several books including *Carsick: John Waters Hitchhikes Across America*; and his first fiction novel *Liarmouth: A Feel-Bad Romance* published in 2022, which may evolve into a feature.

On being selected to receive the Golden Eddie, Waters confesses, “I thought it was ironic since I didn’t know what editing was when I made my first movie, but I was incredibly flattered by it. I must have done something right. They’re all still playing. My favorite thing that happened was *Pink Flamingos* was shown uncut on Turner Classics. The program description just read, ‘Fat



Waters edits *Pink Flamingos*, 1972. ©Baltimore Sun. Permission from Baltimore Sun Media. All rights reserved.

woman lives in trailer.” He laughs, “That is the best thing that has ever been written about me.

“It’s astonishing how easy it is to see my most hideous movies,” he adds. “*Pink Flamingos* was named to the National Registry as a great American movie. So was *Hairspray*. I feel just really proud and really delighted and just glad I lived to see this. Getting the ACE award is great because I eventually did learn about editing, I even edit myself when I talk. Editing is so important. Everybody should edit their life and make it better.”

In 2023, he received a star on the Hollywood Walk of Fame and had an exhibition of his work open at the Academy Museum of Motion Pictures called “John Waters: Pope of Trash.” That title was given to him by legendary Beat writer William S. Burroughs. Waters shares, “They did a great job on the exhibit. I guess they want a new diversity. A lot of boxes get checked when I come in, even though I’m a white man. I always say, if anything, I made trash 1% more respectable. Which is an accomplishment. I’m proud of it.” 🍷

# JOHN WATERS

## FILMOGRAPHY

**2023**

*Boomslang:  
Your Future*  
(Short) Actor

**2022**

*The Marvelous  
Mrs. Maisel*  
Actor

*Search Party*  
Actor

**2020 - 2021**

*Law & Order:  
Special Victims Unit*  
Actor

**2019**

*30/30 Vision:  
3 Decades of  
Strand Releasing*  
Director

**2018**

*Mugworth*  
Actor (Voice)

*Liverspots and  
Astronots*  
Actor (Voice)

*The Blacklist*  
Actor

**2013 - 2018**

*Mickey Mouse*  
Actor (Voice)

**2017**

*Feud*  
Actor

**2016**

*Hairspray Live!*  
Writer (1988 Screenplay)

*Clarence*  
Actor (Voice)

**2015**

*Alvin and the  
Chipmunks:  
The Road Chip*  
Actor (Voice)

**2014**

*Mr. Pickles*  
Actor (Voice)

*Suburban Gothic*  
Actor

**2012**

*Fish Hooks*  
Actor (Voice)

**2011**

*The Lonely Island  
Feat. Nicki Minaj  
& John Waters*  
Actor

*Superjail!*  
Actor (Voice)

*Mangus!*  
Actor

**2006 - 2007**

*Till Death  
Do Us Part*  
Actor

**2007**

*Hairspray*  
Writer (1988 Screenplay)/  
Actor

*In the Land of  
Merry Misfits*  
Actor

*Each Time I Kill*  
Actor

*My Name Is Earl*  
Actor

**2006**

*This Filthy World*  
Writer

**2004**

*A Dirty Shame*  
Writer/Director

*Seed of Chucky*  
Actor

**2003**

*IFP Independent  
Spirit Awards*  
Writer

**2002**

*Blood Feast 2:  
All U Can Eat*  
Actor

**2000**

*Cecil B. Demented*  
Writer/Director/Actor

**1999**

*Sweet and Lowdown*  
Actor

**1998**

*Pecker*  
Writer/Director/Actor

*Welcome to  
Hollywood*  
Actor

*Frasier*  
Actor

*Anarchy TV*  
Actor

**1997**

*The Simpsons*  
Actor

**1993 - 1994**

*Homicide:  
Life on the Street*  
Actor

**1994**

*Serial Mom*  
Writer/Director/  
Actor (Voice)

*Danielle Steele's  
Family Album*  
Actor

**1990**

*Cry-Baby*  
Writer/Director

*21 Jump Street*  
Actor

# JOHN WATERS

## FILMOGRAPHY

**1989**

*Homer and Eddie*  
Actor

**1988**

*Hairspray*  
Writer/Director/Actor

**1986**

*Something Wild*  
Actor

**1981**

*Polyester*  
Writer/Director

**1977**

*Desperate Living*  
Writer/Director

**1974**

*Female Trouble*  
Writer/Director

**1972**

*Pink Flamingos*  
Writer/Director/  
Actor (Voice)

**1970**

*The Diane*  
*Linkletter Story*  
(Short) Writer/Director

*Multiple Maniacs*  
Writer/Director

**1969**

*Mondo Trasho*  
Writer/Director/  
Actor (Voice)

**1968**

*Eat Your Makeup*  
Writer/Director

**1967**

*Roman Candles*  
(Short) Writer/Director

**1964**

*Hag in a Black*  
*Leather Jacket*  
Writer/Director

## AWARDS & NOMINATIONS

**2023**

Walk of Fame  
Star - Motion Picture

**2022**

United States Library  
of Congress  
**Hairspray**  
Added to the  
National Film Registry

**2021**

United States Library  
of Congress  
**Pink Flamingos**  
Added to the  
National Film Registry

**2020**

Grammy Awards  
**Mr. Know-It-All**  
Nominated -  
Best Spoken Word Album

Online Film Critics  
Society Awards  
Winner - Lifetime  
Achievement Award

**2019**

Locarno International  
Film Festival  
Winner - Pardo d'onore  
Manor Award

Thessaloniki Film Festival  
Winner -  
Honorary Golden Alexander

**2017**

GALECA:  
The Society of LGBTQ  
Entertainment Critics  
Winner - Timeless Award

Writers Guild  
of America, East  
Winner -  
Ian McLellan Hunters Award  
for body of work as a writer  
in motion pictures or television

**2015**

French Ministry  
of Culture  
Recognized as an Officer of  
the Order of Arts and Letters

Grammy Awards  
**Carsick: John Waters**  
**Hitchhikes Across America**  
Nominated -  
Best Spoken Word Album

**2004**

GLAAD Media Awards  
Winner -  
Stephen F. Kolzak Award

**2003**

Phoenix Film Festival  
Winner - Copper Wing  
Tribute Award

**1999**

Provincetown  
International  
Film Festival  
Winner - Filmmaker on  
the Edge Award

**1998**

Gijón International  
Film Festival  
**Pecker**  
Nominated - Best Feature

Sundance Film Festival  
**Hairspray**  
Nominated -  
Grand Jury Prize

**1997**

Chicago Underground  
Film Festival  
Winner - Jack Smith Lifetime  
Achievement Award

**1989**

Film Independent  
Spirit Awards  
**Hairspray**  
Nominated - Best Director  
Nominated - Best Screenplay

# THANK YOU

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1

## TO THE EDITING TEAMS

Charles Roggero  
Rocky Collins  
Janice Hampton, ACE  
Erica Huggins  
Paul Parsons  
Stuart Sperling  
Jeffrey Wolf, ACE  
Andy Weisblum, ACE

2

## FOR PAYING THE EDITORS

Mr. John Waters, Sr. (My Dad)  
Charm City Productions  
Synthetic Productions  
Bob Shaye  
Sara Risher  
Cam Galano  
John Fiedler  
Christine Vachon  
Ted Hope

3

## FOR PROTECTING ME IN THE WORKPLACE

Tom Hansen  
Jason Hendler  
Pat Moran  
Rachel Talalay  
Susan Arosteguy  
Lee Kline  
Julie Heath  
George Feltenstein  
Barry Goold  
Florence Diaz  
Cara Magatelli  
LJ Connolly  
Jack Tantleff

4

## FOR SPREADING THE FILTH IN THE BEST POSSIBLE WAY

Film Makers Co-op  
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Warner Bros  
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Park Circus  
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Janus Films  
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# JOHN WATERS



# JOHN WATERS *POPE of TRASH*

EXHIBITION NOW ON VIEW

The Academy Museum of Motion Pictures presents *John Waters: Pope of Trash*, an exhibition exploring some of the most iconic works of the provocative filmmaker John Waters.

Works on view include set decoration, costumes, props, handwritten scripts, production designs, posters, film clips, and more. The exhibition is complemented by film screenings, talks, and exclusive merchandise.



[ACADEMYMUSEUM.COM/JOHNWATERS](https://www.academymuseum.com/johnwaters)

Photo by Charles White. All photos ©Academy Museum Foundation.



## CONGRATULATIONS!

from Janice Hampton,  
Rachel Talalay and Sara Risher

# CECIL B. DEMENTED

WRITTEN AND DIRECTED BY  
**JOHN WATERS**

EDITED BY  
**JEFFREY WOLF, ACE**



*Cecil B. Demented* – An insane independent film director and his renegade group of teenage filmmakers kidnap an A-list Hollywood actress and force her to star in their underground film.

Congratulations to John Waters  
on his Golden Eddie Award  
and to all the honorees and nominees





# SERIAL MOM

WRITTEN AND DIRECTED BY  
**JOHN WATERS**

EDITED BY  
**JANICE HAMPTON, ACE**  
& **ERICA HUGGINS**



*Serial Mom* - She's the perfect all-American parent: a great cook and homemaker, a devoted recycler, and a woman who'll literally kill to keep her children happy.

Pivotal Post would like to congratulate  
the ACE Eddie Award honorees and nominees



# CRY-BABY

WRITTEN AND DIRECTED BY  
**JOHN WATERS**

EDITED BY  
**JANICE HAMPTON, ACE**



*Cry-Baby* – In 1950s Baltimore, a bad boy with a heart of gold wins the love of a good girl, whose boyfriend sets out for revenge.

Tribeca West Kilroy Congratulates  
Golden Eddie Honoree

**JOHN WATERS**

and all the 2024 Nominees

TRIBECA WEST  
**KILROY**



Crew jacket patch from *Cry-Baby*

I can honestly say that one of the best moments of my film career was when I was teamed up with John to do a day of publicity for *Cry-Baby*.

I had a front row seat to hear John Waters explain his outrageous but somehow sensible view of life, Baltimore, comedy and William Randolph Hearst. I never said a word.

---

CONGRATULATIONS JOHN!

- Jim Abrahams

# HAIRSPRAY

WRITTEN AND DIRECTED BY  
**JOHN WATERS**

EDITED BY  
**JANICE HAMPTON, ACE &  
CHARLES ROGGERO** (Co-Editor)



*Hairspray* - A 'pleasantly plump' teenager teaches 1962 Baltimore a thing or two about integration after landing a spot on a local TV dance show.

Congratulations to all of this year's nominees  
and winners on their extraordinary work!

---

**indee.**

## PINK FLAMINGOS

WRITTEN, DIRECTED & EDITED BY  
**JOHN WATERS**



*Pink Flamingos* – Notorious Baltimore criminal and underground figure Divine goes up against a sleazy married couple who make a passionate attempt to humiliate her and seize her tabloid-given title as “The Filthiest Person Alive”.

Congratulations to all the  
ACE Eddie Honorees & Nominees

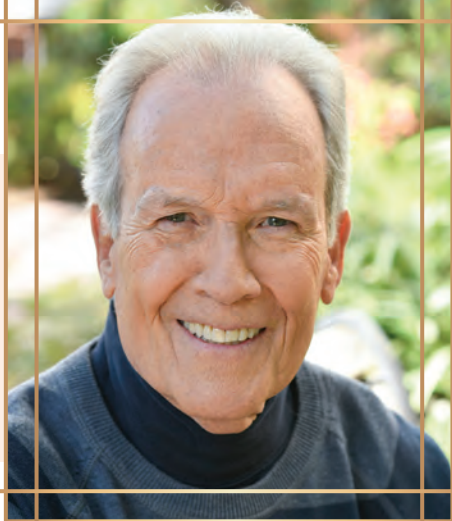
*Picture*  
SHOP

*My Man!*

— BOB SHAYE

THE  
HERITAGE  
AWARD  
HONOREE





# STEPHEN LOVEJOY, ACE

HERITAGE AWARD HONOREE

BY WALTER FERNANDEZ

The Heritage Award isn't bestowed every year so when American Cinema Editors decides to add this recognition to its annual Eddie Awards roster, you know the recipient is someone of high regard. Stephen Lovejoy, ACE, is poised to receive the honor this year "in recognition of his unwavering commitment to advancing the image of the film editor, cultivating respect for the editing profession, and tireless dedication to the American Cinema Editors." Throughout his five decades in the industry, Lovejoy carved out a successful career in features, episodic television and TV movies. He also sought to give back to the profession he cares so deeply about and started teaching the next generation of editors. Additionally, he served 23 years on the ACE Board, including 5 years as treasurer.

Despite his Hollywood pedigree, it was a random request from an acquaintance in college that would redirect him to filmmaking. Lovejoy recalls, "My dad was an actor named Frank Lovejoy. He died when I was 17. He had a heart attack while on the road in New York. He was a really, really good guy. I absolutely adored him. Don't get me wrong, he didn't

walk on water - but there are many things that I learned from him and took forward."

"He treated everybody the same no matter who they were or what they could do for him." Frank Lovejoy is best remembered for his scene-stealing work in the creepy *House of Wax*, the moody *In a Lonely Place* and the culty *The Hitch-Hiker*.

