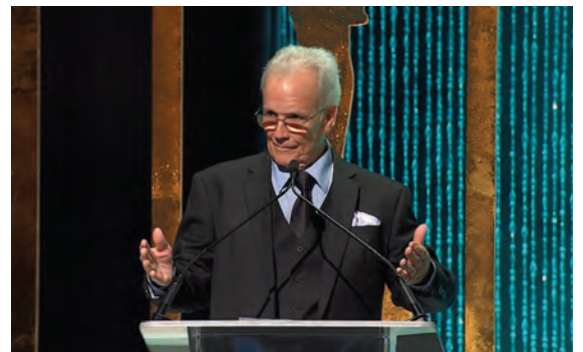
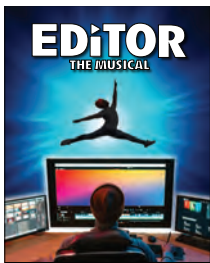


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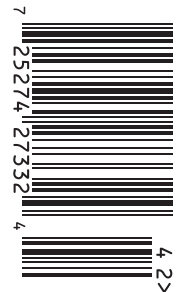
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A MESSAGE FROM THE BOARD



Hello Editors from far and wide! Welcome to the latest edition of *CinemaEditor*!

First – how about those Eddies? Hands down one of the best awards shows in town. Our brilliant host Nina West brought down the house with the mini-musical “Editor: The Musical.” Who doesn’t want to see that on Broadway? I know I do! Congratulations to all the winners and the nominees. Strike aside – and as painful as 2023 was for many (most even) – it was another great year for editing. Big congratulations to Career Achievement Award recipients Kate Amend, ACE, and Walter Murch, ACE; and to Heritage Award honoree Stephen Lovejoy, ACE. And a huge congrats to Golden Eddie recipient John Waters who also brought down the house with his hilarious, razor sharp acceptance speech.


Thanks once again to Jenni McCormick and team ACE, Jessica and Ryan Whitney and all the fine folks at ZOe Productions who worked incredibly hard to put on this terrific event.

It’s been a busy time for ACE. A mere six days after the Eddies, ACE Vice President Sabrina Plisco, ACE, moderated this year’s Invisible Art/Visible Artists. IAVA continues to be one of ACE’s most popular events and this year was no different. It was a thrill to participate on the panel with such a talented group of editors.

Our numerous committees are continuing to kick it. The New York Committee’s screening series at Metrograph has continued to sell out. The Internship Committee is excited to announce that this year they will be expanding into New York and London. The Connect Committee held an intimate luncheon with legendary editor Lynzee Klingman, ACE, and the Social Committee hosted a Griffith Park hike and more recently a wine tasting. Go ACE committees!

And speaking of committees, look for information tables and sign-up sheets for all the committees at this year’s annual meeting, which will be held on June 15 at The Garland hotel.

Time to take a peek inside this great issue where you’ll get more of everything and also find in-depth articles with the editors of some of today’s hottest new shows like *Masters of the Air* and *Shōgun*, and still hot after all these years, the return of *Frasier*.

As of this writing our industry and especially post-production continue to feel stuck in some sort of quicksand, slow to rebound from last year’s strikes. Until the industry engines are running again and people are back to work please watch out for each other. Nobody knows the ups and downs of life as an editor like another editor.  – KEVIN TENT, ACE

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Matt Allen is the recipient of the Eric Zumbrennen Fellowship (2020-2021). In late 2022, he finished editing the feature film entitled *American Murderer* starring Tom Pelphrey, Ryan Phillippe, Idina Menzel and Jacki Weaver. His feature film assistant editor credits include *A Man Called Otto*, *Christopher Robin* from Disney, *Bloodshot* and *Sweet Girl*. As an associate member of ACE, he always enjoys working with and being mentored by other ACE members! He hopes to work with another ACE member on a film very soon!

Ellen Galvin worked in the TV and entertainment industry for more than 40 years, including 13 years as ACE sponsorship and advertising director. She now resides in Henderson, NV, with her husband Gary.

Harry B. Miller III, ACE, is a feature, television and documentary editor. His recent credits include *Turn: Washington's Spies* and *The Predator*.

Adrian Pennington is a journalist, editor and marketing copywriter whose articles have appeared in the *Financial Times*, *British Cinematographer*, *Screen International*, *The Hollywood Reporter*, *Premiere*, *Broadcast*, *RTS Television* and *The Guardian*. He is co-author of *Exploring 3D: The New Grammar of Stereoscopic Filmmaking* (Focal Press, 2012) and his favorite film of all time is *Gilda*.

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The objects and purposes of the American Cinema Editors are to advance the art and science of the film editing profession; to increase the entertainment value of motion pictures by attaining artistic pre-eminence and scientific achievement in the creative art of film editing; to bring into close alliance those film editors who desire to advance the prestige and dignity of the film editing profession.



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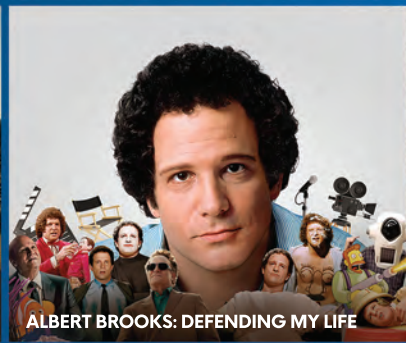


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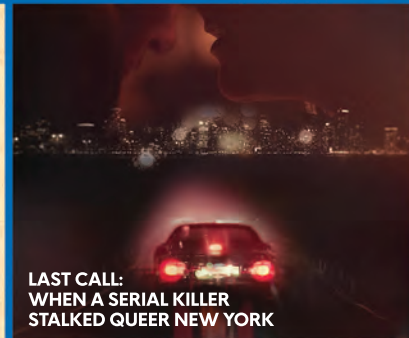


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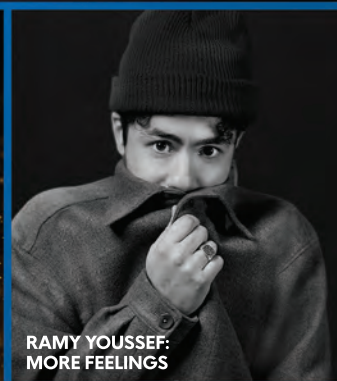
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51ST ANNIE AWARDS



Michael Andrews, ACE



Yuka Shirasuna

Congratulations to the editors that were honored at the 51st Annie Awards for animation, Feb. 17 at UCLA's Royce Hall. Michael Andrews, ACE, and the editorial team behind Sony Pictures Animation's *Spider-Man: Across the Spider-Verse* won the animated feature editing category; and Yuka Shirasuna claimed the award in the TV/media editing category for Netflix's *Blue Eye Samurai*. Feature category nominees included Stephen Schaffer, ACE, Amera Rizk, Gregory Snyder, Jen Jew and Kevin Rose-Williams for *Elemental*; Patrick Voetberg, Joseph Titone, Darrian M. James, Danny Miller and Brian Robinson for *Leo*; Randy Trager, ACE, Erin Crackel, Stephen Schwartz and Ashley Calle for *Nimona*; and Greg Levitan, ACE, Illya Quinteros, David Croomes and Myra Owyang for *Teenage Mutant Ninja Turtles: Mutant Mayhem*. TV/media category noms included John McKinnon and Mike Stefanell for *Hilda*; Dan Urrutia for *I Am Groot*; Richie Cody, ACE, BFE for *Star Wars: Visions*; and Todd Raleigh for *The Legend of Vox Machina*.

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96TH ACADEMY AWARDS

Congratulations to Jennifer Lane, ACE, who won the Oscar in film editing for Christopher Nolan's *Oppenheimer* at the 96th Academy Awards, March 10 at the Dolby Theatre in Hollywood.

LIFE LESSONS

Life Lessons is a new column during which ACE's veteran life members share their personal musings, views and recollections about their experiences in our business. This quarter, CinemaEditor features a conversation with Richard Halsey, ACE, and Colleen Halsey, ACE.

Richard and Colleen have been married and editing together for 40 years while raising their two daughters: Caitlin is the head of story for Universal Studios Feature Films, and Morgan is an accomplished editor. The couple spent the first decade of their marriage largely on location but have otherwise edited most of their films from their home, decades before that became the fashion. Here, they discuss one of their favorites, the hit comedy *Sister Act*, which stars Whoopi Goldberg as a singer who must assume the role of a nun after being placed in a witness protection program. It was the third-highest grossing domestic movie of 1992 earning nearly \$140 million in North America.

Richard: I interviewed for the job with Emile Ardolino, the director. Great guy, great interview. I'd read the script – wasn't a whole lot there. [Laughing] There wasn't, you know? So when I interviewed with Ardolino, I just cut to the chase. I said, "Emile, this is going to be a musical, right?" He says, "Absolutely, Richard, for sure." The script was written for Bette Midler.

Colleen: They hired the composer Marc Shaiman who was for years Bette's pianist and composer. He's a hugely talented man. He did all the music, like instead of "My Guy," it's "My God."

Richard: Bette read the script, and she said to herself, "I'm going to look ridiculous in that nun's habit." The script was so mediocre, but the minute they switched it to Whoopi Goldberg, everything was funnier. Colleen edited one of the funniest scenes in the movie, and this was one of her first credits too. It was a brilliantly edited scene with Whoopi when she had to say the prayer at the dining table. We edited the movie at the house, not the studio, and Emile loved working here.

Colleen: A lot of directors really liked working here because it was away from the studio, and nobody could pop in and just surprise you, "Hey, can I see something?" and that kind of thing. You had your privacy, and it was a very protected environment.

I was pregnant with my daughter Morgan, and I reached up to get a roll of sound and picture on a scene. I turned around and hit the producer in the head with my stomach! I said, "I think this might be my last day. Maybe I should go home." So I went home, had the baby the next day, and then Emile sent me the most beautiful dusty pink roses. It was just so touching.


Richard: Editorially, what was interesting was the big montage with the nuns singing yet another song. I said to myself, "This is too much of a good thing." So I got a popular song, "Just a Touch of Love (Everyday)" by C+C Music Factory. Now we just barely heard the nuns singing the same thing that they'd been singing all along but with this hit song playing over the montage, it saved it.

Things on the shoot did not go that well with Emile. I think we had the first cut maybe two, three weeks after we finished shooting. Instead of wasting time with three-day temp mixes, I just mixed the cut live as we were screening. Emile was so nervous that he invited the head of marketing. After the screening, he goes over to Emile, "Well, that's it. You got a big hit on your hands." And that was it.

Colleen: I know people that read the script didn't have a whole lot of confidence in it, but Emile brought stuff, and Whoopi was so good in it.

Richard: It was financially very successful. And we did it right downstairs. I started working here at the house in the mid-'70s. The whole downstairs had four KEMs, two Moviolas, racks, everything. It's a great location, and the editing room is better than any other editing room. It's one of the things that I figured out early on in my career – don't put me in an 8x10 foot editing room with no windows and ask me to be creative. No, that doesn't work for me. Now we do these low-budget, hopefully character-driven films. We call it The Halsey School of Editing.

Colleen: We've even taught our daughter, Morgan.

Richard: That's basically what we do now. We're teachers. 



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2024 ACE EDDIE NOMINEE CELEBRATION

ACE held a cocktail party honoring its 2024 Eddie nominees on Feb. 29 at The Walt Disney Studios' Buena Vista Cafe. The evening featured drinks, hors d'oeuvres and the nominee awards presentation. Thank you to our host, Disney Digital Studio Services.





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CAROL LITTLETON, ACE, RECEIVES HONORARY OSCAR

Carol Littleton, ACE, accepted an Honorary Oscar on Jan. 9 during the Academy of Motion Picture Arts and Sciences Governors Awards. Glenn Close presented the award to Littleton, whose credits include *E.T.: The Extra-Terrestrial*, for which she was Oscar nominated; *The Big Chill*, *Places in the Heart* and *The Accidental Tourist*.

CELEBRATING CAROL LITTLETON, ACE

The film editors branch executive committee of the Academy of Motion Picture Arts and Sciences and the boards of directors of ACE and Motion Picture Editors Guild hosted a celebration of Carol Littleton, ACE, in recognition of her Honorary Oscar presentation. The event was held April 7 at the Pickford Center for Motion Picture Study.





Edgar Burcksen, ACE, NCE

1947 - 2024



Edgar Burcksen, ACE, NCE – a dedicated member of the ACE family best known for *The Young Indiana Jones Chronicles* – died April 7 in Los Angeles from complications following a heart attack. He was 76.

Burcksen was a veteran editor of features, documentaries and TV series. He won an Emmy for the 1992 pilot of George Lucas' *Young Indiana Jones* series.

Burcksen became an ACE member in 1998 and was a multi-term member of the ACE Board of Directors. A former editor in chief and columnist for *CinemaEditor* over two decades, his commitment to growing the magazine earned him ACE's Robert Wise Award. He was also committed to global outreach and was a co-founder and past chair of the ACE International Relations Committee. Through that committee, he was instrumental in beginning ACE's participation in international editors consortium TEMPO.

"You could consider yourself lucky if you knew Edgar," said ACE President Kevin Tent, ACE. "He was not only an outstanding editor but also a kind, gentle and supportive human being. An inspiration. His dedication and commitment to the art and craft of editing, along with his unwavering support of ACE was a gift to us all. We will miss you Edgar in a deep and profound way."

Burcksen was born in Holland and spoke English, Dutch, German and French (and read Latin and ancient Greek) and graduated from the Dutch Film School in Amsterdam in 1972 with a major in film editing.


He started his career editing features in Amsterdam, and went on to receive the prestigious 1985 Golden Calf at the Nederlands Film Festival for his body of work.

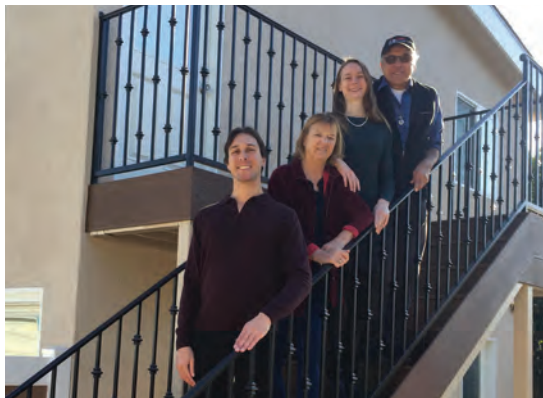
He came to the U.S. and joined Industrial Light & Magic where he was the visual effects editor on *Die Hard 2* and *The Hunt for Red October* before joining the *Young Indiana Jones* team. Lucas selected him to consult on the user interface of the EditDroid, a precursor to the Avid Media Composer.

His editing credits include Jeroen Krabbé's drama *Left Luggage*, a 1998 Golden Berlin Bear nominee; and Michele Ohayon's *Colors Straight Up*, a 1998 Oscar-nominated documentary feature about a nonprofit that teaches drama to inner city youth.

His documentary credits also include *Darfur Now*, *Hollywood Banker* and Kevin Costner's documentary miniseries *500 Nations*.

Burcksen's commitment to the art and craft of editing included teaching advanced film editing at the Academy of Art University of San Francisco.

He was an ultramarathon cyclist, completing 25 double centuries. He is survived by his wife of 50 years, Jana, and their two children. 



EDITING ROOM TOO CRAMPED? GO VR!

BY HARRY B. MILLER III, ACE



Chance Gardiner: “That is a very small room.”
– *Being There*

With the current situation of editors working from home (WFH), it means a home that maybe wasn’t designed as an edit suite now has to be adapted. Assistant editor Adam Duthie (*CinemaEditor* 2020 Q2 “The New Normal”) had to contend with a loud roommate in an apartment with no separate room for an office, a bad chair and a spotty internet connection. Sure, there may be no more commute, but you may be stuck with your own system which the studio won’t pay adequately for, which may mean less computing power and less screen real estate.

But what if you could edit on a huge monitor in the wide-open spaces? Or Joshua Tree? Even the moon? Jonas Smensgard, ACE, is doing just that. He is editing with virtual reality (VR) headsets. And his results are ... interesting.

Smensgard began his editing career in Stockholm, Sweden. In 1998, while at film school, he interned on the movie *Naken* as an assistant. The editor quit after six weeks, and Smensgard got moved up to editor! He moved to Los Angeles in 2012 “for love,” to be with his current wife. He has been editing feature films, episodic television and documentaries.

He first tried using a VR headset while editing the yet-to-be released *When We Went MAD!* – the unauthorized *MAD Magazine* documentary. His next goal was to use the new Apple Vision Pro (AVP) headset.

Before the release of the Apple Vision Pro, the setup he found that worked best included the Meta Quest 2 VR headset, a MacBook Pro, a Thunderbolt 4 hub (to connect hard drives and power his MacBook), an Apple Keyboard and a Logitech ergonomic mouse. To connect to each other, the headset and computer must be on the same Wi-Fi network. The keyboard and mouse connect over Bluetooth.

The Meta Quest 2 has hand controllers, but Smensgard set it to accept control by tracking his hands.



Once in the VR environment, Smensgard runs the free program *Immersed*, which opens *its* virtual environment. *Immersed* allows him to connect to his laptop and to configure up to three virtual monitors, sizing them as large as desired. You can then open a representation of your keyboard (the program tracks where it is and your hand position).

There are a number of virtual environments you can be ‘in,’ including an office, café, an open field, rooms with other people, a starship!

What Smensgard likes to do at times is to take his virtual world out into the real one. In 2023 he put this setup in a van, and spent five months traveling from Seattle to Cabo San Lucas, editing the *MAD Magazine* documentary along the way. He could edit in the van, using a virtual environment as his ‘room.’ Or he could park the van and put his keyboard and mouse on a folding table and edit anywhere.





The key to this mobility is a Starlink router in his van with a flat dish on the roof, providing the Wi-Fi connection needed for the internet and to connect his devices.

But next, Smensgard wanted to obtain an Apple Vision Pro to use as his VR headset. The headset was released for sale on Feb. 2. Smensgard was able to purchase one to test as an editing tool. And it worked.

The coolest part of the demo videos Smensgard has produced about these headsets is when he opens several windows with the Vision Pro while outdoors, then walks around the virtual screens. Not exactly practical, but impressive.



Here is Smensgard's setup while working on the (VR) moon! A VR headset provides the environment to work in. You can open the screen of your laptop or other Apple CPU to run software, such as Media Composer.

The editing software is agnostic. You can run Avid Media Composer, Premiere Pro or Final Cut X with equal ease on the single monitor. Blackmagic's Resolve, however, has an iPad app. That means it can open natively *within* Vision Pro. It allows for touch controls as if it were an iPad.