Stephen Lovejoy attended Loyola University (now Loyola Marymount) in Los Angeles where he found an affinity for philosophy, which would become his major. The teen angst that preceded his father's death and the grief that followed really put Lovejoy to the test, and learning about the nature of existence became a source of comfort and strength. By the time he was in his senior year, his grades were good, he was in love and life was much better than it was at the start.

Lovejoy was never one for the fraternity life in college, so it came as a surprise when he was approached by a fraternity to help with a project. They asked him to shoot a little movie for a Loyola carnival booth.

They reasoned that since Stephen's father was an actor, Stephen must know how to make movies. Still Stephen accepted. "[The uni-



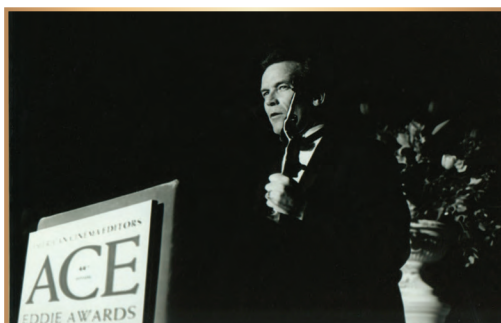
versity] didn't have a film department, but they had a 16-millimeter camera. So I teamed up with my friend Robert Perry and we made the film. What I learned from the experience was that I knew more than I thought I knew. It was strictly instinctual." Later, that movie, *Examination*, ran on television during halftime of the first (1967) Super Bowl. "They ran this little movie and had us on discussing it."

After finishing school, he was introduced to Lew Wasserman. "I got married young and [my then wife's] family had some connections, got me an interview with Lew and he was just so nice." With the exec's support, Lovejoy landed an apprentice job at Universal Studios. "In those days, you were an apprentice for four years, and then you became an assistant for four years. Then, you became an editor. That's how it worked. As an apprentice I schlepped film around to screening rooms and everything. I loved it. I'd sit there at the window and watch the dailies, and it was like, I'm home."

Not even one month had gone by before a chance encounter with an acquaintance teed up Lovejoy for greatness. He met Gordan Eckhart, an assistant on 1969's *Winning*, which starred Robert Wagner and Paul Newman, and was invited to drop by editor Ed Biery's cutting room. "Paul [Newman] was getting ready to go do another movie. He wanted to see the assembly of the Indianapolis 500 race, which was in this movie. So, they brought



Editorial Team for *Iceman*



Receiving the ACE Eddie Award for the 1/2-hour *Tales from the Crypt*



Editing on *Blue Skies*

on two more editors, another assistant, and they needed an apprentice. Biery said, 'Get that Love kid that's been running around here.' So, in a very short amount of time, I'm the apprentice on the biggest movie at the studio. Then, within three weeks, all the assistants were gone, because they wanted to go on to other projects. They moved me to assistant, which was unheard of. They had to, because to do the job I was doing, I had to be an assistant," explains Lovejoy.

He gushes, "The gods must have been smiling upon me because Ed Biery was really kind. He was into metaphysics. I was into philosophy, so we had this kind of thing where we would talk in the same sphere. He taught me everything I know about editing to begin with. I was a quick learner. After I'd been doing my job well for a while, he gave me a 20- or 25-second scene. 'Here, cut this, let me see what you can do.' It usually doesn't



With Bill Gordean, ACE, his best friend for 76 years

happen that fast. This was on a show called *Marcus Welby, M.D.*"

He remembers, "I was working on this scene for two or three days. Ed's sitting over in the other room kind of watching me, but trying not to watch me. I'm getting more upset and I look over and I see him kind of [laugh to himself] then go back to work. 'So, Stephen, what is the problem?' he utters as he starts walking over to me. I said, 'Well, the guy's supposed to do this thing, but I can't go off him.' [Ed] just stands next to me at the Moviola and he puts his hand on the brake and he says, 'Okay, run it.' And I run it. And 20 seconds goes by and he sees it and he says, 'Okay, back up and run it again.' And I ran it again and he hits the brake and he says, 'Mark that frame,' which I did with a grease pencil. He said, 'From there to the end of the cut. I had it put together before he even sat down and I ran it and I went, 'Damn!' He said, 'What's the matter?' I said, 'I've been working on that for four days and you fixed it

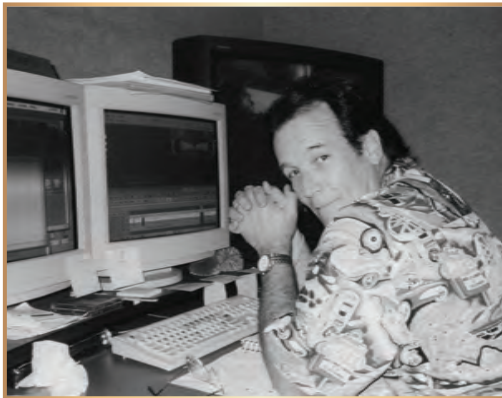
in 15 seconds.' He stepped closer to me and said, 'It's 35 years and 15 seconds, Steve.'" So, he'd give me things to cut. I started editing shortly after that. He contributed so much to my life. He is the one that set me on the road."

Lovejoy closed out the '70s with a decade's worth of quality, on-the-job education. In the early '80s, the famed James Burrows, who had seen success on TV in the '70s, was hired to direct his first feature, *Partners*. Lovejoy's colleague Danny Green was editing the quirky buddy cop picture and he was first assistant. The studio got into a rush and said they were going to bring somebody else in to help finish cut the movie. "I engineered the process and got in that position," confesses Lovejoy. "They let me stay in that position. I didn't know enough at the time that what I was doing really wasn't acceptable." Nevertheless, he completed the picture and got his first editing credit. From that point on, Lovejoy didn't look back.

He hopped from genre to genre working on features like *Songwriter* with Alan Rudolph and *Born in East L.A.* with Cheech Marin. In the '90s, Lovejoy returned to television with several TV movies and some episodic shows. Most notable of these was *Tales from the Crypt*, for which he won an Eddie. The popular horror series was a hit on HBO and spawned several features as well. It also led to Lovejoy meeting a director who would become one of his most frequent and favorite collaborators.



With Ralph Winters, ACE, at the California Yacht Club working on an ACE presentation idea which became the annual event "IAVA"



Editing the Burt Reynolds series *B.L. Stryker*

Lovejoy explains, “There’s a director that I’ve worked with named Ernest Dickerson. Ernest worked with Spike Lee all the way up through *Malcolm X* as his DP. He got a chance to direct the first *Tales from the Crypt* movie that was called *Demon Knight*. I had been working on the series and the producer, Gil Adler, was very happy with me and he asked if I’d want to do this. I said, ‘Yes!’” With 1995’s *Demon Knight*, he had his first solo credit on a feature film and the beginning of a multi-year collaboration with director Ernest Dickerson that spanned 18 years and 13 movies (some for theatrical release and some for cable TV) the last of which was *Double Play* in 2016. By the time Lovejoy cut *Double Play* he had been fully vested in teaching film editing as well as cutting for a number of years.

When the digital transition in editing was becoming the rule, not the exception. Lovejoy realized he wanted a plan B and that he could teach editing. “With [non-linear editing], you’re only limited by your imagination. Fifteen years into my editing career, I started teaching,” he says.

He gushes, “I love teaching. When you see a light go on in somebody’s eyes, that’s what’s worth it of me. If a teacher’s any good, his students stand on his shoulders. ‘Go get ‘em!’ That’s the truth.”

He taught at The Art Institute of California for six years and at the University of Southern California for seven years. The latter gig came

about through his friend, editor Doug Ibold, ACE, and then Norman Hollyn, ACE, actually hired him for the job. Both of those ACE luminaries are gone now, but their legacy remains in all of their work and all those they taught.

As for Lovejoy’s legacy, one major part of it is his progeny. “My daughter is Katie Lovejoy, and she’s a screenwriter. She’s fourth generation film. My grandfather worked for Deluxe Labs.” Of his daughter, he relates, “She just had a movie come out called *Love at First Sight* on Netflix. When it came out, within two weeks, it was top in 92 countries around the world. It was based on a book. The author of the book, when she gave her interview, spoke about the things that she liked in the movie the best, which were the changes that the screenwriter brought that rounded out and focused the story. You don’t get an author usually giving it up to the changes. For somebody that really makes a gigantic contribution to something, it’s really nice when you hear it. Especially when it’s your kid. Now, she’s had four projects produced.”



On the set of *Robosaurus*, a back door Pilot MOW for Universal

When she was younger, Lovejoy got the opportunity to take his daughter to a 3-D screening of *House of Wax* at the American Cinematheque in Hollywood. “It was the first time she saw her grandfather act on the big screen,” remembers Lovejoy. “It was a big, brand-new print for a 3-D film festival. It was magic. [My family] wouldn’t let me see it when I was younger. I guess they thought it was too creepy for me at the time,” he laughs.

On receiving the Heritage Award, Lovejoy was completely blown away. He has witnessed ACE evolve over the decades and salutes executive director Jenni McCormick for her vision, hard work and commitment to ACE. “I was there the day Jenni McCormick was hired,” explains Lovejoy. “ACE is what it is today primarily because of Jenni McCormick. Absolutely. Jenni’s the one that took us international. Jenni’s the one that put us on the map. She’s the one with boots on the ground.”



With Diane Adler, ACE, IAVA 2015



Teaching editing seminar, EditFest LA, 2013



Opening Panel at EditFest LA, 2008



Presented with the ACE Leadership and Service Award, 2022

Looking toward the future of his craft, Lovejoy admits to concerns about AI. Thinking back to his days of episodic TV on the Universal lot, he divulges, “The producers knew that the editors were the ones with the keys to the kingdom back then. They’d come up to the room and go, ‘What are we gonna do here?’ ‘We gotta fix this.’ And [the editors] would with all their tricks of the trade.

“Most of the producers would take the credit for it in front of the other executives. That’s how it worked. But they knew,” he continues. “They were really good to their editors and very complimentary. They treated them with respect and regard.” He sums up, “If the editing’s really good, you don’t even see it.”

We may not see the cut, but we see the work. Thank you, Stephen Lovejoy, for sharing yourself with us and countless future storytellers. 🎬

# STEPHEN LOVEJOY, ACE

## FILMOGRAPHY

**2017**

*Double Play*  
Editor

**2012**

*Smitty*  
Editor

**2006 - 2010**

*Eureka*  
(TV Series) Editor

**2010**

*Christina*  
Editor

**2009**

*The Beacon*  
Editor

**2007 - 2008**

*Las Vegas*  
(TV Series) Editor

**2006**

*Funny Money*  
Editor

*For One Night*  
(TV Movie) Editor

**2005 - 2006**

*Threshold*  
(TV Series) Editor

**2005**

*Origins of Yoga:  
Quest for the Spiritual*  
(Video) Editor

*See Arnold Run*  
(TV Movie) Editor

**2004**

*The Wonderful World  
of Disney*  
(TV Series) Editor

*Never Die Alone*  
Editor

**2003**

*Good Fences*  
(TV Movie) Editor

**2002**

*Big Shot: Confessions  
of a Campus Bookie*  
(TV Movie) Editor

*Monday Night Mayhem*  
(TV Movie) Editor

*Our America*  
(TV Movie) Editor

**2001**

*Bones*  
Editor

**1999**

*Y2K*  
(TV Movie) Editor

*Strange Justice*  
(TV Movie) Editor

*Mutiny*  
(TV Movie) Editor

**1998**

*The Tempest*  
(TV Movie) Editor

*Futuresport*  
(TV Movie) Editor

*Ambushed*  
(TV Movie) Editor

*Blind Faith*  
(TV Movie) Editor

**1997**

*413 Hope St*  
(TV Series) Editor

*Born Into Exile*  
(TV Movie) Editor

**1996**

*To Face Her Past*  
(TV Movie) Editor

*Pandora's Clock*  
(TV Miniseries) Editor

*Bordello of Blood*  
Editor

# STEPHEN LOVEJOY, ACE

## FILMOGRAPHY

**1995**

*Tales from the Crypt:  
Demon Knight*  
Editor

**1994**

*Bandit: Bandit's  
Silver Angel*  
(TV Movie) Editor

*Bandit: Bandit  
Goes Country*  
Editor

**1993**

*Tales from the Crypt*  
(TV Series) Editor

**1992**

*Steel Justice*  
(TV Movie) Editor

**1991**

*911*  
(TV Series) Editor

*Murder 101*  
(TV Movie) Editor

*Deadly Desire*  
(TV Movie) Editor

**1989 - 1990**

*B.L. Stryker*  
(TV Series) Editor

**1988**

*Off Limits*  
Additional Editor

**1987**

*Born in East L.A.*  
Editor

**1984**

*Songwriter*  
Editor

*Cleansweep*  
Editor

*Iceman*  
Additional Editor

**1983**

*Streets of Hollywood*  
Editor

**1982**

*Partners*  
Editor

**1981**

*History of the World:  
Part 1*  
Assistant Editor

### AWARDS & NOMINATIONS

**2004**

American Cinema Editors  
**Good Fences**  
Nominated - ACE Eddie Award  
Best Edited Miniseries or Movie  
for Non-Commercial Television

**2003**

American Cinema Editors  
**Our America**  
Winner - ACE Eddie Award  
Best Edited Motion Picture  
for Non-Commercial Television

**2000**

American Cinema Editors  
**Strange Justice**  
Nominated - ACE Eddie Award  
Best Edited Motion Picture  
for Non-Commercial Television

**1999**

American Cinema Editors  
**The Tempest**  
Nominated - ACE Eddie Award  
Best Edited Two-Hour Movie for  
Commercial Television

**Blind Faith**

Nominated - ACE Eddie Award  
Best Edited Two-Hour Movie  
for Non-Commercial Television

**1994**

American Cinema Editors  
**Tales from the Crypt**  
**"People Who Live in Brass Hearses"**  
Winner - ACE Eddie Award  
Best Edited Half Hour Series  
for Television

# SPECIAL THANKS

BILLY GORDEAN, ACE

My lifelong best friend

and

ERNEST DICKERSON, DGA

My greatest collaborator  
who has become a friend for life

# THANK YOU

To all the creative people who have supported, taught,  
and lifted me up throughout my career

Eric Laneuville  
Russell Mulcahy  
David Israel  
Ed Biery  
Bonnie Koehler  
Billy Weber  
Kevin Hicks  
Tina Hirsch  
Larry Brand  
Ciaran Vejby  
Charles Correll

Todd Smith  
Doug Ibold  
Ed Abroms  
Don Brochu  
Lynn Abroms  
Jim Johnson  
Sabrina Plisco  
Chris Johnson  
Gil Adler  
Bill Condon

Jack Bender  
David Mickey Evans  
Dick Lowry  
Doug Slokum  
Evan Fisher  
Michael Stokes  
Hal Harrison  
Paul Abascal  
Todd Smith  
Jaime Paglia  
Fred Schepisi

-Stephen

# BORDELLO OF BLOOD

DIRECTED BY  
**GILBERT ADLER**

EDITED BY  
**STEPHEN LOVEJOY, ACE**



*Bordello of Blood* - The Crypt Keeper returns to tell the story of a funeral parlor that moonlights as a vampire bordello.