However, there were issues. The first being AVP allows only one virtual screen to run his editing software, driven by his laptop. The Immersed app, which allows multiple virtual screens, is not yet available. Other programs native to the device such as Safari, Mail and Apple TV can open as well in their own windows.

His Logitech ergonomic mouse's cursor wasn't able to move from his laptop virtual screen to different application screens. An Apple trackpad solved that problem.

The biggest headache with the Vision Pro is, well, headaches. The headset clocks in at about 22 ounces (1 lb., 6 oz.). Imagine connecting a 12.9 inch iPad Pro to your face. Jonas tried balancing

the weight on the front by jerry-rigging the battery to the back strap. As he notes, it just more evenly distributes the headache.

That improved his wearable time from 20 minutes to 2 hours. Not how you want to spend your workday.



Most reviews of the Apple Vision Pro note that it has impressive potential, but the downsides, including the weight, will likely harm sales. According to editor JP Bernardo, ACE, who tried on the glasses at an Apple store, "It can do some cool things, but it's clunky and HEAVY." Would he buy one? "Absolutely not!"

Mark Gurman in his Power On newsletter notes that the return rate is equal to or higher than other Apple products, and customer comments include it is too heavy, lacks applications and it is isolating, i.e. it doesn't have any meaningful shared experiences, just isolated ones.

Then again, posted on Facebook was a message from director Jon Chu, who worked with his editor Myron Kerstein, ACE, using an Apple Vision Pro on the film *Wicked* when he was trapped in his home due to flooding. He worked with it for days, using the Evercast app to connect to Kerstein. He loved the experience, especially the huge screen for his movie.

Smensgard has returned the AVP. The comfort issues were the deal breaker. But having been spoiled by the higher resolution AVP experience, he's moved up to the Quest 3. More expensive but better resolution than the Quest 2, lighter and cheaper (by \$3,000) than the Vision Pro. Smensgard and his videos can be found at youtube.com/@jonas_films.

Technology increasingly isolates us humans, which isn't a good thing. Go to any public space and note how many people are staring at their cellphones rather than interacting. You can watch movies with VR glasses. But how much enjoyment is there in a comedy when you are the only one laughing. For myself, I think I'll save the \$3500+ and just buy a larger monitor.

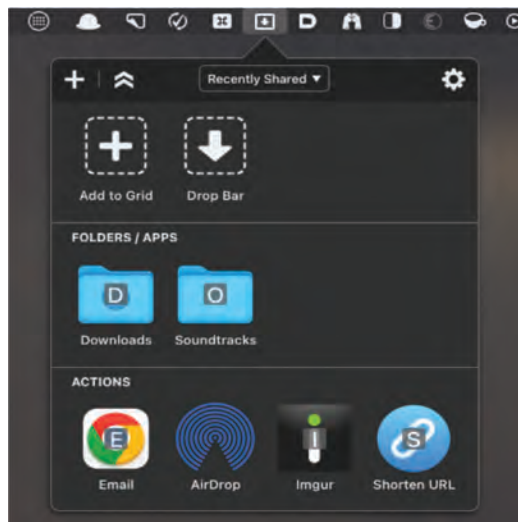
Essential Utility App: Dropzone

Dropzone from the developer Aptonic is an incredibly useful utility, which I may use up to 20 times a day.

It is a menu bar app, which means by clicking on the icon, you can run any of the functions displayed (and more, if you purchase add-ons). The window also opens if you click and drag a file on your Mac, becoming available to drop onto for different actions. My most common use is AirDrop, the Wi-Fi/Bluetooth

peer-to-peer connection between Apple devices. At my desk I can easily move files from my Mac Mini to my laptop, or cellphone to the Mini. Just drag and drop.

The Drop Bar also allows you to drop files on it as a temporary holding position. You drag a file on to the Drop Bar, open a new Finder window or email, then drag from the Drop Bar to the new location.



The Folders/Apps section gives you instant access to any folder or app on your computer. Click on a folder and it opens.

Drag a file to another folder, and it moves that file. You can add more folders and apps to the grid.

Other actions you can add include YouTube downloader, Print, WeTransfer, Zip files and several more.

YouTube Tutorials

There are two series of Media Composer tutorials that are worth following if you want to know more about how your editing software works. *Let's Edit with Media Composer* is a new series from longtime tutorial creator Kevin P. McAuliffe. This series is a very basic look at working with Media Composer from Project Creation to Transcoding to Exporting. It is a continuing series that is currently up to episode 20. McAuliffe gives very clear, informative presentations. Well worth the time to watch. McAuliffe has done many tutorials (152 on Media Composer so far), but this latest series is keeping up with changes in the software.

The other series is from Jack Brown, an editor/VFX editor in the UK, called *The Avid Assistant*. His perspective is, of course, more from an assistant's view, detailing different ways of syncing dailies, VFX turnovers, using a Stream Deck, ScriptSync, etc. Each tutorial (he's posted 60 so far) I've watched has included several things I hadn't previously known. Brown has an enjoyable presentation style. A very good information resource. The next one for me is how to move my keyboard settings from one system to another! [CE](#)

Oppenheimer
Origin
Migration
Lift
Despicable Me 4
Transformers: Rise of the Beasts
The Super Mario Bros. Movie
Creed 3
Elvis
King Richard

Dune: Part Two
The Color Purple
My Big Fat Greek Wedding 3
Teenage Mutant Ninja Turtles: Mutant Mayhem
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Masters of the Air

Editors propel WW2 drama for takeoff in the skies

BY ADRIAN PENNINGTON

Apple TV+'s cinematic account of American aerial combat over Europe is the latest WWII based epic series after *Band of Brothers* (2001) and *The Pacific* (2010) for producers Steven Spielberg (Amblin) and Tom Hanks (Playtone). *Masters of the Air* (MOTA), presented by Apple Studios, is a nine part story with an ensemble cast that follows the fate of the 100th Bombardment Group, a U.S. Air Force squadron stationed in England and tasked with bombing Nazi-occupied territory in 1943.

Charged with balancing each episode into an epic yet cohesive story was Mark Czyzewski, who has previously worked with executive producer Gary Goetzman, on *The Pacific* (as an assistant editor) and *Greyhound* (the WW2 feature written by Hanks), also for Apple, which he edited with Sidney Wolinsky, ACE.

"There [were] a lot of similarities with both of those projects," Czyzewski says of the approaches that were "grounded in reality to be both respectful and accurate."

The overall approach to the material was to treat it as one piece rather than episodic. "We don't rely on cliffhangers to any degree. We were able to move things around to create the arcs we needed and worry less about the intermissions. Each episode should kind of flow into each other."

The story begins as the characters met each other. "The relationship of characters Buck (Austin Butler) and Bucky (Callum Turner) really pulls us along throughout much of the story. We worked really hard from the first scenes to establish their bond and how fun they are together as a pair."

The early loss of characters such as Lt. Chris Biddick, played by Barry Keoghan, highlights the dangers faced by young WWII pilots.

Overall, Czyzewski notes, "There are a lot of characters to follow wearing similar attire and flight masks so we had to be disciplined not to venture too far beyond our main half dozen

characters; otherwise it would be too much for an audience to follow and absorb."

While much of the drama is carried out in the sky, the terrestrial scenes in barracks, military offices and POW camps provide the ground truth for the story.

"These scenes are really what the show is about for me," says Czyzewski. "These men would go up in claustrophobic tin machines with nothing to protect them and nowhere to run. If they return they'd find out their friend had vanished without a trace. Sure, they could have a drink, take a shower and go to sleep in a bed but without knowing if they'd have to go up the next day. It was important to let these moments breathe and to give them as much weight as any action scene. One supports the other."

Production involved location shoots and virtual production stages. The series' extensive aerial scenes were shot with the latter, but they were not final in that more than 4,000 shots involved VFX during post-production before they were passed to editorial.

"The scripts were very detailed in providing a template to follow but a lot of the sequences were much bigger originally and some material was dropped," he reveals.

"Receiving new VFX was like a gift every time because the scene would gradually be shaped as more came in. Once we had most elements for a scene we could slip a piece of dialogue in to help direct the audience and hone the timing."

He says the interactive lighting gave the actors something they could react to for eyelines and timing as well as providing



a more authentic feeling of ‘being there’ for the performers than playing against green screen. Takes were often quite lengthy enabling editorial “to stay on an angle a bit longer and play along with the beats in a way that would not be as easy to do if a director was on set giving the actors verbal cues like ‘a plane just flew by – react.’ For timing and geography the way they used the volume was incredibly useful.”

Czyzewski came aboard two thirds of the way into production to take a supervisory role on episodes cut by Mark Sanger, ACE; Spencer Averick, ACE; Sarah Flack, ACE; Saar Klein and Billy Rich. No easy task given the scale of the story but he had able help from first assistant editor Carmen Morrow.

“I watched everything I could get my hands on. At a certain point editors and directors would turn over a cut to us – and they were in great shape. Once we had all nine hours we’d really start digging deep. There’s redundancies to deal with to reduce runtime and character arcs to shape plus continuity between episodes. Endless detail.

“Every piece of every minute was scrutinized. The whole process was fluid and a constant puzzle.

“A montage illustrating the work of B-17 bombardiers and their use of a bombsight to calculate altitude, speed and flight angle to target bombs was shot for a later episode but was shifted to the beginning of episode 2 in editorial. It grounds you in the series by explaining how the bombardiers work and the importance of the bombsight to carrying out the missions. We ordered a few different versions of voiceover to put that together.”

Indeed, they kept ADR open for months as the aerial scenes were continually tweaked. “That also gave us a lot of freedom to explain things further. The writing team created more lines to help direct the action and identify characters.”

Czyzewski also co-edited episodes 7 and 8 with Morrow. “The beginning of 8 is the lead-up to D-Day and Major Crosby (Anthony Boyle) has the task of organizing hundreds of missions. We went around in so many circles to figure out the proper rhythm to it and keep all the different balls including with Subaltern Sandra Westgate (Bel Powley), the narration and incorporating the story of Tuskegee Airmen (aka Red Tails). It was the most challenging section of those two blocks.”

Sound and music came early on in the process. “[Re-recording mixer] Michael Minkler was able to give us pretty elaborate 5.1 mixes so we had that to work against which really elevated everything. We used Blake Neely’s temp from *Greyhound* and *The Pacific* so there was a familiarity there and a building block

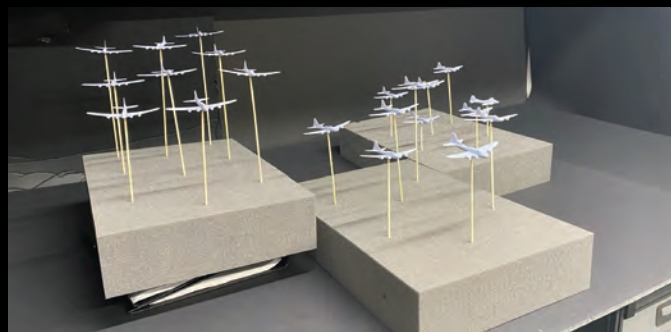
toward what he was ultimately going to do. His music editor, Angela Claverie, would cut a lot of that in for us and as he composed demos he’d send them over.”

Most of editorial took place during COVID restrictions which entailed liaising with editors based in the UK, New York and L.A. They used combinations of Evercast, Zoom and Jump to connect Avid sessions and for VFX meetings.

Blocking squadrons in 3D space using 2D tools

Mark Sanger cut the first three episodes over nine months in the UK. He says, “What was interesting was that there was very little previs of the battles during the assembly stage. So I blocked them old school, like we used to do in the heyday of VFX before previs was as accessible as it is now.”


Sanger used iPhone footage of plastic planes set up in the back of his trailer on set. “This was a huge task because I was blocking squadrons in 3D space using 2D tools, while trying to ensure for story that the audience knows which character is which, while they’re all wearing face masks above 10,000 feet,” he says.



He had to constantly ask himself who was where in 3D space and how would one enemy fighter interaction affect those above or beneath it? “It was tricky to maintain the chaos and confusion of air-to-air warfare, while also not leaving the audience utterly confused as to what was going on. Blocking geography, action and direction of travel, using eyelines, Avid cards and iPhone footage was the most complicated job I’ve ever had.”

Sanger leaned on the expertise of VFX supervisor Stephen Rosenbaum and VFX editor Pj Harling saying he couldn’t have achieved any level of editorial coherence without them.

“When I arrived on the show my first request was to ask for an additional audio channel to be delivered with the dailies. As well as the multi-track actors’ performances, I got the radio communications between [the directors] and the actors each day. This way I could hear all technical-specific instruction the actors were getting, as well as the aviation notes they were being fed. It was my technical guide-track. Jon would joke that I was getting my own private podcast every day, which in a sense was true. They were in the battle, while I was listening on comms from the ground.

“It was imperative that the technical operation of each plane was explained and incorporated as part of the drama. Without carefully intertwining it into the drama, the audience would have become bored.” 





Frasier

Joe Fulton crafts the return of an iconic TV character

BY MATT ALLEN

Frasier kicked off its first season this past fall on Paramount+ and scored an Eddie nomination for Joe Fulton who cut all 10 episodes in the series reboot. *Frasier* marks the third time audiences have invited the iconic character of Frasier Crane into their homes. What began as a supporting role on the TV show *Cheers* (1982 - 1993) propelled Grammer's career and gave audiences the first installment of *Frasier* that ran for 11 seasons from 1993 to 2004. The current and second installment (also called *Frasier*) picks up with Frasier returning to Boston. He is trying to rebuild a strained relationship with his son, Freddy. It's rare to see a character played by the same actor grow and develop over 40 plus years.

This third installment meant launching this show looked very different from a traditional pilot. Fulton explains, "It was really interesting to work on this reboot because we only had Frasier as a return character. We really tried to make it a show you could watch even if you've never heard of *Frasier* before, so we didn't want to rely too heavily on old references, even though we do have them in the series.

"Then for the super fans of the original series, we're introducing a whole new cast of characters that they need to understand and love and cheer for. So it's not like a typical pilot where you have to set up every character, including the main character and explain what their hopes and dreams are."

The new cast includes Jack Cutmore-Scott as Frasier's son Freddy, Toks Olagundoye as Harvard professor Finch, and British TV veteran Nicholas Lyndhurst as Frasier's friend, Alan.

Due to the history surrounding the show and his love for comedy, it was a thrill for Fulton to edit the first season. From his extensive career in multicam comedy as both an assistant and editor, Fulton's past experiences (rising from an assistant

editor on shows like *Will & Grace* and *Mike & Molly* to winning an Eddie for *Kevin Can F**k Himself*) made him well prepared to take on the responsibility of a beloved TV character.

"I've been working in multicam comedies for most of my editing career. I was assistant editor and recently became an editor, so I learned from some really good editors, like Stephen Prime and Peter Beyt, ACE. Ever since I moved out to L.A. I wanted to work on comedy. So when I heard *Frasier* was being picked up, I happened to know one of the producers and expressed my interest in joining the team. The schedules worked out that I was available. I was obviously super happy to be able to continue the legacy of the great series, especially because it's one of the best sitcoms of all time. I was just really happy to follow in the footsteps of Ron Volk who was the original editor who won multiple Emmys and multiple Eddie Awards for his great work."

The rich history of the show deepened the sense of responsibility for Fulton to deliver. "I know the actors were really locked into their characters from the get-go. We had Jim Burrows direct the first two episodes, which I think was great for Kelsey since he directed him in *Cheers* and *Frasier*, but also for the new cast to work with a TV legend and get his guidance and influence into their roles. There was a lot of pressure that I put on myself to make the perfect show. I wanted everybody who watched the show to be happy even more than any other show I'd done before because there's so much history with the *Frasier* series."

Editing a multicam sitcom like *Frasier* requires a unique set of skills. Fulton describes, "Everyone always says comedy is tough to get the timing right. Specifically with multi-camera comedy, we have the live audience and they're giving you that instant feedback if a joke is working. Part of the challenge of

working in editing is that laugh track that everybody always hated or loved.”

For Fulton, the laugh track is an additional dialogue track and an integral part of the experience of a multicam comedy. “I always treat the audience laughter like a dialogue track. It has to dip out for you to hear the next piece of character dialogue. You don’t really want to think about it, in my mind, as a sound effect because it’s not additive. You’re not adding something to it, it’s just part of the general flow of each couplet and each scene and each episode.”

Fulton explains that the laughter the audience hears in multicamera comedy is part of our oral storytelling tradition that has been passed onto this TV genre. “For many years before television was invented, people were viewing entertainment in person with other people ... you were hearing it on a stage or reading it around a campfire. ... People went to vaudeville and that was just adapted into television with [shows like] *I Love Lucy*. So it’s just a ‘nice warm blanket’ when you’re watching TV with your ‘friends,’ even if you can’t see them.”

On a show like *Frasier*, Fulton has the unique opportunity as an editor to be on set for all the taping in front of a live studio audience. Considering this is something many editors never experience, it’s a part of his role that Fulton considers to be “fun and scary” as he helps the directors and producers by feeling the energy of the crowd.

Fulton emphasizes, “I’m usually on set when they’re filming. There are certainly times when I’m not, but I tend to sit with the directors and the producers. It’s always helpful to have another set of eyes on the four cameras. That’s a skillset I’ve definitely had to develop over the years, watching four cameras at once,




I wanted everybody who watched the show to be happy even more than any other show I’d done before because there’s so much history with the *Frasier* series.”



live in real time, and making decisions when we huddle up and say, ‘Can we do this or that?’ There’s so much pressure in that live audience environment. Should we move on? Do we need another take? Do we need a pick-up? Do we need three more takes? You’re just hoping that you won’t have continuity issues when you get to the edit. So it’s like screening dailies with the director on a film set the day after, but it is live and on the same day.”

The key for Fulton is persistence. “If you’re trying to be an editor, I always say think like an editor when you’re prepping the dailies. What would the editor want in the script or in the bin when they’re cutting a scene? ... And then if you want to show that you’re an editor, cut the wrap reel [edited outtakes and funny moments during filming]. That’ll show that you have comedy instincts – that you can create something from nothing. The editor doesn’t want to do it, so they’ll be very happy that you did and it’ll show the producers what you’re capable of. I got recognized by producers because I cut the wrap reel for some shows and they thought of me years down the road.”

Frasier has been renewed for a second season by Paramount+. 

SHŌGUN

Maria Gonzales sets up a game of thrones in feudal Japan

BY ADRIAN PENNINGTON



The first TV adaptation of James Clavell's historical fiction novel *Shōgun* was a global hit helping to spawn the miniseries genre that continues to this day. Inevitably, it was also, of its day.