Congratulations to the 2024  
ACE Eddie Honorees and Nominees





BIG CONGRATULATIONS STEVE!

I cherish our times in  
your Zen Garden Editing Suite

---

Your Brother in the Cut

ERNEST D

# OUR AMERICA

DIRECTED BY  
**ERNEST R. DICKERSON**

EDITED BY  
**STEPHEN LOVEJOY, ACE**

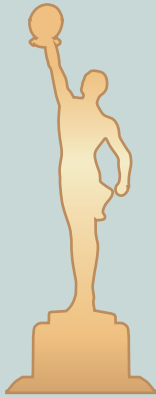



*Our America* - The true story of two African-American teen radio reporters and their documentary investigation of a notorious child murder.



The Cinema Audio Society  
congratulates the  
Honorees and Nominees  
of the 2024 ACE Eddie Awards

THE  
CAREER  
ACHIEVEMENT  
HONOREES





KATE  
AMEND, ACE

CAREER ACHIEVEMENT HONOREE

BY WALTER FERNANDEZ

Rarely have activism and artistry been interlaced with such vigor and compassion than in Kate Amend's, ACE, body of work. Her filmography includes a roster of searing portraits (*Beah: A Black Woman Speaks*, directed by LisaGay Hamilton), issue-centered examinations (*The Case Against 8*), and shocking crimes (*The Keepers*). Whether it's diving into a subculture or confronting injustice, Amend revels in non-fiction filmmaking and all its inventive challenges. She has even extended her skills into academia as an adjunct professor at the University of Southern California. Yet, the prolific editor may have remained a humble teacher in the Bay Area had it not been for a documentary that lit a fire in her soul.

Amend confesses, "I didn't even know about editing or filmmaking. I got a master's in humanities around the time that the women's movement was happening. There were a lot of women filmmakers making feminist films; really strong films. I was teaching humanities at City College of San Francisco, and I used a lot of documentaries [in my lesson plan]. I learned to appreciate documentaries and documentary filmmakers. A friend and I had an idea for a documentary film, but neither one of us knew

how to do that. City College had a film program, so I enrolled in some basic film classes. My love of filmmaking developed from there."

### MEETING JUDY CHICAGO

The big turning point for Amend was viewing the 1974 documentary *Womanhouse*. The film chronicled one of the most important feminist cultural events of the decade - the 1972 Womanhouse art installation held in Los Angeles.

Womanhouse opened as part of the first Feminist Art Program at CalArts. Judy Chicago, with her co-educator artist Miriam Schapiro, worked with a group of students and local artists to transform a dilapidated house into a setting for a series of imaginative installations. During its month-long run, over 10,000 visitors came to see the exhibition, which later captured a global audience through filmmaker Johanna Demetrakas' documentary on the project.

The documentary was also a transformative event for Amend's career. "I heard Judy speak at the San Francisco Art Institute in 1978, and I thought, 'If she ever does another collaborative project, I'd love to be involved.' Then, she announced that she was doing something called

The Dinner Party, and Johanna Demetrakas was making a documentary about it.”

The Dinner Party is a large art installation that documents the history of women in Western civilization. It’s now permanently housed at the Brooklyn Museum.

“Judy said that she was accepting working with volunteers. It was something that was just so exciting to me that I literally quit my teaching job, packed up, moved to L.A., and volunteered as a researcher on The Dinner Party.”

She continues, “I became totally immersed in The Dinner Party, but also, I had to get a job. A friend got me an assistant sound editing position at a big post house in Hollywood. Those were the days when we were still working in 35mm. I was syncing dailies or helping build soundtracks. That was my first film job.”

She ultimately achieved her goal of working as assistant picture editor to director Demetrakas on the film, *Right Out of History: The Making of Judy Chicago’s Dinner Party*. Released in 1980 it marked Amend’s first editing credit.

## BREAKTHROUGH CREDIT

Her breakthrough would be Henry Jaglom’s *Sitting Ducks*, for which Amend was editor Joanne D’Antonio’s assistant editor. However, she was still trying to make a name for herself. Amend explains, “The first feature length film I cut was something that I did totally on spec. It was a film about women bodybuilders [*Women of Iron*]. I lived in New York for three or four months to work on it. With that, I now had



With Carol Dysinger, Lily Tomlin and Johanna Demetrakas of *Feminists: What Were They Thinking?*



NY Premiere of *Beah: A Black Woman Speaks* with Sheila Nevins, LisaGay Hamilton and Lisa Heller

a reel of my work to show and I was able to get work as a picture editor. I’ve never looked back.”

Amend’s decision to stick with documentary was a conscious one. “I’ve done a couple of low-budget fiction films, but I always preferred the creativity involved in documentary. You’re working with all the elements. You’re writing, you’re composing, choreographing. It’s so creative. I always joke, ‘Having a script is cheating.’ The flexibility to move things around and to change the structure. I find it a very stimulating and challenging process.”

Despite her penchant for serious subject matter, it’s the people behind that camera with her that dictate where Amend will devote her time. She explains, “I choose a film based on the director, the person I’d be working with most, more than the subject matter because it’s such a collaborative process.” One of these early collaborators was writer-director Mark Jonathan Harris.

“I met him on a job I was doing as an assistant editor on a film that Johanna was editing,” recalls Amend. “Mark was the writer and I was the assistant. It was back in the days of working in film. I’d be in the room with the editor and the director all the time, so I got to know Mark very well. A few years later, he was asked to direct a film called *The Long Way Home* which depicts the plight of Jewish refugees after World War II. By then I had established myself as a feature documentary editor, so he asked me to cut that. It was a really compelling film to work on.”

It won the 1998 Academy Award for Best Documentary Feature and pushed Amend and Harris into the front ranks of documentary

filmmaking. “[Producer] Deborah Oppenheimer saw Mark and me on a panel about *The Long Way Home* and approached us separately about working on *Into the Arms of Strangers: Stories of the Kindertransport*. We didn’t know if we could immerse ourselves again in another film about the Holocaust, but the story was so compelling and Deborah was very convincing. The fact that it was partially her mother’s story meant that she had a very personal connection to the Kindertransport, so Mark and I both came on board.”

## OSCAR WINNING WORK

Amend remembers fondly, “I loved working on that film. It had a different kind of challenge because there was no footage of the Kindertransport. I think there was maybe one newsreel story and that was it. The visuals were whatever photographs the people might have taken with them and saved all these years. We mixed it at Skywalker Ranch with sound designer Gary Rydstrom. Deborah and Mark build such trust



With some of the team from *The Case Against 8*, San Francisco 2014.  
© Barak Shrama/Frameline.

with the people that they’re working with. Mark is such a good interviewer and good listener. People open up [to him] and the interviews were really beautifully done. Heartfelt and powerful.”

This film would also go on to win the Oscar for Best Documentary Feature and garnered Amend an Eddie for Best Edited Documentary Film in 2001. She shares, “When they got the Oscar, I was in the audience. That was very cool. Mark thanked me. I came home to about 15 messages on my answering machine.”

By this time, editing was undergoing its digital transition. “I’d mostly worked in 16mm,” details Amend. “I have my own flatbed and my own cutting room at home. The thing about the digital revolution is that there was this nightmare period in between where we were cutting on tape. I hated that. Cutting on three-quarter tape to tape was just clumsy, inelegant and time-consuming. You didn’t want to make any wrong cuts because then you’d lose generations and your image would get worse and worse.”

As for editing software, Amend’s tone takes a noticeable shift. She asserts, “My first experience with non-linear was a revelation. I loved it so much because it was such a relief not to be cutting on tape. It took me a while to learn and I went through several systems including Lightworks. Christo Brock, who was my wonderful assistant on *The Long Way Home*, taught me Avid.

“My assistant editors have been really strong support systems for me,” she adds. “I like to involve them and make them feel like they’re part of the creative process. I get a lot of insight and help from them all. There are a few



Receiving the Eddie for *Into the Arms of Strangers* from Christopher Guest



A collage made by Kate’s cousin Ena Carroll

others who are working quite successfully now, like Alicia Dwyer, Monique Zavistovski, ACE, Susan Metzger and Helen Kearns, ACE. They're very strong."

## CREATIVE PARTNERSHIPS

Kearns was assisting Amend when she started her very successful collaboration with director Ryan White and producer Jessica Hargrave. "Sheila Nevins at HBO introduced me to Ryan and Jessica," says Amend. "We've had an incredible time working together."

In 2014 they made *The Case Against 8* about California's controversial Proposition 8, which sought to define marriage as being between a male and a female in the eyes of the state government. The passing of Prop 8 reversed a California Supreme Court decision to permit same-sex marriages earlier in 2008. The documentary follows a group of people for nearly five years as they take their case to the highest court in the land.

When editing began no one knew what the outcome of the case would be. Amend remembers, "They didn't start editing until after the case had been brought before the U.S. Supreme Court, but it hadn't been resolved yet. That decision came out three or four months later." In 2015, the Supreme Court ruled in favor of the plaintiffs and same-sex marriage was given the same distinction as opposite sex marriages. The HBO documentary which premiered at Sundance, scored Amend an Emmy nomination for Outstanding Picture Editing for Nonfiction Programming.



A conversation with cinematographer Joan Churchill, ASC (IDA)



Inaugural Documentary Edit and Storytelling Lab, Sundance 2004.  
Diane Weyermann, Anna Proulx



With editor Mary Lampson at the Sundance Lab  
(Jill Orschel, photographer)

The creative tribe behind *8* went on to work on a biographical documentary about Serena Williams and the TV docuseries *The Keepers* and *Visible: Out on Television*.

"Ryan and I discovered we both love tennis. In the cutting room, we sometimes have to take a break to watch the U.S. Open or Wimbledon. So, the Serena job was just a no-brainer. We were definitely going to do that together. All the time that we were working on these films, he and Jessica were following *The Keepers* story. It just kept evolving and they thought they were making a feature and then it became obvious that it was much bigger than that. When Netflix got involved it became a series."

*The Keepers* chronicles the brutal and suspicious 1969 murder of Sister Cathy Cesnik that remains unsolved to this day. Interviews with former students and Baltimore residents detailed that shock and potential cover-up of the murder. The series received an Emmy nomination for Outstanding Documentary or Nonfiction Series in 2017.

Amend has shown no signs of slowing down despite some 45 years of filmmaking. In addition to working on several projects at once, she's also a professor of editing teaching at the USC School of Cinematic Arts.

"I teach advanced documentary production and it's team-taught by five professors. I think one of the crucial things about this class, but also the way we all try to teach, is the collaboration. It's really important for everyone to be part of the process and feel like they own the film."

### CUT FROM THE GUT

Not only does Amend know the joys of many successful film partnerships, she's also familiar with a negative work environment. She divulges, "The worst insult I ever received from a producer was that I was a pair of hands. I wasn't in the room. Somebody overheard it and told me. I really want all editors to feel part of the process, and for directors to listen to them and take them seriously."

She also stresses the benefit of watching dailies with the director and laments this happens less often than it used to. "I always loved that process of sitting with the director and just watching. I'd advise any aspiring editor to watch as much as you can or watch significant selects together with your director so that you can get each other's take on things. Part of watching dailies is having fresh eyes and responding. Be aware of your reactions. What moves you? I've been known to cry watching dailies or even laugh. It's about emotion and about the heart. I say what most editors say, 'Cut from the gut.'"

In an interview during the 2011 Vancouver Film Festival she expressed a preference for being left alone when cutting: "I do my best work when no one else is in the room because it is such an internal process. A lot of it has to do with rhythm and timing and pacing. I think those are all extremely important, and I can only feel those when I'm by myself with the material."

Her latest project may be her biggest and most personal to date. From her humble beginnings as a volunteer on *The Dinner Party* she is in the process of co-directing and editing



With V.P. Joe Biden at the 2016 Oscars Governors Ball;  
And with Mark Jonathan Harris



In her cutting room at home. Photo by Peter Zakhary.

a documentary on the life and work of Judy Chicago. "It's been an incredible experience," shares Amend. "I've had a deep commitment and friendship with Judy over the years. We're trying to get 60 years of a person's life into a feature instead of a series. That's a challenge, but we got to do it."

If you're lucky enough to have seen Kate Amend's work, you'll know how invested you become once you start watching. It could be one of the episodes of *American Experience* or the 2023 feature doc *Peter Case: A Million Miles Away* about the singer-songwriter, one of the short films she worked on with frequent collaborator Christine Fugate, or any of the compelling works in her oeuvre. She cares deeply about the subject matter and works hard to craft delicate, respectful representations.

She says, "I wanted to work on films that made a difference, that contributed to change. Work that is intended to teach and inspire." Amend has more than fulfilled that mission. 🎬



# KATE AMEND, ACE

## FILMOGRAPHY

**2023**

*Peter Case:  
A Million Miles Away*  
Editor

*Angel City*  
(TV Series) Consulting Editor

**2022**

*iViva Maestro!*  
Editor

*The Art of Rebellion*  
Story Consultant

**2021**

*The Island in Me*  
Consulting Editor

**2020**

*Visible: Out on Television*  
(TV Miniseries) Editor

*Belly of the Beast*  
Consulting Editor

**2019**

*Making Waves: The Art  
of Cinematic Sound*  
Consulting Editor

**2018**

*The Parkland Doctors*  
Editor

*Foster*  
Editor

*Dave Grusin:  
Not Enough Time*  
Editor

*Feminists: What Were  
They Thinking*  
Editor

*Kusama: Infinity*  
Consulting Editor

**2017**

*The Keepers*  
(TV Miniseries) Editor

**2016**

*Cristina*  
(Short) Editor

*Serena*  
Editor

*Sands of Silence*  
Editor

*Looking at the Stars*  
Editing Consultant

*City 40*  
Supervising Editor

*Alive and Kicking*  
Consulting Editor

**2015**

*Raising Ryland*  
(Short) Editor

**2014**

*Sound of Redemption:  
The Frank Morgan Story*  
Editor

*The Case Against 8*  
Editor

**2013**

*Folk*  
Editor

**2012**

*Birth Story: Ina May Gaskin  
and the Farm Midwives*  
Editor

*The Road We've Traveled*  
(Short) Editor

**2011**

*There Was Once...*  
Editor

*Crazy Wisdom: The Life  
& Times of Chogyam  
Trungpa Rinpoche*  
Editor

*First Position*  
Editor

**2010**

*One Lucky Elephant*  
Editor

*S.O.S / State of Security*  
Editor

**2007 - 2010**

*Independent Lens*  
(TV Series)  
Editorial Consultant

**2009**

*Grief Becomes Me:  
A Love Story*  
Editor

*American Harmony*  
Editor

*P.O.V.*

(TV Series) Additional Editor

**2006 - 2009**

*Independent Lens*  
(TV Series) Editor

**2007**

*Jimmy Carter  
Man from Plains*  
Editor

*The Brothers Warner*  
(TV Movie) Editor

*My Heaven*  
(Short) Editor

*Steal a Pencil for Me*  
Editor

*Sisters of Selma:  
Bearing Witness  
to Change*  
(TV Movie) Editor

*Fueling Change*  
(Short) Editing Staff

*The Paper*  
Editing Consultant

**2006**

*Thin*  
Editor

*The World According  
to Sesame Street*  
Editor

**2005**

*Pretty Things*  
(TV Movie) Editor

# KATE AMEND, ACE

## FILMOGRAPHY

*Grief Becomes Me*  
(Short) Editor

*Cowboy del Amor*  
Editor

**2003 - 2005**

*American Experience*  
(TV Series) Editor

**2004**

*Peace by Peace: Women  
on the Frontlines*  
Editor

**2003**

*Beah: A Black  
Woman Speaks*  
Editor

*Pandemic: Facing AIDS*  
(TV Miniseries) Editor

**2002**

*Dylan's Run*  
Editor

**2001**

*Out of Line*  
Editor

**2000**

*Into the Arms of  
Strangers: Stories of  
the Kindertransport*  
Editor

**1999**

*Free a Man to Fight:  
Women Soldiers of WWII*  
Editor

*The Girl Next Door*  
Editor

**1998**

*Tobacco Blues*  
Editor

*Some Nudity Required*  
Editor

**1997**

*The Long Way Home*  
Editor

**1996**

*Mother Love*  
(TV Movie) Editor

**1994**

*Spread the Word:  
The Persuasions  
Sing Acapella*  
Editor

**1993**

*Come the Morning*  
Editor

**1992**

*Innocence and  
Experience: The Making  
of "The Age of Innocence"*  
(TV Movie) Editor

*The Southern Sex*  
(Short) Editor

*American Undercover*  
(TV Series) Editor

*Asylum*  
(TV Movie) Editor

**1991**

*Danger: Kids at Work*  
(TV Movie) Editor

**1988**

*AIDS: The Fact of Life*  
(TV Movie) Co-Editor

*Homesick*  
(Short) Editor

**1984**

*Women of Iron*  
Editor

**1980**

*Right Out of History:  
The Making of  
Judy Chicago's  
Dinner Party*  
Additional Assistant Editor

*Sitting Ducks*  
Assistant Editor

## AWARDS & NOMINATIONS

**2020**

Beverly Hills  
Film Festival  
**Dave Grusin:  
Not Enough Time**  
Winner - Best Editing

**2015**

Primetime  
Emmy Awards  
**The Case Against 8**  
Nominated - Outstanding  
Picture Editing for  
Nonfiction Programming

Cinema Eye Honors  
**The Case Against 8**  
Nominated - Outstanding  
Achievement in Editing

**2010**

Woodstock  
Film Festival  
**One Lucky Elephant**  
Winner - Best Editing  
Shared with:  
Tchavdar Georgiev, ACE

**2005**

International  
Documentary  
Association  
Winner - Outstanding  
Documentary Editing

Cine Competition

**Peace by Peace:  
Women on the Frontlines**  
Winner - Cine Golden Eagle  
Professional Telecast  
Non-Fiction Division:  
People & Places  
Shared with:  
Lisa Hepner, Nisma Zaman

**2001**

American Cinema Editors  
**Into the Arms of Strangers:  
Stories of the Kindertransport**  
Winner - ACE Eddie Award

# THANK YOU

JOHANNA DEMETRAKAS & JUDY CHICAGO

I wouldn't be on this journey of a lifetime if not for you

## AND TO MY MANY INSPIRING FRIENDS

I've worked with along the way

Mark Jonathan Harris	Ted Braun	Jeryl Jagoda
Michele Ohayon	Jessica Hargrave	Tabitha Jackson
LisaGay Hamilton	Katie Flint	Janice Engel
Monique Zavistovski	Amanda Pope	James Egan
Lisa Remington	Linda Goldstein	Chelo Alvarez-Stehle
Susan Metzger	Knowlton	NC Heikin
Deborah Oppenheimer	Lisa Hepner	Lorena Manriquez
Miriam Cutler	Sara Terry	Juliet Myers
Christo Brock	Christine Fugate	Yana Gorskaya
Sandy Chandler	Amy Grey	Lauren Greenfield
Alicia Dwyer	Diane Weyermann	Bea Gold
Lisa Leeman	Mary Posatko	R.J. Cutler
Scott J.T. Frank	Anna Proulx	Liz Mercado
Claudia Hoover	Kristin Feeley	Lillian Benson
Joan Churchill	Robb Moss	Renee Tajima-Pena
Tom Oyer	Helen Kearns	Fred Parnes
Shari Cookson	Mary Lampson	Neda Armian
Susan Ricketts	Harlow Robinson	Jonathan Demme
Sheila Nevins	Jean Tsien	Rory Kennedy
Davis Guggenheim	Robert Holley	Midge Costin
Lisa Heller	Carol Dysinger	Juli Vizza
Barbara Bentrete	Bess Kargman	Sara Lamm
Ryan White	Cara Mertes	Mary Wigmore

*-Kate*

# THE CASE AGAINST 8

DIRECTED BY  
**BEN COTNER & RYAN WHITE**

EDITED BY  
**KATE AMEND, ACE**



*The Case Against 8* – A behind-the-scenes look inside the case to overturn California's ban on same-sex marriage. Shot over five years, the film follows the unlikely team that took the first federal marriage equality lawsuit to the U.S. Supreme Court.

Kudos to all the 2024  
Eddie Award Nominees and Winners



# INTO THE ARMS OF STRANGERS: STORIES OF THE KINDERTRANSPORT

DIRECTED BY  
**MARK JONATHAN HARRIS**

EDITED BY  
**KATE AMEND, ACE**



*Into the Arms of Strangers: Stories of the Kindertransport* - The secret smuggling of 9,300 Jewish children out of Nazi Germany in the late 1930s.

Congratulations to the  
2024 ACE Eddie Honorees  
and Nominees



# BEAH: A BLACK WOMAN SPEAKS

DIRECTED BY  
**LISAGAY HAMILTON**

EDITED BY  
**KATE AMEND, ACE**



*Beah: A Black Woman Speaks* - A profile of the African-American actress Beah Richards, who was nominated for an Oscar for her performance in *Guess Who's Coming to Dinner*.



The Motion Picture Sound Editors Congratulates  
Kate Amend, ACE on her Career Achievement Award  
and all the honorees and nominees



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# WALTER MURCH, ACE



CAREER ACHIEVEMENT HONOREE

BY BOBBIE O'STEEN

Walter Murch, ACE, has aptly described himself as “a filmmaker, sound designer and ceaseless student of cinema,” but his full essence and impact cannot be contained within those designations. His body of work as a sound ‘wizard’ and film editor, along with his lucid and eloquent writings and lectures have enriched us immeasurably. He is a kind of lab scientist studying modes of perception. He is also a lover of the arts, making the most unexpected connections among many disciplines. Most of all, Murch is an intrepid explorer, always trying to understand and explain the alchemy of filmmaking.

Murch’s exploration of sound started when he was a boy growing up in New York’s Morningside Heights, after he convinced his parents to buy the family a tape recorder. While his artist father used the dining room as his studio, Murch created his own workshop in his bedroom, experimenting with his new treasure: “You could cut the tape, paste the tape in different positions, turn the tape upside down, flip it over and play the sound through the back.” While studying art and literature in Paris as a junior at John Hopkins University he discovered another passion: cinema, at the height of the French New Wave

movement. During that period, a friend offered him a motorcycle, which he had to retrieve from a nursing student in England named Aggie. He “instantly fell in love with her and wound up with the motorcycle and the girl.” They have been happily married for 58 years.

More serendipitous events soon followed. On a fellowship at USC’s graduate film program, he met George Lucas, and they both ended up competing for an internship program at Warner Bros. In the moments before they went in to have their final hearing, they made a kind of Tom Sawyer/Huck Finn pact: If something good happens as a result, whoever gets it will turn around and help the other one. When Lucas won and met Francis Ford Coppola at Warner Bros., he came through on that promise, telling Murch that not only did Coppola want somebody to do the sound effects and mix on his film *The Rain People*, but that they were all going to move to San Francisco and start a new film company.

That company would be American Zoetrope. Free from the rigid hierarchies of the studio system at that time and inspired by foreign films, they planned to break the rules on how films were made. Murch became a “one man band”



for all matters relating to sound and much of his pioneering work laid the foundation for how sound is crafted on films to this day. Zoetrope's first production was *THX 1138* (1971), based on a student film Murch and Matthew Robbins had written, which George Lucas directed, about a subterranean future world, perfect subject matter for Murch to experiment with.

On Coppola's *The Godfather* (1972) Murch's sound innovations had a profound effect. For instance, in the climactic scene where Michael (Al Pacino) is tasked with killing Sollozzo and McCluskey in a Bronx restaurant, Murch had the idea to use the offscreen sound of elevated trains to convey the tremendous anxiety inside Michael's head, starting with a rumbling pulse and escalating with the metallic screeching of the wheels until that moment when Michael suddenly decides to act and shoots both men. "Sound effects are like people who can travel around the world without any passports," Murch says, "which gives you more freedom, of course, to play with people's imaginations." He certainly did - and contributed to an indelible moment in cinema history.

For Lucas' film *American Graffiti* (1973), Murch had a new challenge. For the screenplay, Lucas wrote scenes that were each based on 42 different songs. Verna Fields, their former USC teacher and the film's co-editor said, "Walter, you've got to convince George to drop this idea of having all this music in the film. People are going to want to reach out and turn that music off."



With George Lucas, *THX* days, 1970

Murch needed to find a way to keep the wall-to-wall song lyrics from competing with the dialogue. First, he and Lucas recorded a radio program with the DJ and music, then re-recorded it again from various distances and directions in Lucas' Marin County backyard. At the final mix, Murch effectively removed the sharp edges from the lyrics in relation to the dialogue's defined words by manipulating the recordings and, overall, controlling the depth of field of the sound. Murch called this method 'worldizing,' "taking a sound and exposing it to the acoustics of the world." He would continue to not only to use this method, but find creative solutions as a re-recording mixer on many films.