This was on the minds of husband and wife team Rachel Kondo and Justin Mark, who found that the 1980 adaptation was somewhat reductive in its depiction of Japanese culture, and they wanted to take a fresh approach with their new FX revival.

"When I heard that Justin and Rachel were involved I knew that they would want to turn the trope of a strange man in a strange world upside down," says editor Maria Gonzales (*The Walking Dead: The Ones Who Live*).

She recalls her childhood in the former Yugoslavia with *Shōgun* on TV in the background. "The original series was structured solely from the point of view of the (hero) character and the world is explained through him. Nor did they use subtitles. Everything in Japanese was translated."

Marks and Kondo intended to upend these elements.

The story starts with English pirate and spy John Blackthorne (Cosmo Jarvis) shipwrecked on the shores of Japan where he is taken under the wing of local lord Yoshii Toranaga (Hiroyuki Sanada). "From the get-go in our story Blackthorne is presented as someone who is defined by his ambition and quite an untrustworthy character – as an audience member you may not want to follow this guy," Gonzales says

"Early in episode 1, we introduce Toranaga and the court in a fairly lengthy scene which is all told in Japanese and doing so makes a statement that this is what we're doing in the show. There will be lot of intrigue and a lot of subtitles."

In episode 2, the worlds of Protestant and Catholic white 'pirates' merge with the ritualistic code of a sophisticated and wealthy court of Japan.

Gonzales knew Marks from editing both seasons of the sci-fi *Counterpart* he had created for Starz and boarded *Shōgun* to cut the pilot. She also edited episodes 4, 7 and 10. Aika Miyake cut episodes 2, 5, 8 and shared 10 with Gonzales. Thomas A. Krueger cut the other three.

As with many pilots, the first episode proved a massive undertaking in bringing all the different characters and elements together. "One of the objectives was to have a dynamic introduction to these characters. Toranaga, for instance, seems like a very trustworthy character but he wears his face as a mask. Justin described him as a 'Keyser Söze' character since by end he is revealed as duplicitous and kind of the villain."

"We also work to establish Mariko (Anna Sawai) as a woman with agency and a very important part of the story."

A lot of this was on the page of course, while Jonathan van Tulleken (JVT) and Christopher Ross, the director and cinematographer of the first two episodes, also contributed to the vision.

"I won't say it was super easy in editorial but it was there in the footage and we were able to give these characters the introduction they deserve," Gonzales says.

"We tried to honor the source material as much as possible. Micheala Clavell (James Clavell's daughter and one of the show producers) was very much involved in the scripts and watched the cuts before final lock."

Some changes were made (from the novel) such as names altered and certain aspects of Japanese feudal culture corrected all in an effort to make the retelling more authentic to history. Much of the challenge for editorial revolved around the Japanese language. "Everything else was in the frame; the costume, production design, hair and makeup were amazing."

The Japanese dialect used in the show is comparable to Shakespearean English, familiar to Japanese audiences bred on

drama like Akira Kurosawa's Jidaigeki period film *Rashomon* but slightly foreign even to the Japanese crew on set.

"We had assistants translating everything so that all the dailies had subtitles with them. This was supervised by Masami Kagayama.

"She made sure the dialogue was translated correctly and also marked anything that was incorrect [from a Japanese audience point of view] in a scene or that veered from the script.

"I felt that all that work really allowed me to approach dailies as if [they] were in English," she says. "Our process was to be very intuitive in picking the takes and performances and instinctive when it came to timing. When I had a cut assembled I'd have Masami watch it and flag things for me. I had only one Japanese speaking director (Takeshi Fukunaga on episode 7) who was a real help but for the other episodes I trusted a lot in Aika Miyake."

"She would spend time watching my episodes noting some fixes, maybe lines that needed to be further apart or closer together just to make the language flow as it should for a native speaker."

That wasn't the end of it. Once ready to lock producers Eriko Miyagawa and Hiroyuki Sanada would watch the cut and provide notes. "They were very involved not just in terms of language but also sound. Hiro would participate in mixes, even remotely, and give notes down to the sound of a sword being pulled from its sheath, or ensuring the ambience really does sound like Japan, that they had the right crickets (insect) noise. It was very, very in depth. They were the ones who made sure it was followed through. Hiro attended every ADR session as well."

For episode 2, Miyake and Marks devised an elegant way of tuning out of the translation and creating scenes where Toranaga and Blackthorne speak directly to one another.



“Our process was to be very intuitive in picking the takes and performances and instinctive when it came to timing.”

The series is punctuated by short, occasionally explicit moments of shocking violence. Episode 1, for instance, features a person being boiled alive, another beheaded and an offscreen seppuku (ritualistic suicide by disemboweling).

"It was important to portray what Japanese society at the time was like. Even the concept of seppuku is a hard one for Western audiences to immediately comprehend but an important theme of the show is showing what one is willing to sacrifice to serve a cause.

"We establish this early on in episode 1 when a member of Toranaga's retinue speaks out of turn and then must end his blood line and kill himself. That theme ripples throughout the rest of show. Ultimately, we see Mariko sacrifice herself by episode 9.


"Justin is very sensitive to showing violence and does not like to glorify or sensationalize it. In the hands of a different storyteller this may be presented differently."

That same scene proved the biggest challenge for Gonzales. Marks had warned her in an early tone meeting that it could take dozens of attempts to get right.

"Maybe I was determined because he'd told me it was going to be hard. One of the things we couldn't anticipate in terms of workflow came to light in rehearsal. JVT rang me and said the timing of scenes were at least twice as long as on the page.

"It was four pages but when dailies came from set it was over seven minutes long. What we hadn't really anticipated was all the authenticity required. Meaning, the ritual movement of walking into a room in a kimono, of trying to sit down in a kimono, of bowing before every other line. It all took way too long so we had to very carefully trim. I am really proud of the pace I established between Toranaga and Lord Ishido in this scene. That was from the editor's cut. I feel like I nailed it."

Gonzales credits her assistant Laurie Thomson, "my partner in crime who supported me with dailies and did so much in terms of temp sound work." She also appreciates the guiding hand of Kagayama for dailies and accurate translations and dailies assistant Nicole Pangelinan who made sure all the footage was subtitled, as well as Beth Cohon (Miyake's assistant), Brian Kim (Krueger's assistant) and producer (and co-executive producer) Jamie Wheeler.

Another collaborator and influential voice on the show came from consulting producer Geraud Brisson, ACE, who spent some time with all three editors, offering a fresh perspective on the episodes. 

74TH ANNUAL ACE EDDIE AWARDS



“**E**ddie Awards. Pour the champagne. This is where everyone knows your name,” sang drag queen and performer Nina West as she kicked off a rollicking 74th ACE Eddie Awards with a musical number about editors that had the packed house at UCLA’s Royce Hall cheering.

She hosted a show that honored editors in 14 competitive categories. Additionally, John Waters received the Golden Eddie; film editors Kate Amend, ACE, and Walter Murch, ACE, accepted Career Achievement Awards; and Stephen Lovejoy, ACE took home the ACE Heritage Award.

In the live action feature categories, *Oppenheimer* editor Jennifer Lame, ACE, won the Eddie for a dramatic feature and ACE President Kevin Tent, ACE, collected the award for a comedy feature for his work on Alexander Payne’s *The Holdovers*. “How lucky we are to have such an amazing job,” said Tent as he accepted his trophy. Lame said it was “overwhelming” to receive an award from ACE members. She added of *Oppenheimer* director Christopher Nolan that “one of his many superpowers” was “allowing me to do some of the best work I’ve ever done.”

Lovejoy, receiving his honor, warmly recognized his fellow ACE members, noting that “being in a community of likeminded artists ... has been one of the best parts of my career.”

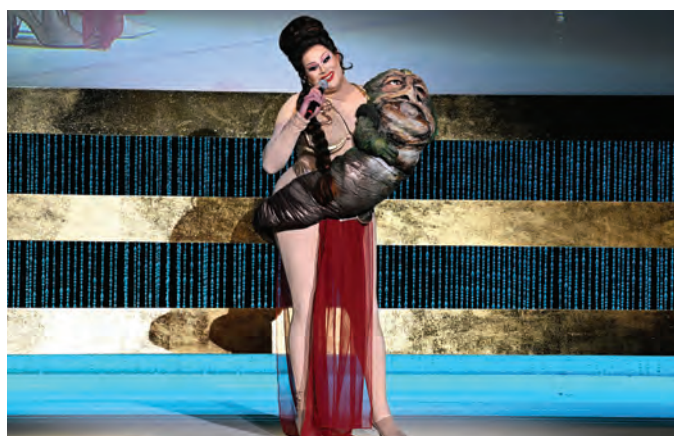
Accepting his award, Murch reflected on the history of editing and also looked ahead. “As an industry we seem to have succeeded in digesting the digital elephant, but in 2024 we have a new challenge ... the question is, will AI threaten the jobs of editors themselves, or will it open up even more creative horizons?” He added, “I leave you with the anxious hope that we – the present and rising generations of editors and directors – can find a way to use AI to expand and transform the potentials of cinema.”

Amend related that “all editors are storytellers and we work with all aspects of human experience and human creativity. We’re writers, choreographers, conductors and painters, all while sitting alone in a dark room.”

Waters got lots of laughs with a playful look at the experience of being an editor. “Editors, be cagey,” he urged. “Sometimes directors design shots that cut together artfully all on their own, but the audience might not realize that. Take the credit for yourself.”