Murch again explored new territory on Coppola's *The Conversation* (1974), about a sound surveillance expert Harry Caul (played by Gene Hackman). "Coppola said, 'Walter, you work in sound, you're kind of like this character. Why don't you edit the picture?'" Murch remembered in an interview for website *Web of Stories*. Although he had edited commercials and educational films before, this would be his first time editing a feature. The film ended up being a haunting, meditative thriller, which garnered him an Oscar nomination for sound and BAFTA wins for sound and editing (shared credits), the first of many dual accolades Murch would receive.

One of the challenges on this film was unraveling the mystery from Caul's singular point of view, and during the long hours Murch spent problem solving he also, characteristically,



With sister Louise and tape recorder, 1957; With bride Aggie, 1965





Editing *Apocalypse Now*, 1977



Editing *Cold Mountain* with Anthony Minghella, 2003

analyzed his choices as a novice editor. What he found was that over and over again, when he made the mark on the film to cut, within a few frames of that cut, Hackman would blink.

Soon after that discovery, he came upon a newspaper article about director John Huston. In a *Web of Stories* video interview, Murch relates that Huston told *The Christian Science Monitor* something to the effect of, "Look at me, now look at that lamp, now you're looking at the lamp and now look at me again. Do you see what you did? In that process you blinked. That's what the cut is. The cut is a blink between two focuses of attention." ... [That made me think,] that also must be happening internally within the minds of the audience." Murch would later write about this epiphany and, overall, deconstruct why cuts work from a practical, aesthetic and philosophical perspective in his book *In the Blink of an Eye* (1991) - which became a gold standard of editing theory.

On Zoetrope's wildly ambitious *Apocalypse Now* (1979) Murch would again play a dual role in film editing and sound work. At one point during this years-long production Coppola told Murch he wanted four-track sound, which used four surrounding stereo speakers. Murch explained that dialogue needed to have its own "central spine, a direct projection of sound from behind the screen: a fifth speaker." Coppola also wanted the audience to feel the explosions, not just hear them and have frequencies down below the audible frequency range. They ended up, after partnering with Dolby, pioneering the use of the 5.1 format, which was invented for that film.

When Coppola asked Murch what his credit should be he decided - since he was decorating the three-dimensional space of the theater with sound, as a production designer decorates the space of the set - that he be called "sound designer." Another first. Once again, he would receive double honors: an Oscar win for sound, BAFTA nominations for editing and sound, and an Eddie nomination (with multiple editors).

Murch would continue editing and shaping sound for many different directors, such as Philip Kaufman, Fred Zinnemann, Jerry Zucker, Kathryn Bigelow - and Anthony Minghella, with whom he shared a beautiful collaboration on three films, the first of which was *The English Patient* (1996). Murch would be the only person in history to receive Oscars for both editing and sound. He also collected an Eddie win for this wondrous, epic love story; it was also the first time a digitally edited film had won these editing awards.



Mixing *Youth Without Youth*, 2007

At this point, 22 years into his journey as a feature editor, Murch had firmly established his cutting room set up. It was also quite unique, revealing how he fully explored the potential of the footage. He was surrounded by hundreds of stills that he captured from the footage, and when he scanned the images, he would often find “chance juxtapositions to spark something.” A wall of scene cards were also on display, each color conveying an emotional ‘temperature,’ and their size and shape suggesting the scene’s role and importance.

Eddie Ichioka, ACE – then his assistant on *The English Patient*, who would later decide to make an illuminating documentary about Murch – says, “His notes on dailies could be: ‘She looks like a banana in this.’ Well, what does that mean? This is a man who speaks in the most lucid and flowery speech, but his notes are quite the opposite. He’s expressing himself with the most



First day Avid editing *The English Patient*, 1995



Mixing *Godfather II*, 1974



With Ruza in Mombi’s attic, *Return to Oz*, 1984

unvarnished emotions, as if he’s reacting with the fresh eyes of an audience.” Ichioka describes going in the cutting room, often finding that Murch’s eyes were closed, and “he’s clearly playing something in his head.”

He was also, back in the mid-‘80s, the first editor to stand while editing at a flatbed, so he had to lift a 600-pound KEM up on a platform he built from plywood boxes. He felt the necessity to experience what he calls “a kinesthetic thing, the whole body gets involved in the rhythms of the film.” Everything in service of finding, as Ichioka describes it, those “accidental collisions. That is his secret sauce.”

The ‘laboratory’ calm of Murch’s cutting room turned out to be quite a contrast to his somewhat overwhelming experience of directing for the first time on the very ambitious *Return to Oz* (1985). Murch uses wonderfully surreal metaphors to describe this new challenge: Despite all the preparations, he shows up on set, “the door opens up and on the other side of that door, there are five acrobats in clown costumes. ‘Surprise!’ They throw hundreds of ping pong balls at you, and your job as director is to catch all these balls [whose colors reveal a range of outcomes: from surprisingly successful to disastrous] before they hit the ground.”

The film’s box office ended up being disappointing, but Murch very openly talks about this and, generally, the vagaries of the business. “You can never predict when you launch a film into the world, what its reception is going to be and how is that going to affect your life.”

The most recent case in point: the last film Murch edited and also co-wrote, *Coup 53*

(2019), a documentary about the American and British government-backed coup that brought down Iran's democratic leader in 1953. The British never admitted to their role. While researching the film Murch and director Taghi Amirani made a stunning discovery: a transcript of an explosive interview with an MI6 operative who ran the coup, which was recorded but never used for a 1980s British TV documentary. Once again, Murch used colored cards and images to explore and find structure for that interview and interweave the many narrative threads.

What followed was a series of stomach-churning ups and downs. The film premiered to much acclaim at Telluride and got what he said were "the best reviews I've ever gotten on a film." But a month after their VOD release of the film, they were hit with the threat of a defamation lawsuit for using that British spy's interview. The threatened lawsuit was eventually dismissed as groundless, but it ultimately prevented them from getting a proper release. "The wonderful part is, the film is the film that we wanted to make." It is available through online distribution and the ever-hopeful Murch is also planning, in his own meta way, to make a documentary about the making of that documentary.

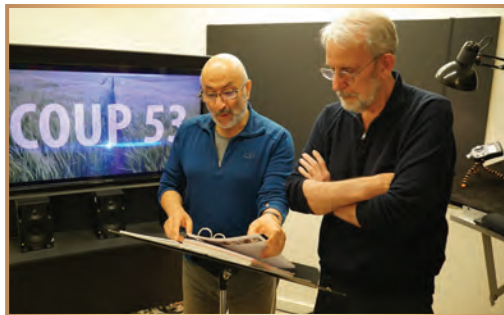
Murch recently completed an inspiring new book, *Suddenly Something Clicked*, which will be published later this year and "covers more topics than *Blink*, is longer, more speculative, looking back at the last six decades of my life, of my love affair with cinema and wondering about the future of the medium."



Moviola editing, 2022



Editing *Coup 53*, 2018



With Taghi Amirani, director *Coup 53*, 2018

In his upcoming book, Murch writes about his adventures in technology: "It has been a fascinating privilege to work in cinema during this revolutionary transition, and to have those 58 years split almost equally between analogue and digital." He goes on to write that he never stops re-examining his work: "Rules are useful, but they should be broken at the right moment. So in this book I am going to break my own rules and be specific about my stylistic do's and don'ts." He also continues to contemplate the elusive magic of editing and cinema.

True to form, Murch used a compelling metaphor to communicate those mysteries, describing filmmakers as "sailors on the sea of cinema ... each film worth making is a voyage of discovery, with hidden reefs, shifting shorelines and monsters to frighten us. The hopeful prize is the discovery of new cinematic continents - even hemispheres - which make the risk of sailing uncharted seas worthwhile." And Murch's audiences are forever grateful that he continues to be our enlightened navigator. 📽️

# WALTER MURCH, ACE

## FILMOGRAPHY

**2024**

*William Kentridge:  
My Life as a Coffee Pot*  
(Nine Episode Series/30 Min Per)  
Supervising Editor

*Her Name Was Moviola*  
Writer/Performer (As Editor)

**2019**

*Coup 53*  
(Feature Documentary)  
Co-Writer/Editor

**2015**

*Tomorrowland*  
Co-Editor

**2014**

*We Are Many*  
Consulting Editor

**2013**

*Particle Fever*  
(Feature Documentary)  
Editor/Re-Recording Mixer

**2012**

*Hemingway & Gellhorn*  
(TV Movie) Editor

**2010**

*The Wolfman*  
Co-Editor

**2009**

*Tetro*  
Editor/Sound Re-Recordist

**2007**

*Youth Without Youth*  
Editor/Re-Recording Mixer

*Seeing in the Dark*  
(TV Movie) Sound Mixer

**2005**

*Jarhead*  
Editor/Re-Recording Mixer

**2003**

*Cold Mountain*  
Editor/Re-Recording Mixer

*Dickson Experimental  
Sound Film*  
(Release of 1894 Short)  
Editor/Sound Designer

**2002**

*K-19: The Widowmaker*  
Editor/Re-Recording Mixer

**2000**

*Apocalypse Now Redux*  
Editor/Re-Recording Mixer

**1999**

*The Talented Mr. Ripley*  
Editor/Re-Recording Mixer

*Dumbarton Bridge*  
Consulting Editor

**1998**

*Touch of Evil*  
(Re-Edit of 1958 Film)  
Editor

**1996**

*The English Patient*  
Editor/Re-Recording Mixer

**1995**

*First Knight*  
Editor/Re-Recording Mixer

**1994**

*I Love Trouble*  
Co-Editor

*Crumb*

Re-Recording Mixer

**1993**

*Romeo Is Bleeding*  
Editor/Re-Recordist

*House of Cards*  
Editor

**1992**

*The Godfather Trilogy:  
1901-1980*  
(Video) Editor

**1990**

*The Godfather Part III*  
Co-Editor/Re-Recording Mixer

*Ghost*

Editor/Re-Recording Mixer

**1989**

*Call from Space*  
(Short) Editor

**1988**

*The Unbearable  
Lightness of Being*  
Editor

**1986**

*Captain EO*  
(Short) Editor

**1985**

*Return to Oz*  
Co-Writer/Director

**1984**

*The Right Stuff*  
Editor for Research  
and Development

**1981**

*Dragonslayer*  
Sound Re-Recordist

**1979**

*Apocalypse Now*  
Editor/Re-Recordist/  
Sound Montage/Sound Designer

**1977**

*Julia*  
Editor

**1974**

*The Godfather Part II*  
Sound Montage/  
Sound Re-Recordist

*The Conversation*  
Supervising Editor/  
Re-Recording Sound Editor/  
Sound Montage

# WALTER MURCH, ACE

## FILMOGRAPHY

**1973**

*American Graffiti*

Re-Recording Sound Montage

**1972**

*The Godfather*

Post-Production Consultant  
(aka Sound Effects Supervisor)

**1971**

*THX-1138*

Co-Writer/Sound Montage  
and Re-Recording

**1970**

*Gimme Shelter*

Sound and Camera  
(Multiple Camera Shoot)

*The Great Wall*

*City of Xan*  
(Short) Sound

**1969**

*The Rain People*

Sound Montage  
and Re-Recording

**1968**

*The New Cinema*

(TV Movie) Sound

### AWARDS & NOMINATIONS

**2022**

Soundtrack Cologne

Winner - Soundtrack Cologne  
Lifetime Achievement Award

**2021**

United Nations

Film Festival

**Coup 53**

Winner - Best Film Editing

**2020**

Fajr International

Film Festival

**Coup 53**

Best Documentary

**2019**

SMPTE

Winner - Samuel Warner Award

British Independent

Film Awards

**Coup 53**

Nominated - Best Documentary  
Shared with:

Taghi Amirani, Paul Zaentz

Milano International

Film Festival Awards

**Coup 53**

Nominated - Best Editing

Cinema Verité International

Documentary Film Festival

**Coup 53**

Audience Award

**2017**

20/20 Awards

**The English Patient (1997)**

Nominated - Best Editing

**2016**

Stephen Hawking

Medal for Science

Communication

**Particle Fever**

Directed by Mark Levinson

Winner - Walter Murch, Editor

**2015**

Camerimage

Winner - Special Award Editor  
with Unique Visual Sensitivity

Locarno International

Film Festival

Winner - Vision Award

**2013**

American Cinema Editors

**Hemingway & Gellhorn**

Winner - ACE Eddie Award

Best Edited Miniseries or  
Motion Picture for Television

**2012**

Primetime Emmy Awards

**Hemingway & Gellhorn**

Nominated - Outstanding  
Single-Camera Picture Editing  
for a Miniseries or a Movie

Satellite Awards

Winner - Nikola Tesla Award

**2011**

MPSE

Career Achievement Award

20/20 Awards

**The Godfather Part III (1990)**

Nominated - Best Film Editing  
Shared with:

Lisa Fruchtman, Barry Malkin, ACE

**2006**

Online Film &

Television Association

Winner - Film Hall of Fame  
Behind the Scenes, Editing

Telluride Film Festival

Winner - Silver Medallion Award

**2005**

Hollywood Film Awards

**Jarhead**

Winner - Editor of the Year

Online Film &

Television Association

Winner - Film Hall of Fame  
Behind the Scenes, Sound Design

Satellite Awards

**Jarhead**

Nominated -  
Outstanding Film Editing

**2004**

Academy Awards

**Cold Mountain**

Nominated - Best Film Editing

American Cinema Editors

**Cold Mountain**

Nominated - ACE Eddie Award  
Best Edited Feature Film-Dramatic

# WALTER MURCH, ACE

## FILMOGRAPHY

### BAFTA Awards

#### **Cold Mountain**

Nominated - Best Editing

Nominated - Best Sound

Shared with:

Eddy Joseph, Ivan Sharrock,  
Mike Prestwood, Matthew Gough

### 2000

#### American Cinema Editors

##### **The Talented Mr. Ripley**

Nominated - ACE Eddie Award

Best Edited Feature Film-Dramatic

#### Online Film &

##### Television Association

##### **The Talented Mr. Ripley**

Nominated - Best Film Editing

#### Satellite Award

##### **The Talented Mr. Ripley**

Nominated - Golden Satellite

Best Film Editing

### 1999

#### National Society of

##### Film Critics Awards

##### **Touch of Evil**

Winner - Special Citation

Shared with:

Rick Schmidlin, Bob O'Neil,  
Jonathan Rosenbaum

### 1998

#### Cinequest San Jose

##### Film Festival

Winner - Maverick Tribute Award

### 1997

#### Academy Awards

##### **The English Patient**

Winner - Best Film Editing

(First digitally-edited film to

win for Best Editing)

Winner - Best Sound

Shared with:

Mark Berger, David Parker,  
Christopher Newman

#### American Cinema Editors

##### **The English Patient**

Winner - ACE Eddie Award

Best Edited Feature Film

### BAFTA Awards

#### **The English Patient**

Nominated - Best Editing

Nominated - Best Sound

Shared with:

Mark Berger, Pat Jackson,  
Christopher Newman,  
David Parker, Ivan Sharrock

#### Cinema Audio Society

##### **The English Patient**

Winner - Outstanding

Achievement in Sound Mixing

for Feature Films

Shared with:

Mark Berger, David Parker,  
Christopher Newman

#### Online Film &

##### Television Association

##### **The English Patient**

Nominated - Best Film Editing

#### Satellite Award

##### **The English Patient**

Nominated - Golden Satellite

Best Film Editing

### 1996

#### Awards Circuit

##### Community Awards

##### **The English Patient**

Nominated - Best Film Editing

### 1994

#### Cinema Audio Society

Winner -

Career Achievement Award

### 1991

#### Academy Awards

##### **Ghost**

Nominated - Best Film Editing

##### **The Godfather Part III**

Nominated - Best Film Editing

Shared with:

Barry Malkin, ACE,  
Lisa Fruchtmann

### American Cinema Editors

#### **Ghost**

Nominated - ACE Eddie Award

Best Edited Feature Film

### 1980

#### BAFTA Awards

##### **Apocalypse Now**

Nominated - Best Editing

Shared with:

Lisa Fruchtmann,  
Gerald B. Greenberg, ACE,  
Richard Marks, ACE

#### American Cinema Editors

##### **Apocalypse Now**

Nominated - ACE Eddie Award

Best Edited Feature Film

Shared with:

Lisa Fruchtmann,  
Gerald B. Greenberg, ACE,  
Richard Marks, ACE

### 1978

#### Academy Awards

##### **Julia**

Nominated - Best Film Editing

#### BAFTA Awards

##### **Julia**

Nominated - Best Film Editing

### 1975

#### Academy Awards

##### **The Conversation**

Nominated - Best Sound

Shared with:

Art Rochester

#### BAFTA Awards

##### **The Conversation**

Winner - Best Film Editing

Shared with:

Richard Chew, ACE

Winner - Best Film Sound

Shared with: Art Rochester

### 1972

#### Hugo Awards

##### **THX 1138**

Nominated - Best Dramatic

Presentation

Shared with: George Lucas

# WALTER MURCH, ACE

## FILMOGRAPHY

### **SUPPLEMENTAL NOTES ON WALTER MURCH, ACE**

#### *The English Patient* Editing Oscar

First Oscar granted to a  
digitally-edited film  
(Avid Media Composer) 1997

#### Nine Oscar Nominations, Three Wins

Two for best sound:  
- *Apocalypse Now*  
- *The English Patient*

One for best editing:  
- *The English Patient*

#### *The English Patient* Best Sound and Best Editing Oscars

The only time Oscar granted  
Best Sound and Best Editing  
to the same person for work  
on the same film (1997)

#### Nine BAFTA Nominations, Three Wins

Two for best editing:  
- *The Conversation*  
- *The English Patient*

One for best sound:  
- *The Conversation*

#### *The Conversation* Best Sound and Best Editing BAFTAs

The only time BAFTA granted  
Best Sound and Best Editing  
to the same person for work on  
the same film (1975)

#### The Only Person Nominated for Best Editing for Work on Four Different Platforms:

- *Julia* (Moviola)
- *Apocalypse Now* (KEM)
- *The English Patient*  
(Avid Media Composer)
- *Cold Mountain*  
(Apple Final Cut Pro)

#### Awarded Four Honorary Doctorates

- Emily Carr (2006);
- University of Southampton (2016)
- University of Hertfordshire (2018);
- Ravensbourne University  
(to be granted in 2024)

#### Written or Collaborated in the Writing of Four Books on Film Editing and Cinema

- *In the Blink of an Eye*  
Walter Murch author (1995)
- *The Conversations: Walter Murch  
and the Art of Editing Film*  
Michael Ondaatje, author (2002)
- *Behind the Seen*  
Charles Koppelman, author (2005)
- *Suddenly Something Clicked*  
Walter Murch, author  
(to be published in 2024 by  
Faber and Faber)

#### Edited and Restored First Ever Film with a Soundtrack

*Edison and Dickson's  
Experimental Sound Film* (1894).

#### Four Career Achievement Awards:

CAS (1994), MPSE (2011), SMPTE (2019)  
and now ACE (2024)

#### A Class at NYU Tisch Film School Dedicated to Studying the Work and Theories of Walter Murch (2014-2022):

*Walter Murch: Portrait of an Artist*  
The only time a class at NYU Tisch  
has been dedicated to studying  
the work of a living filmmaker.  
[www.coursesicle.com/nyu/courses/  
OARTUT/901/](http://www.coursesicle.com/nyu/courses/OARTUT/901/)

#### Only Film Editor to Be Made Cinema Mentor in the Rolex Arts Initiative Program (2012)

Following previous mentors  
Zhang Yimou and Martin Scorsese  
and followed by mentors Alfonso Cuarón  
and Alejandro Iñárritu



# THANK YOU

**THANKS** above all to two life-long friends from film school sixty years ago who raised the curtain of cinema for me, and with whom I have worked over all those decades: George Lucas and Francis Coppola.

**THANKS** to the filmmakers who inspired me when I was in my teens: Jean-Luc Godard, François Truffaut, Akira Kurosawa, Ingmar Bergman, Stanley Kubrick, Orson Welles, Jean Cocteau, Fritz Lang, Federico Fellini.

**THANKS** to all the writer/directors I have worked with, who have inspired me with their vision, talent, and friendship: Taghi Amirani, Carroll Ballard, Howard Berry, Kathryn Bigelow, Francis Coppola, Gill Dennis, Joe Johnson, Phil Kaufman, William Kentridge, Michael Lessac, Mark Levinson, George Lucas, Peter Medak, Sam Mendes, Anthony Minghella, Matthew Robbins, Fred Zinnemann, and Jerry Zucker.

**THANKS** to Lawrence Mirisch and Wayne Alexander who have kept my career running as smoothly as possible in this often crazy business.

**THANKS** to all the talented associates and assistants I have edited with, who have all taught me so much, and in so many ways made this day possible: Richard Beggs, Mark Berger, Dave Cerf, Catherine Chase, Richard Chew, Elisa Cohen, Rosmary Conte, Sean Cullen, Marcel Durham, Dan Farrell, Edie Franks, Lisa Fruchtman, Meredith Gold, Robert Graham-Jones, Jerry Greenberg, Ruth Hasty, Paul Hirsch, Vivian Hillgrove, Les Hodgson, Pete Horner, Edie Ichioka, Pat Jackson, Michael Kitchens, Kerry Kohler, Victor Livingston, Richard Marks, Warren Mazutinec, Dana Mulligan, Ilinca Nanoveanu, Dei Reynolds, Mari Rutka, BJ Sears, Steve Semel, Franca Silvi, Walter Slater Murch, John Watson, Joe Woo, Julie Zale, Liberata Zocchi.

**AND OF COURSE PROFOUND AND LOVING THANKS** to my wife Aggie and my kids Walter, Beatrice, Carrie, and Connie who are the sustenance and foundation of it all.

- Walter

## WALTER MURCH, ACE

---

Walter Murch occupies a singular, if not unique position in our cinema constellation as “Chief Philosopher,” which he merits from his own personal credentials as a thinker, scientist, philosopher, artist, and innovator. “Sound design” was only one of his overflow of ideas. I was present when he gleaned phrases or came up with concepts that are now enlarged and actively in effect. I have had the privilege and pleasure to work alongside his extraordinary talent and have learned much from him. The countless films he has crafted, influenced, including a few that he created such as “Return to Oz,” continue to exist for the enjoyment of everyone. The simple answer is “Yes” to the bigger question, “Is Walter Murch cinema’s own beloved and admired Chief Philosopher?”

---

FRANCIS FORD COPPOLA



Walter Murch, ACE

**CAREER  
ACHIEVEMENT  
HONOREE**

**WALTER  
MURCH, ACE**



Albert Brooks and Rob Reiner in *Albert Brooks: Defending My Life*

**NOMINATED FOR  
BEST EDITED  
DOCUMENTARY  
(NON-THEATRICAL)**

**BOB  
JOYCE**

*Albert Brooks:  
Defending My Life*

**The Mirisch Agency**  
Proudly Congratulates Its Clients on Their  
2024 ACE Eddie Award Recognition





Dolby Warmly Congratulates

**Walter Murch**

2024 Career Achievement Honoree

Our most heartfelt congratulations  
on this well-deserved honor.  
We celebrate your incredible career!

And

Congratulations to all of the nominees and honorees  
of the 2024 ACE Eddie Awards

WALTER,

A life well-lived in no need of fixes!

From one storyteller to another,  
congratulations my friend  
on your ACE Career Achievement Award.