He received more laughs and applause as he continued, “‘I saved this film in the editing room’ is often the cry of editors who hate the director they worked with. Wear it proudly. Put it on T-shirts, bumper stickers. You’ve been locked up in a dark room with that asshole for months. It’s time to speak out.”

Winners included Michael Andrews, ACE, for *Spider-Man: Across the Spider-Verse* (best edited animated feature); Michael Harte, ACE, for *Still: A Michael J. Fox Movie* (theatrical documentary); and Martin Biehn, Kevin Hibbard, Inbal B. Lessner, ACE, Troy Takaki, ACE, and Mimi Wilcox for *Escaping Twin Flames* (non-theatrical documentary).



Eddie recipients included Timothy Good, ACE, for *The Last of Us* (dramatic series), Harry Yoon, ACE, and Laura Zempel, ACE, for *Beef* (limited series), Joanna Naugle, ACE, for *The Bear* (single camera comedy series) and Russell Griffin, ACE, for *How I Met Your Father* (multi-camera comedy series).

Category winners also included Jennifer Vecchiarello for *Reality* (non-theatrical feature); Delaney Lynch, Helen Kearns, ACE, and Katrina Taylor for *Couples Therapy* (non-scripted series); Yuka Shirasuna for *Blue Eye Samurai* (animated series); and Dom Whitworth, Guy Harding, Hamish Lyons,

Rupa Rathod and Ben Wainwright-Pearce for *Taylor Swift: The Eras Tour* (variety talk/sketch show or special).

Thelma Schoonmaker, ACE, who was also nominated this year for Martin Scorsese's *Killers of the Flower Moon*, presented the Anne V. Coates Student Award to Ariel Emma Martin of Chapman University. "This the best day of my life," said a thrilled Martin, who was among a field of 90 entries. Introducing the award, Schoonmaker remembered being "lucky enough to meet and enjoy" Coates when she played an editor in Martin Scorsese's *The Aviator*.



Additional presenters included longtime John Waters collaborators Mink Stole and Ricki Lake, along with George Lucas, Thomas Lennon, Max Greenfield, Sarayu Blue, LisaGay Hamilton, Kevin Smith, Hank Greenspan, Anna Konkle and Carol Littleton, ACE.

The Eddies celebration began with a brunch, mimosas and bloody marys. Following the ceremony, an after party featured live music from Tom Kenny & the Hi-Seas and an appearance by DJ Lance Rock. **CE**

THE 2024 ACE EDDIE AWARD WINNERS



Golden Eddie Honoree John Waters
with presenter Kevin Smith



Career Achievement Honoree Kate Amend, ACE
with presenter LisaGay Hamilton



Career Achievement Honoree Walter Murch, ACE
with presenter George Lucas



Heritage Award Honoree
Stephen Lovejoy, ACE



Best Edited Feature Film - Drama/Theatrical
Carol Littleton, ACE (presenter); Jennifer Lame, ACE



Best Edited Feature Film - Comedy/Theatrical
Paul Rogers, ACE (presenter); Kevin Tent, ACE



Best Edited Animated Feature Film
Paul Rogers, ACE (presenter); Michael Andrews, ACE



Best Edited Feature Film - Non-Theatrical
(L-R): Jamie Kennedy, ACE (presenter); Jennifer
Vecchiarelli; Ron Dulin; Thomas Lennon (presenter)



Best Edited Documentary - Theatrical
(L-R): Amelia Allwarden (presenter); Michael Harte, ACE;
Anna Konkle (presenter)



Best Edited Documentary - Non-Theatrical (L-R): Amelia Allwarden
(presenter); Martin Biehn; Troy Takaki, ACE; Inbal B. Lessner, ACE;
Mimi Wilcox; Kevin Hibbard; Anna Konkle (presenter)



Best Edited Animated Series
(L-R): Thomas Lennon (presenter); Yuka Shirasuna;
Jamie Kennedy, ACE (presenter)



Best Edited Multi-Camera Comedy Series
(L-R): Chris Poulos, ACE (presenter);
Hank Greenspan (presenter); Russell Griffin, ACE;
Max Greenfield (presenter)



Best Edited Single Camera Comedy Series
(L-R): Chris Poulos, ACE (presenter);
Hank Greenspan (presenter); Joanna Naugle, ACE;
Max Greenfield (presenter)



Best Edited Drama Series
(L-R): Sarayu Blue (presenter); Timothy A. Good, ACE;
Matt Friedman, ACE (presenter)



Best Edited Limited Series
(L-R): Sarayu Blue (presenter); Harry Yoon, ACE; Laura
Zempel, ACE; Matt Friedman, ACE (presenter)



Best Edited Non-Scripted Series
(L-R): Mink Stole (presenter); Delaney Lynch; Katrina Taylor;
Helen Kearns, ACE; Ricki Lake (presenter)



Best Edited Variety Talk/Sketch Show or Special (L-R):
Hamish Lyons; Guy Harding; Mink Stole (presenter); Rupa Rathod;
Reg Wrench; Dom Whitworth; Ricki Lake (presenter)



Anne V. Coates Award for Student Editing
Ariel Emma Martin; Thelma Schoonmaker, ACE (presenter)

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IAVA 2024

A Celebration of This Year's Oscar Editing Nominees

BY MATT ALLEN

The 24th annual Invisible Art/Visible Artists (IAVA) was presented by ACE on March 9 (the day before the Oscars ceremony) to celebrate the nominees for this year's Academy Award in Film Editing. IAVA exists to shine a light on editors' work and for nominees to share their love for their craft. This year's event, held at the Regal Sherman Oaks Theater, featured a conversation with the five nominees, moderated by ACE vice president and Emmy-nominated editor Sabrina Plisco, ACE. "It's too bad that more people don't really understand how much power editors have," she said. "That's the hidden value of our job and we know it, but the rest of the world doesn't quite get it. So we're just trying to educate more and more people."

Kevin Tent, ACE, Oscar nominee and Eddie winner for his work on Alexander Payne's comedy drama *The Holdovers*, explained, "I love it when I get into this groove and I can't believe a half hour has gone by and I've just been cutting things."

"As a young kid, I grew up out in the sticks outside Buffalo, New York, and I always wanted to be at the center of something. I always wanted to go to New York City and go to big places and see where things are exciting. And I get that feeling when I'm editing. Sometimes it's just moving a sound effect and I can't believe I just spent a half hour moving a sound effect!"

Laurent S n chal, nominated for Justine Triet's psychological thriller *Anatomy of a Fall* said, "Editing is so close to what I love as an audience member when I go to the theater and watch a movie. I love movies, I love the craft and editing was the place where everything was leading to."

This free-to-attend event produced by Jenni McCormick and Erin Flannery was live-streamed by Avid and attended in person by a theater full of editors, assistant editors, aspiring filmmakers and students.

Poor Things editor and two time Oscar nominee, Yorgos Mavropsaridis, ACE, emphasized the importance of dedication to the craft. "When I was young and starting out, I began working with director Yorgos Lanthimos. What impressed me was that he put his whole self, not only his body, but soul and inspiration into his work. It was a great lesson for me to learn and to concentrate on what you're doing and let the material influence you and dictate to you somehow where you're going to go."

Three of the five nominated films grossed over \$100 million at the box office with Christopher Nolan's Best Picture and Best Director winner *Oppenheimer* earning \$961 million worldwide. Jennifer Lame, ACE, took home the Eddie and the Oscar in her second collaboration with the director after *Tenet*.

"He's very respectful of the editorial process," she said of Nolan. "He would say, 'You are here because you're my collaborator and you're brilliant and you're here to just work this with me.' He doesn't hold me to the assembly. I don't play him a scene and he's judging me. If the scene is imperfect, it's like, what do we learn from this scene? Let's make it better together. It's an amazing collaboration."

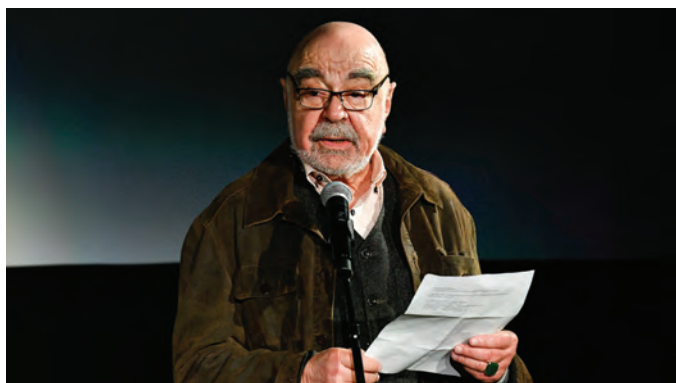
Lame continued, "I was so impressed when I first met Christopher because coming from New York I thought it was going to be this big Hollywood thing and it wasn't. I feel like he is still that director who made [low budget indie thriller] *Memento*. It's almost like working on an indie movie in New York. Obviously it's not, but it feels like that. And he and [producer] Emma Thomas keep it like that. It's so about the movie and I really appreciate that."

This year also marked a bit of history for legendary film editor Thelma Schoonmaker, ACE, who became the most Oscar-nominated editor of all time. Her work on *Killers of the Flower*

Moon earned her a ninth nomination and was particularly meaningful because it told the story of the Osage Nation and the persecution that they faced at the hands of white settlers.

“Being immersed in the culture of the Osage Nation was a great gift, one of the greatest gifts I’ve ever been given,” she said. “It was fantastic to learn about them and meet them and share the movie with them. They were very much a part of it.” This included the movie being photographed on the property of the Osage Nation people in Oklahoma.