---

GEORGE LUCAS

# KUDOS

ACE EDDIE AWARDS 2024

**JOHN WATERS**

*Golden Eddie Honoree*

**KATE AMEND, ACE  
WALTER MURCH, ACE**

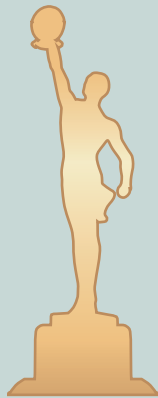
*Career Achievement Honorees*

**STEPHEN LOVEJOY, ACE**

*Heritage Award Honoree*

**VARIETY**

THE  
EDDIE  
AWARD  
NOMINEES





BEST EDITED  
**FEATURE  
FILM**  
DRAMA/THEATRICAL

ANATOMY  
OF A FALL  
**LAURENT SÉNÉCHAL**

KILLERS OF THE  
FLOWER MOON  
**THELMA SCHOONMAKER, ACE**

MAESTRO  
**MICHELLE TESORO, ACE**

OPPENHEIMER  
**JENNIFER LAME, ACE**

PAST LIVES  
**KEITH FRAASE**



**Laurent Sénéchal**



**Thelma Schoonmaker, ACE**



**Michelle Tesoro, ACE**



**Jennifer Lame, ACE**



**Keith Fraase**





**William Goldenberg, ACE**



**Hilda Rasula, ACE**



**Nick Houy, ACE**



**Kevin Tent, ACE**



**Yorgos Mavropsaridis, ACE**



BEST EDITED  
**FEATURE  
FILM**  
COMEDY/THEATRICAL

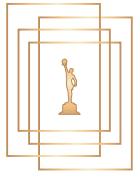
AIR  
**WILLIAM GOLDENBERG, ACE**

AMERICAN FICTION  
**HILDA RASULA, ACE**

BARBIE  
**NICK HOUY, ACE**

THE HOLDOVERS  
**KEVIN TENT, ACE**

POOR THINGS  
**YORGOS MAVROPSARIDIS, ACE**



BEST EDITED  
ANIMATED  
FEATURE FILM

ELEMENTAL  
STEPHEN SCHAFER, ACE

NIMONA  
RANDY TRAGER, ACE  
ERIN CRACKEL

SPIDER-MAN: ACROSS  
THE SPIDER-VERSE  
MICHAEL ANDREWS, ACE

THE SUPER MARIO  
BROS. MOVIE  
ERIC OSMOND

TEENAGE MUTANT  
NINJA TURTLES:  
MUTANT MAYHEM  
GREG LEVITAN, ACE



Stephen Schaffer, ACE



Randy Trager, ACE



Erin Crackel



Michael Andrews, ACE



Eric Osmond



Greg Levitan, ACE



**Jon Harris**



**Kayla M. Emter**



**Liza D. Espinas**



**Jennifer Vecchiarello**



**Ron Dulin**



BEST EDITED  
FEATURE  
FILM  
NON-THEATRICAL

BLACK MIRROR  
"Beyond the Sea"  
**JON HARRIS**

FLAMIN' HOT  
**KAYLA M. EMTER**  
**LIZA D. ESPINAS**

REALITY  
**JENNIFER VECCHIARELLO**  
**RON DULIN**



BEST EDITED  
**DOCUMENTARY**  
THEATRICAL

20 DAYS IN  
MARIUPOL  
**MICHELLE MIZNER**

AMERICAN SYMPHONY  
**SAMMY DANE**  
**MATTHEW HEINEMAN**  
**JIM HESSION**  
**FERNANDO VILLEGAS**



**Michelle Mizner**



**Sammy Dane**



**Matthew Heineman**



**Jim Hession**



**Fernando Villegas**



Maeve O'Boyle



Nyneve Minnear



Jake Hostetter



Michael Harte, ACE



BEST EDITED  
**DOCUMENTARY**  
THEATRICAL

JOAN BAEZ  
I AM A NOISE  
**MAEVE O'BOYLE**

LITTLE RICHARD:  
I AM EVERYTHING  
**NYNEVE MINNEAR  
JAKE HOSTETTER**

STILL: A MICHAEL J.  
FOX MOVIE  
**MICHAEL HARTE, ACE**



BEST EDITED  
**DOCUMENTARY**  
NON-THEATRICAL

100 FOOT WAVE  
"Jaws"

**ALEX BAYER**  
**ALEX KEIPPER**  
**QUIN O'BRIEN**

ALBERT BROOKS:  
DEFENDING MY LIFE  
**BOB JOYCE**

BECKHAM  
"The Kick"  
**MICHAEL HARTE, ACE**

BEING MARY  
TYLER MOORE  
**MARIAH REHMET**



Alex Bayer



Alex Keipper



Quin O'Brien



Bob Joyce



Michael Harte, ACE



Mariah Rehmet



**Martin Biehn**



**Kevin Hibbard**



**Inbal B. Lessner, ACE**



**Troy Takaki, ACE**



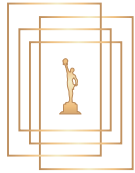
**Mimi Wilcox**



BEST EDITED  
**DOCUMENTARY**  
NON-THEATRICAL

**ESCAPING TWIN  
FLAMES**  
"Up in Flames"

**MARTIN BIEHN  
KEVIN HIBBARD  
INBAL B. LESSNER, ACE  
TROY TAKAKI, ACE  
MIMI WILCOX**



BEST EDITED  
MULTI-  
CAMERA  
COMEDY  
SERIES

FRASIER  
"Blind Date"

**JOSEPH FULTON**

HOW I MET  
YOUR FATHER  
"Daddy"

**RUSSELL GRIFFIN, ACE**

THE UPSHAWS  
"Off Beat"

**ANGEL GAMBOA BRYANT**



**Joseph Fulton**



**Russell Griffin, ACE**



**Angel Gamboa Bryant**





Ali Greer, ACE



Franky Guttman, ACE



Joanna Naugle, ACE



Adam Epstein, ACE



Shelly Westerman, ACE



Payton Koch



Melissa McCoy, ACE



BEST EDITED  
SINGLE  
CAMERA  
COMEDY  
SERIES

BARRY

“Wow”

ALI GREER, ACE  
FRANKY GUTTMAN, ACE

THE BEAR

“Fishes”

JOANNA NAUGLE, ACE

THE BEAR

“Forks”

ADAM EPSTEIN, ACE

ONLY MURDERS IN  
THE BUILDING

“Sitzprobe”

SHELLY WESTERMAN, ACE  
PAYTON KOCH

TED LASSO

“So Long, Farewell”

MELISSA MCCOY, ACE



BEST EDITED  
**DRAMA  
SERIES**

**AHSOKA**  
"Fallen Jedi"

**DANA E. GLAUBERMAN, ACE**

**THE LAST OF US**  
"Long, Long Time"

**TIMOTHY A. GOOD, ACE**

**SLOW HORSES**  
"Strange Games"

**SAM WILLIAMS**

**SUCCESSION**  
"Connor's Wedding"

**BILL HENRY, ACE**

**SUCCESSION**  
"With Open Eyes"

**KEN ELUTO, ACE**



**Dana E. Glauberman, ACE**



**Timothy A. Good, ACE**



**Sam Williams**



**Bill Henry, ACE**



**Ken Eluto, ACE**



Harry Yoon, ACE



Laura Zempel, ACE



Nat Fuller



Christopher Nelson, ACE



Regis Kimble



Géraud Brisson, ACE



Daniel Martens



# BEST EDITED LIMITED SERIES

**BEEF**  
“The Birds Don’t Sing,  
They Screech in Pain”  
**HARRY YOON, ACE**  
**LAURA ZEMPEL, ACE**

**BEEF**  
“The Great Fabricator”  
**NAT FULLER**

**FARGO**  
“The Paradox of  
Intermediate Transactions”  
**CHRISTOPHER NELSON, ACE**

**FARGO**  
“The Tragedy of  
the Commons”  
**REGIS KIMBLE**

**LESSONS IN  
CHEMISTRY**  
“Introduction to Chemistry”  
**GÉRAUD BRISSON, ACE**  
**DANIEL MARTENS**



BEST EDITED  
NON-SCRIPTED  
SERIES

COUPLES THERAPY  
"Episode 310"

**DELANEY LYNCH**  
**HELEN KEARNS, ACE**  
**KATRINA TAYLOR**

DEADLIEST CATCH  
"Pain Level Ten"

**ROB BUTLER, ACE**  
**ISAIAH CAMP, ACE**  
**ALEXANDER RUBINOW, ACE**  
**JOSH STOCKERO**



**Delaney Lynch**



**Helen Kearns, ACE**



**Katrina Taylor**



**Rob Butler, ACE**



**Isaiah Camp, ACE**



**Alexander Rubinow, ACE**



**Josh Stockero**



Laurens Van Charante



Ben Bulatao, ACE



Fernanda Cardoso



Jessie Sock



Jon Oliver



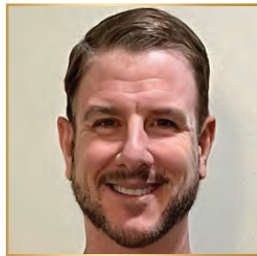
Neal Acosta



Raiko Siems



Joe Headrick



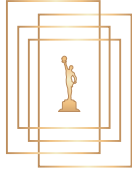
Mike Bennaton



BEST EDITED  
NON-SCRIPTED  
SERIES

DANCING WITH  
THE STARS  
"S32.E5"

LAURENS VAN CHARANTE  
BEN BULATAO, ACE  
FERNANDA CARDOSO  
JESSIE SOCK  
JON OLIVER  
NEAL ACOSTA  
RAIKO SIEMS  
JOE HEADRICK  
MIKE BENNATON



BEST EDITED  
VARIETY TALK/  
SKETCH SHOW OR  
SPECIAL EVENT

A BLACK LADY  
SKETCH SHOW

"My Love Language Is  
Words of Defamation"

**STEPHANIE FILO, ACE**  
**MALINDA ZEHNER GUERRA**  
**TAYLOR JOY MASON, ACE**

LAST WEEK TONIGHT  
WITH JOHN OLIVER

"Dollar Stores"

**ANTHONY MIALE, ACE**



**Stephanie Filo, ACE**



**Malinda Zehner Guerra**



**Taylor Joy Mason, ACE**



**Anthony Miale, ACE**



**Dom Whitworth**



**Rupa Rathod**



**Guy Harding**



**Ben Wainwright-Pearce**



**Hamish Lyons**



**Reg Wrench**



**BEST EDITED**  
**VARIETY TALK/  
SKETCH SHOW OR  
SPECIAL EVENT**

**TAYLOR SWIFT:  
THE ERAS TOUR**  
**DOM WHITWORTH**  
**GUY HARDING**  
**HAMISH LYONS**  
**RUPA RATHOD**  
**BEN WAINWRIGHT-PEARCE**  
**REG WRENCH**



BEST EDITED  
ANIMATED  
SERIES

BLUE EYE SAMURAI  
"The Tale of the Ronin  
and the Bride"

**YUKA SHIRASUNA**

BOB'S BURGERS  
"Amelia"

**JEREMY REUBEN, ACE  
STEPHANIE EARLEY**

SCOTT PILGRIM  
TAKES OFF  
"Ramona Rents a Video"

**KEISUKE YANAGI**



Yuka Shirasuna



Jeremy Reuben, ACE



Stephanie Earley



Keisuke Yanagi





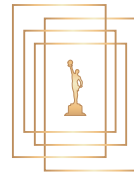
Isaiah Clarke



Jaime Diaz



Ariel Emma Martin



# ANNE V. COATES AWARD

FOR STUDENT EDITING

SPANISH SPRINGS  
HIGH SCHOOL  
**ISAIAH CLARKE**

CALIFORNIA STATE  
UNIVERSITY  
LOS ANGELES  
**JAIME DIAZ**

CHAPMAN UNIVERSITY  
**ARIEL EMMA MARTIN**



# Barbie

Congratulations Nick! You are a magic editor and you always gather the most special team.

Thank you for seeing every one of my movies through, and for always letting my babies sit in on the edit.

---

Much love, Greta



*Succession* "Connor's Wedding"



*Barbie*



*Past Lives*



**Murtha Skouras Agency**  
proudly congratulates our  
ACE Award Nominees

---

**BEST EDITED  
DRAMA SERIES**

**BILL HENRY, ACE**

*Succession*  
"Connor's Wedding"

**BEST EDITED  
FEATURE FILM  
(COMEDY/THEATRICAL)**

**NICK HOUY, ACE**

*Barbie*

**BEST EDITED  
FEATURE FILM  
(DRAMA/THEATRICAL)**

**KEITH FRAASE**

*Past Lives*

---

Wishing the best  
to all nominees  
and ACE members  
for their incredible  
contributions this year

FOCUS FEATURES SALUTES THE  
**AMERICAN CINEMA EDITORS**

AND PROUDLY CONGRATULATES  
OUR ACE EDDIE AWARD NOMINEE

**KEVIN TENT, ACE**  
**BEST EDITED FEATURE FILM**  
(COMEDY, THEATRICAL)



# The Holdovers

**CHANGE SOMEONE'S LIFE. IT COULD CHANGE YOURS.**

**FOCUS**  
FEATURES  
A COMCAST COMPANY

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NETFLIX

THANKS THE AMERICAN CINEMA EDITORS  
AND PROUDLY CONGRATULATES OUR

# ACE EDDIE AWARDS NOMINEES

## AMERICAN SYMPHONY

BEST EDITED DOCUMENTARY (THEATRICAL)  
Sammy Dane, Matthew Heineman, Jim Hession  
and Fernando Villegas

## BECKHAM

"The Kick"  
BEST EDITED DOCUMENTARY (NON-THEATRICAL)  
Michael Harte, ACE

## BEEF

"The Birds Don't Sing, They Screech in Pain"  
BEST EDITED LIMITED SERIES  
Harry Yoon, ACE and Laura Zempel, ACE

"The Great Fabricator"  
BEST EDITED LIMITED SERIES  
Nat Fuller

## BLACK MIRROR BEYOND THE SEA

BEST EDITED FEATURE FILM (NON-THEATRICAL)  
Jon Harris

## 碧眼 BLUE EYE SAMURAI

"The Tale of the Ronin and The Bride"  
BEST EDITED ANIMATED SERIES  
Yuka Shirasuna

## ESCAPING TWIN FLAMES

"Up in Flames"  
BEST EDITED DOCUMENTARY  
(NON-THEATRICAL)  
Martin Biehn, Kevin Hibbard, Inbal B. Lessner, ACE,  
Troy Takaki, ACE and Mimi Wilcox

## MAESTRO

BEST EDITED FEATURE FILM (DRAMA, THEATRICAL)  
Michelle Tesoro, ACE

## NIMONA

BEST EDITED ANIMATED FEATURE FILM  
Randy Trager, ACE, Erin Crackel

## SCOTT DILGRIM TAKES OFF

"Ramona Rents a Video"  
BEST EDITED ANIMATED SERIES  
Keisuke Yanagi

## THE UPSHAW'S

"Off Beat"  
BEST EDITED MULTI-CAMERA COMEDY SERIES  
Angel Gamboa Bryant

N

**PARAMOUNT PICTURES**

THANKS THE

**AMERICAN CINEMA EDITORS**

AND CONGRATULATES OUR

**EDDIE AWARDS NOMINEE**



**BEST EDITED ANIMATED FEATURE FILM**

**GREG LEVITAN, ACE**



Barbie

WARNER BROS. PICTURES

WOULD LIKE TO THANK THE MEMBERS OF THE

AMERICAN CINEMA  
EDITORS

AND PROUDLY CONGRATULATES OUR  
EDDIE AWARD NOMINEE

---

BEST EDITED  
FEATURE FILM

COMEDY, THEATRICAL

NICK HOUY, ACE

---

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AMERICAN  
CINEMA EDITORS

AND CONGRATULATES OUR  
ACE EDDIE AWARDS NOMINEES

---

OPPENHEIMER

BEST EDITED FEATURE FILM  
(DRAMA, THEATRICAL)

*Edited By Jennifer Lame ACE*

THE SUPER MARIO  
BROS. MOVIE

BEST EDITED ANIMATED FEATURE FILM

*Edited By Eric Osmond*





We thank the American Cinema Editors  
*and proudly congratulate our Eddie Awards nominees*

# AMERICAN FICTION

BEST EDITED FEATURE FILM (COMEDY, THEATRICAL)  
Hilda Rasula, ACE



# Fargo

BEST EDITED LIMITED SERIES  
Regis Kimble  
Episode 501: "The Tragedy of the Commons"  
Christopher Nelson, ACE  
Episode 503: "The Paradox of Intermediate Transactions"



# AIR

BEST EDITED FEATURE FILM (COMEDY, THEATRICAL)  
William Goldenberg, ACE





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congratulates our clients on their 2024 ACE Eddie Awards nominations

**BEST EDITED FEATURE FILM (COMEDY, THEATRICAL)**

**WILLIAM GOLDENBERG, ACE**

**AIR**

**YORGOS MAVROPSARIDIS\*, ACE**

**POOR THINGS**

—

**BEST EDITED FEATURE FILM (NON-THEATRICAL)**

**JON HARRIS\*\***

**BLACK MIRROR: BEYOND THE SEA**

\*Shared representation with Lux Artists

\*\*Shared representation with Independent Talent Group

CONGRATULATIONS TO OUR  
**EDDIE-NOMINATED CLIENTS** AND ALL OF  
THE 2024 NOMINEES + HONOREES FOR THEIR  
ACHIEVEMENTS THIS SEASON!