Killers of the Flower Moon continued Schoonmaker’s 40-plus year collaboration with Martin Scorsese which began with Scorsese’s directorial debut *Who’s That Knocking at My Door*. “He has such a great grasp of how to make movies and he challenges himself,” she said. “When we’re working together, we talk about all kinds of things – history, religion, politics – and so being in the room with someone with such a phenomenal mind is wonderful. He gives himself options, but he’s very decisive and so knowledgeable about the history of film. That’s the thing that we spend a great deal of time talking




about. Or sometimes he’ll have me look at movies that he feels are important for the film we’re editing.”

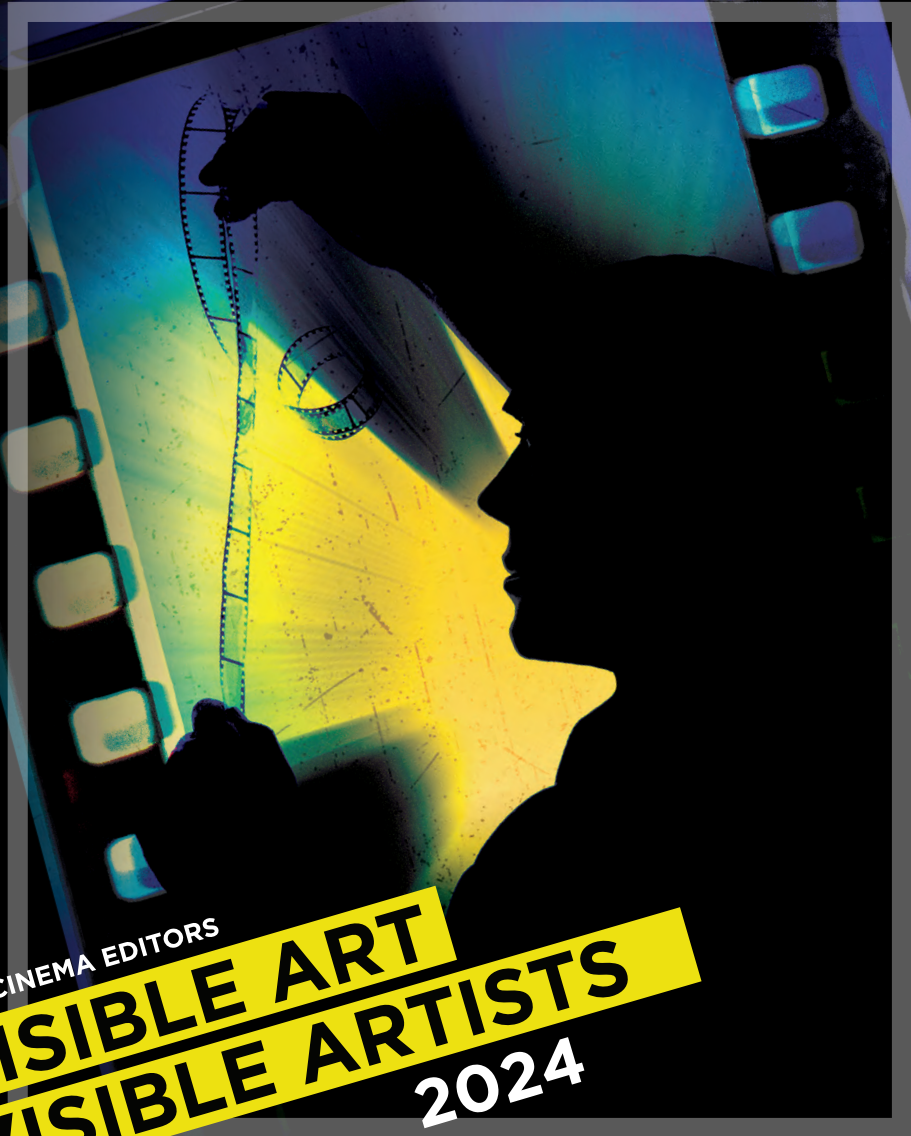
She spoke about Scorsese’s great love of history and his support for young directors or bringing fresh attention on directors who were unfairly ignored.

“He did that for my late husband, Michael Powell. So we share all of these wonderful ways to further the reputation of people who have been ignored. And that’s almost a second career. It is a joy to be with someone who knows and loves the history of film so much. I owe him everything.”

Even though each nominee’s journey to the Academy Awards was very different, they all shared a persistence to hone their craft. As ACE President Kevin Tent encouraged the audience, “Just keep on cutting. I always tell young editors just keep cutting stuff. It doesn’t matter what it is.”

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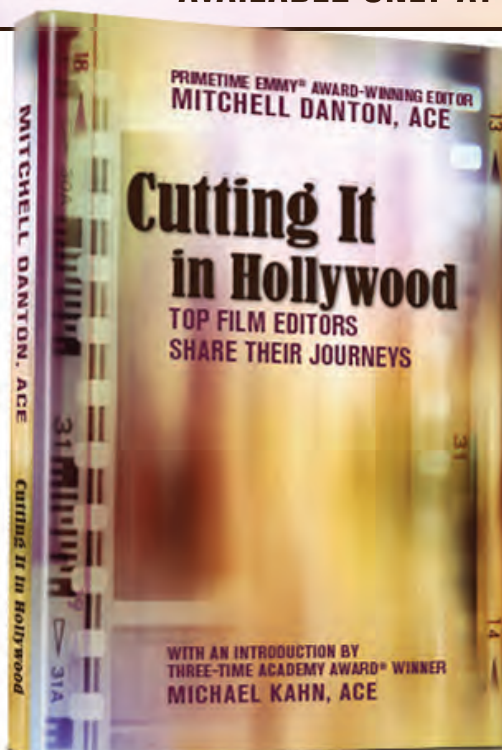
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**INTRODUCTION BY THREE-TIME ACADEMY AWARD® WINNER
MICHAEL KAHN, ACE**



NAB Show

Joe Walker, ACE,
Kevin Tent, ACE,
Lead ACE Workshop

BY ELLEN GALVIN

The Las Vegas Convention Center (LVCC) may be undergoing a major remodel, but construction equipment, numerous detours and a closed North Hall couldn't dampen the enthusiasm. Almost 61,000 attendees representing 163 countries gathered to explore nearly 1600 exhibits at the annual NAB Show, which was held April 13-17 in Las Vegas.

A highlight this year was the ACE Workshop featuring Joe Walker, ACE, who won an Oscar for *Dune* and most recently edited follow-up *Dune 2*. ACE President Kevin Tent, who most recently edited Eddie Award winning/Best Editing Academy Award nominated *The Holdovers*, moderated the lively two-hour discussion and Q&A with Walker. It became obvious that Walker's storytelling skills aren't reserved just for the editing room, as demonstrated by his total command of the standing-room-only crowd. Walker showed clips from some of his most renowned movies (which include *Dune*; *Arrival*, for which he won an Eddie; *12 Years a Slave*; *Sicario* and *Blade Runner 2049*) sharing behind-the-scenes insights. He talked about being a musician and how music and editing are both forms of storytelling, and that luck played a role in his editing career. Immediately following the workshop, guests attended a mixer with Walker, Tent and other ACE members and representatives.

Later, Tent, Walker and John Venzon, ACE, explored new post-production technologies throughout the vast South and West Halls of the LVCC, stopping by to visit with some of American Cinema Editors' sponsors.

Avid presented the latest version of Media Composer that includes ScriptSync AI and PhraseFind AI which use facial detection and scene recognition algorithms as well as AI-driven digital assistant Ada. Demonstrations included how Ada might be used to automate speech-to-text transcription, summarization and language translation.

Adobe previewed a number of applications that will add generative AI tools to Premiere Pro editors' toolkit. These include a Generative Extend tool which can be used to make

shots a little bit longer, a new AI-based smart masking and tracking tool and the ability to generate B-roll from text prompts.

Adobe also said it was developing its own text-to-video AI tool, claiming it will be trained on data that the company can authenticate and which will remunerate artists.

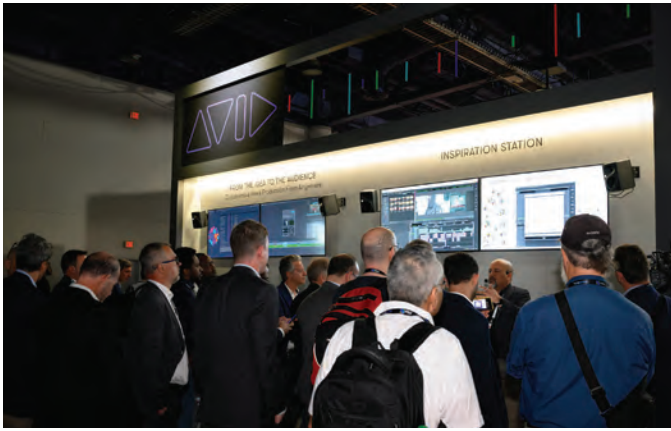
Adobe added that it will open Premiere to include other AI tools including OpenAI's Sora, RunwayML and Pika.

Blackmagic Design's DaVinci Resolve 19 has added new DaVinci Neural Engine AI tools, plus over 100 feature upgrades – including AI text-based timeline editing, music remixing dialogue separation and UltraNR noise reduction.

It adds that users can install a local cache of media uploaded either to the Blackmagic Cloud website or services like Dropbox and Google Drive. Files could be distributed globally to as many sites as needed.