KEVIN TENT, ACE  
**THE HOLDOVERS**

BEST EDITED FEATURE FILM

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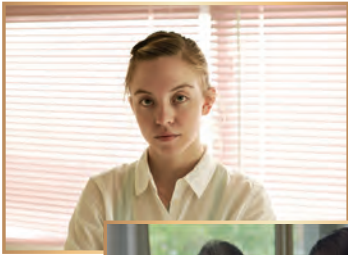
ANGEL GAMBOA BRYANT  
**THE UPSHAW'S**

BEST EDITED MULTI-CAMERA COMEDY SERIES

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AGENCY

[easterntalent.net](http://easterntalent.net)

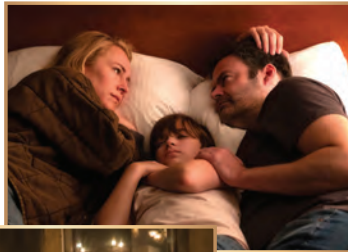


Reality

Escaping  
Twin  
Flames



Only  
Murders  
in the  
Building



Barry



Slow  
Horses

Beef



We proudly congratulate our clients  
and all the nominees  
on their nominations for the  
74th Annual ACE Eddie Awards

**BEST EDITED FEATURE FILM  
(NON-THEATRICAL)**

**JENNIFER  
VECCHIARELLO**

*Reality*

**BEST EDITED DOCUMENTARY  
(NON-THEATRICAL)**

**TROY TAKAKI, ACE**

*Escaping Twin Flames*  
"Up in Flames"

**BEST EDITED SINGLE-CAMERA  
COMEDY SERIES**

**PAYTON KOCH**

*Only Murders in the Building*  
"Sitzprobe"

**FRANKY GUTTMAN, ACE**

*Barry* "Wow"

**BEST EDITED DRAMA SERIES**

**SAM WILLIAMS**

*Slow Horses*  
"Strange Games"

**BEST EDITED LIMITED SERIES**

**HARRY YOON, ACE**

**LAURA ZEMPEL, ACE**

*Beef* "The Birds Don't Sing,  
They Screech in Pain"

**NAT FULLER**

*Beef* "The Great Fabricator"

**Gersh**  
Beverly Hills | New York

# CONGRATULATIONS

to our 74<sup>th</sup> annual AMERICAN CINEMA EDITORS EDDIE NOMINEES



HBO ORIGINAL  
**100 FOOT  
WAVE**

**BEST EDITED DOCUMENTARY  
(NON-THEATRICAL)**

"Jaws"

Alex Bayer  
Alex Keipper  
Quin O'Brien

HBO ORIGINAL  
**A BLACK LADY  
SKETCH SHOW**

**BEST EDITED VARIETY  
TALK/SKETCH SHOW  
OR SPECIAL EVENT**

"My Love Language is Words  
of Defamation"

Stephanie Filo, ACE  
Malinda Zehner Guerra  
Taylor Joy Mason, ACE

HBO ORIGINAL  
**LAST WEEK TONIGHT  
WITH JOHN OLIVER**

**BEST EDITED VARIETY  
TALK/SKETCH SHOW  
OR SPECIAL EVENT**

"Dollar Stores"

Anthony Miale, ACE

HBO ORIGINAL  
**ALBERT BROOKS  
DEFENDING MY LIFE**

**BEST EDITED DOCUMENTARY  
(NON-THEATRICAL)**

Bob Joyce

HBO ORIGINAL  
**BEING MARY  
TYLER MOORE**

**BEST EDITED DOCUMENTARY  
(NON-THEATRICAL)**

Mariah Rehmet

HBO ORIGINAL  
**THE LAST OF US**

**BEST EDITED DRAMA SERIES**

"Long, Long Time"

Timothy A. Good, ACE

HBO ORIGINAL  
**REALITY**

**BEST EDITED FEATURE FILM  
(NON-THEATRICAL)**

Jennifer Vecchiarelli  
Ron Dulin

HBO ORIGINAL  
**BARRY**

**BEST EDITED SINGLE CAMERA  
COMEDY SERIES**

"Wow"

Ali Greer, ACE  
Franky Guttman, ACE

max ORIGINAL  
**LITTLE  
RICHARD  
I AM EVERYTHING**

**BEST EDITED DOCUMENTARY  
(THEATRICAL)**

Nyneve Minnear  
Jake Hostetter

HBO ORIGINAL  
**SUCCESSION**

**BEST EDITED DRAMA SERIES**

"Connor's Wedding"

Bill Henry, ACE

"With Open Eyes"

Ken Eluto, ACE

Thank you, ACE members, for our 11 nominations and for your recognition.

max

# wpa

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ON THEIR NOMINATIONS FOR THE  
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## HILDA RASULA, ACE

*BEST EDITED FEATURE FILM (COMEDY, THEATRICAL)*

**AMERICAN FICTION**

## RON DULIN

*BEST EDITED FEATURE FILM (NON-THEATRICAL)*

**REALITY**

## STEPHANIE FILO, ACE

*BEST EDITED VARIETY TALK/SKETCH SHOW OR SPECIAL*

**A BLACK LADY SKETCH SHOW**

*"MY LOVE LANGUAGE IS WORDS OF DEFAMATION"*



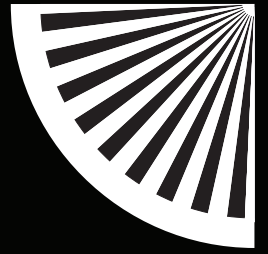
Christopher Nelson, ACE  
Fargo, “The Paradox of Intermediate Transactions”



Michael Andrews, ACE  
Spider-Man: Across the Spider-Verse



Timothy A. Good, ACE  
The Last of Us, “Long Long Time”



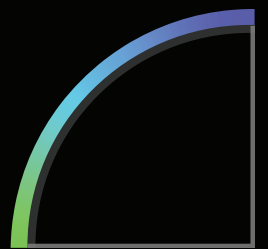
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BEST EDITED ANIMATED  
FEATURE FILM  
STEPHEN SCHAFFER, ACE  
*Elemental*



Elemental follows Ember and Wade, in a city where fire-,  
water-, earth- and air-residents live together.

Congratulations, Stephen,  
on your  
ACE Eddie Award Nomination  
for Elemental!

**PIXAR**



*CONGRATULATIONS TO THE AMERICAN CINEMA EDITOR EDDIE AWARD HONOREES  
AND OUR NOMINEE*

**BEST EDITED ANIMATED FEATURE FILM  
MICHAEL ANDREWS, ACE**

**SPIDER-MAN**  
**ACROSS THE SPIDER-VERSE**





We proudly congratulate our

# 2024 ACE EDDIE AWARDS

## Nominees

BEST EDITED DOCUMENTARY  
(NON-THEATRICAL)

**INBAL B. LESSNER, ACE**

"Up in Flames"  
**ESCAPING TWIN FLAMES**

BEST EDITED SINGLE-CAMERA  
COMEDY SERIES

**ALI GREER, ACE**

"Wow"  
**BARRY**

**ADAM EPSTEIN, ACE**

"Forks"  
**THE BEAR**

BEST EDITED LIMITED SERIES

**GÉRAUD BRISSON, ACE**

"Introduction to Chemistry"  
**LESSONS IN CHEMISTRY**

BEST EDITED VARIETY TALK/SKETCH  
SHOW OR SPECIAL EVENT

**TAYLOR JOY MASON, ACE**

"My Love Language is  
Words of Defamation"  
**A BLACK LADY SKETCH SHOW**

WAVE

WE PROUDLY CONGRATULATE OUR CLIENTS ON  
THEIR 2024 ACE AWARD NOMINATIONS

*BEST EDITED FEATURE FILM (DRAMA, THEATRICAL)*

**OPPENHEIMER**

**JENNIFER LAME, ACE**

*BEST EDITED DRAMA SERIES*

**AHSOKA: "FALLEN JEDI"**

**DANA E. GLAUBERMAN, ACE**

*GOLDEN EDDIE HONOREE*

**JOHN WATERS**



Independent Artist Group

We Proudly Congratulate Our Clients On Their ACE Eddie Award Nominations

FEATURE FILM

## Michelle Tesoro, ACE

Maestro

SINGLE CAMERA COMEDY SERIES

## Shelly Westerman, ACE

Only Murders in the Building - "Sitzprobe"

DRAMA SERIES

## Ken Eluto, ACE

Succession - "With Open Eyes"

FEATURE FILM (NON-THEATRICAL)

## Liza D. Espinas

Flamin' Hot

LIMITED SERIES

## Daniel Martens

Lessons in Chemistry - "Introduction To Chemistry"



The Alternative.

LOS ANGELES

NEW YORK

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ATLANTA

The **WALT DISNEY** Company

# PROUDLY CONGRATULATES OUR NOMINEES OF THE 2024 ACE EDDIE AWARDS

**FX**  
**THE BEAR**

– FX, HULU –

**BEST EDITED SINGLE CAMERA COMEDY SERIES**

“FISHES,” JOANNA NAUGLE, ACE

**BEST EDITED SINGLE CAMERA COMEDY SERIES**

“FORKS,” ADAM EPSTEIN, ACE

**FX**  
*Fargo*

– FX –

**BEST EDITED LIMITED SERIES**

“THE PARADOX OF INTERMEDIATE TRANSACTIONS,”  
CHRISTOPHER NELSON, ACE

**BEST EDITED LIMITED SERIES**

“THE TRAGEDY OF THE COMMONS,” REGIS KIMBLE

**STAR WARS**  
**AHSOKA**

– DISNEY+, LUCASFILM LTD. –

**BEST EDITED DRAMA SERIES**

“FALLEN JEDI,” DANA E. GLAUBERMAN, ACE

**BOB'S BURGERS**

– 20TH TELEVISION ANIMATION –

**BEST EDITED ANIMATED SERIES**

“AMELIA,” JEREMY REUBEN, ACE, STEPHANIE EARLEY

**dancing**  
**with**  
**the stars**

– ABC –

**BEST EDITED NON-SCRIPTED SERIES**

“S32.E5,” LAURENS VAN CHARANTE, BEN BULATAO, ACE,  
FERNANDA CARDOSO, JESSIE SOCK, JON OLIVER, NEAL ACOSTA,  
RAIKO SIEMS, JOE HEADRICK, MIKE BENNATON

Disney · PIXAR  
**ELEMENTAL**

– PIXAR ANIMATION STUDIOS –

**BEST EDITED ANIMATED FEATURE FILM**

STEPHEN SCHAFER, ACE

SEARCHLIGHT  
**FLAMIN' HOT**

– SEARCHLIGHT PICTURES, HULU, DISNEY+ –

**BEST EDITED FEATURE FILM – NON-THEATRICAL**

KAYLA M. EMTER, LIZA D. ESPINAS

hulu  
**HOW**  
**I MET YOUR**  
**FATHER**

– HULU, 20TH TELEVISION –

**BEST EDITED MULTI-CAMERA COMEDY SERIES**

“DADDY,” RUSSELL GRIFFIN, ACE

hulu  
**ONLY MURDERS**  
**IN THE BUILDING**

– HULU, 20TH TELEVISION –

**BEST EDITED SINGLE CAMERA COMEDY SERIES**

“SITZPROBE,” SHELLY WESTERMAN, ACE, PAYTON KOCH

SEARCHLIGHT  
**POOR THINGS**

– SEARCHLIGHT PICTURES –

**BEST EDITED FEATURE FILM – COMEDY, THEATRICAL**

YORGOS MAVROPSARIDIS, ACE

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"A GREAT SOUL NEVER DIES.  
IT BRINGS US TOGETHER AGAIN AND AGAIN."  
- Maya Angelou



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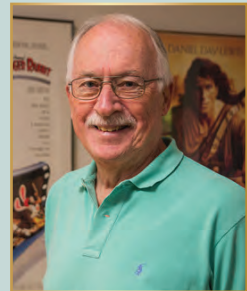
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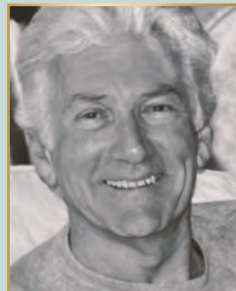
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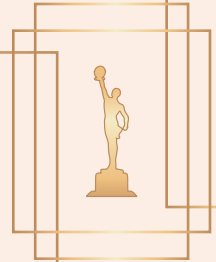


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