On the show floor, exhibitors made AI the buzziest topic at the event, though many attendees were also cautiously examining what it means. But NAB was clearly a place to learn about the evolving technology. According to NAB, nearly 200 of the 1600 exhibitors displayed AI/machine learning tools and techniques,





and more than 150 sessions addressed the technology. Ameca, an AI-powered humanoid robot, helped open NAB Show with the Welcome Address and held a press conference demonstrating some of the potential for 'her' assistance in newsrooms. During the press conference 'she' was greeted with a mixture of fascination and trepidation from the many inquiring reporters who were assured their jobs were safe, for now.

Always keeping the ACE organization top-of-mind, ACE President Tent additionally met with Karen Chupka, NAB Show's incoming Managing Director and Executive VP, Global Connections and Events. They discussed the strong influence that American cinema has on filmmakers around the world, and how ACE and NAB Show may collaborate in outreach. [CE](#)

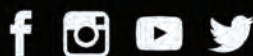


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Sue Catherine Blainey, ACE
1963 - 2024

Sue Blainey, ACE – whose credits include series *Six Feet Under* and *Mozart in the Jungle* – died Feb. 20 in New South Wales, Australia, with her sister Libby Blainey at her side, following an eight year battle with metastatic breast cancer. She was 60.

She and her sister were in the process of remodeling a home in a Sydney suburb, which she would have undoubtedly filled with richly landscaped native fruit and flowered plants, like her Mid-City and Jefferson Park homes in Los Angeles.

Her career as an editor began in Sydney (where she edited *The Adventures of Priscilla, Queen of the Desert*), budded at the Brill Building in New York, and blossomed in Los Angeles just shy of 30 years ago. Her credits include contributions to *Dead Calm*, *Carlito's Way*, *Revenge*, *House*, *Animal Kingdom*, *Power Book III* and *13 Reasons Why*. She received an Emmy and ACE Eddie nomination for her work on *Lost*.

“Never one to shy away from irreverent humor, Sue could charm anyone with her infectious smile and slay with a joke at the same time. She was simultaneously warmly delightful and keenly honest,” says Michael Ruscio, ACE. “Collaborative as a colleague, she immediately found ways to disarm any tense situation and bring everyone back to the circle.

“To her closest friends, she could be trusted with a secret, yet thrilled to gossip. Funny, talented and beautiful, she carried her independence with grace. Anyone she met will never forget her. Our lives are better for her having been with us.”

Innovative Artists agent Craig Mizrahi writes, “Sue was a supremely talented film editor whose work ethic was unmatched. She enjoyed spending time with her dogs and traveling to see her family Down Under. She often made me stop and remember that life is short and not to take it so seriously, a lesson I return to every day.”

Blainey loved road trips and diners, gardening and cooking, music and *The New York Times* crossword puzzle. She was a generous community volunteer, tirelessly helping at the Westminster Presbyterian Church of Los Angeles weekly food bank. During the pandemic, she organized socially-distant get-togethers and distributed handmade masks and homemade baked goods to her neighbors.

In addition to sister Libby, she is survived by a sister, Robyn; brother, Dave; and rescue pups Harry, Midge and Sparky. Her father, John, passed away last November, and her mother, Barbara, in 2020. [CE](#)



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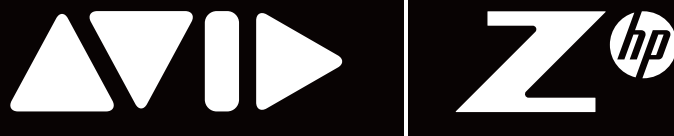


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{ CUTS WE LOVE }
BY ADRIAN PENNINGTON

BLOW OUT

1981 / Director Brian De Palma / Editor Paul Hirsch, ACE



A movie sound recordist, played by John Travolta, accidentally records what he thinks is evidence of a political assassination in Brian De Palma's 1981 thriller *Blow Out*.



Travolta learns that the accident – in which a car veers off a road, killing Gov. George McRyan (the driver) and injuring the passenger, played by Nancy Allen – had been captured on film by a photographer and has sold the film to a magazine for reproduction ... not as motion picture footage, but as a series of stills, just as John F. Kennedy's assassination video, shot by amateur cameraman Abraham Zapruder, was reprinted as stills in *Life* magazine.

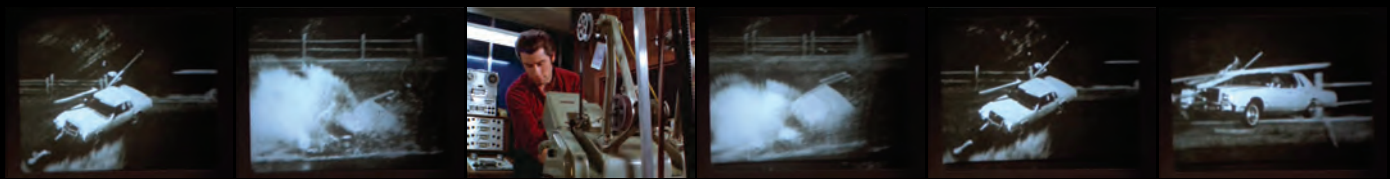


"This inspired Brian's idea that if they took the film and turned it into still frames you could take the still frames and turn it into film," says editor Paul Hirsch, ACE. "In an earlier scene, he cuts out the still frames from the magazine, puts them in order and records them on an animation stand ... in so doing [turning] the stills back into a moving image."



A few scenes later, once the film has been developed, we return to Travolta's editing room where he proceeds to sync up the footage to sound of the event he previously recorded.





“Brian and I were recording procedures that are now obsolete and inadvertently made a historical record,” says Hirsch. “There are shots in this sequence in which Travolta is searching for a particular frame. Our brilliant cinematographer Vilmos Zsigmond, ASC framed the screen of the Moviola as Travolta is doing this so you see the car going over the edge of the fence into the river and as we watch the film is reversed, and moved forward, then reversed again.”



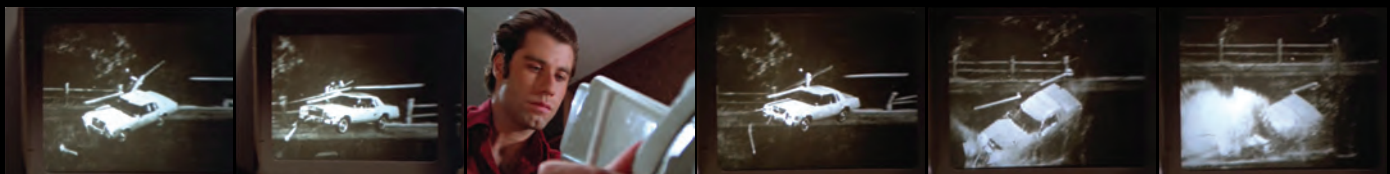
“I was editing images that were going forward and backward and then I would rewind that and go forward and backward again. So sometimes I would have to look at my hand to see which way I was working the machine. I couldn’t tell by looking at the image because the image itself was going forward and backward. It was a strange meta experience, like being inside a print by M.C. Escher.”



Hirsch also worked with mag sound in the film. “With mag sound you had to find the point at which the modulation changed. You could hear the impact of the car into the river and he uses that as a sync point. He makes a mark on the sound, he makes a mark on the picture and he discovers that there’s a gunshot before the tire blows out.”




Blow Out is also a reference to Michelangelo Antonioni’s 1966 thriller *Blow-Up* in which a photographer inadvertently photographs a murder and enlarges the images into a sequence.



De Palma’s film was not successful on release, though it has since favorably been reappraised and Hirsch thinks it one of the director’s best. Critics of the movie at the time believed its box office failure was due to its downbeat ending. Hirsch agrees, “I had the notion that the ending was a real downer and leaves the audience crushed.”



“The film ends where it begins, in the mixing studio. Travolta is laying Nancy Allen’s scream into this tawdry horror picture. My idea was to have a close-up on Travolta in the theatre and to pan back to see Nancy sitting next to him with a bandage around her neck to show that she survived. Brian hated the idea. And I guess he was right.” 



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PETITION FOR EDITORS RECOGNITION

The American Cinema Editors Board of Directors has been actively pursuing film festivals and awards presentations, domestic and international, that do not currently recognize the category of Film Editing. The Motion Picture Editors Guild has joined with ACE in an unprecedented alliance to reach out to editors and industry people around the world.

The organizations listed on the petition already recognize cinematography and/or production design in their annual awards presentations. Given the essential role film editors play in the creative process of making a film, acknowledging them is long overdue. We would like to send that message in solidarity. Please join us as we continue the effort to elevate the perception of editors everywhere.

You can help by signing the petition to help get recognition for film editors by asking these organizations to add the Film Editing category to their annual awards:

- Sundance Film Festival
- Shanghai International Film Festival, China
- San Sebastian Film Festival, Spain
- Byron Bay International Film Festival, Australia
- New York Film Critics Circle
- New York Film Critics Online
- National Society of Film Critics

We would like to thank the organizations that have recently added the Film Editing category to their Annual Awards:

- Durban International Film Festival, South Africa
- New Orleans Film Festival
- Tribeca Film Festival
- Washington DC Area Film Critics Association
- Film Independent – Spirit Awards
- Los Angeles Film Critics Association
- Chicago Film Critics Association
- Boston Film Festival
- The International Animated Film Society – Annie Awards
- Academy of Science Fiction, Fantasy & Horror – Saturn Awards

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