CINEWAEDITOR

THE AWARDS ISSUE





"KIRK BAXTER'S EDITING IS CALMLY RUTHLESS.

EPIC IN SCOPE, THE MANY PIECES OF THE FILM'S NARRATIVE SNAP TOGETHER. A SMART AND CRACKLING PIECE OF WORK."

The Mashington Past



A HOUSE OF DYNAMITE

DIRECTED KATHRYN BIGELOW WRITTEN NOAH OPPENHEIM

"ONE HELL OF A MOTION PICTURE ACHIEVEMENT.

THE THREE-ACT STRUCTURE REALLY PAYS OFF, AND THE PUZZLE OF ALL THESE PLAYERS IS SLOWLY PIECED TOGETHER."





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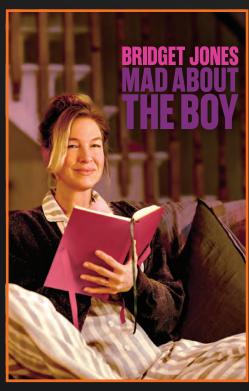
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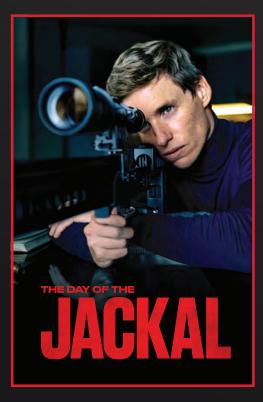


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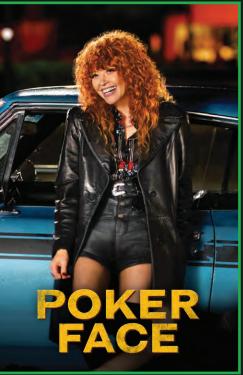
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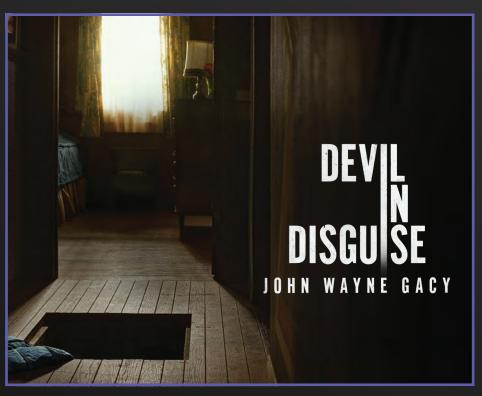


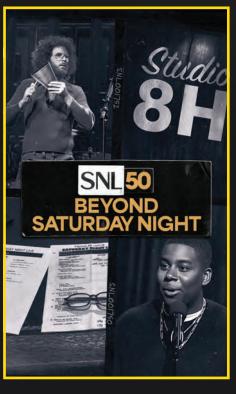






FOR YOUR EDDIE







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CHANGING OSCAR CONTENDING SHORT TO LONG FORM IN DAVINCI RESOLVE



As the director, DP, colorist and editor for Oscar contender "Champions of the Golden Valley," filmmaker Ben Sturgulewski relied on the stability and features of DaVinci Resolve. In particular when he was asked to turn a 40 minute short documentary to full feature length.

The film captures the emergence of a homegrown ski culture in the snow capped mountains of Afghanistan. At the heart of this movement is Alishah Farhang, a former Winter Olympic hopeful whose dream of being the first to represent Afghanistan in alpine skiing transforms into a mission to bring his passion for the sport to his homeland. The film was produced by Katie Stjernholm and Baktash Ahadi.

"I started this project thinking it was a short film," said Sturgulewski. "I hadn't worked in DaVinci Resolve before, but thought this was the perfect small test film to start with."

In the film, Farhang has a dream to bring competitive skiing to Afghanistan and organizes an annual backcountry ski race.
Sturgulewski hoped to document Farhang's journey in a simple short film about the event.
What happened next not only turned the sports documentary into a feature film but also challenged Sturgulewski's technical skills and his understanding of the spirit of the Afghan people.

"The edit evolved over so many years, and the project file itself went through many phases. I had nearly completed a 40 minute short in the summer of 2021 when Afghanistan collapsed. We had to go back into production, then tear down the old edit and build it back up from scratch. I was just learning the program in the beginning, and I was daunted by the thought of corrupting the database or losing work as everything was changing, but I



found Resolve to be up to the challenge. Its media

I initially bring RAW footage into any NLE, it's

management capabilities are fantastic. Organization is so crucial when you have such a big project consisting of hundreds, if not thousands of timelines. Resolve handled it well, which made my process much less stressful. And crucially, Resolve is stable!"

"Resolve is loaded with so many features it sometimes feels like it'd take a lifetime to nail it all down, and now, after seven years editing with it, I still feel I have a lot to learn. But the more time you put in, the more it gives back. It really is the little efficiencies that make the biggest difference and bring the greatest zen. An example: audio and video fades just by grabbing the upper corner and pulling it over (rather than adding a transition effect). So simple, so essential, so glorious."

"I love having the speed and flexibility of the edit and color tab, and really having the ability to integrate how I look at color in the way I edit, rather than just saving it all for the very last step in the process. This can certainly help you avoid some unpleasant surprises at the end. When

tough to get a sense of the magic and texture of natural light. Some folks can edit in LOG, but I just can't do it. The flow of color plays such a key role in understanding if the edit of a scene fundamentally works for me or not. So I'm constantly flipping between the edit and color tabs in Resolve, grading as I go."

"It's also fantastic to have so many tools and effects built in. Resolve lets me do so much of that all in one place, in a fraction of the time, and often with better results. Noise reduction, motion blur, clone stamping, film grain, super scaling, I use these tools constantly, cleaning up the footage as I edit. And I'm OCD about using the stabilizer. It's so much faster than other programs that it's a no brainer on many shots. This sense of deep integration across the program is maybe the main reason it's hard to imagine ever leaving Davinci Resolve. With editing, color, and so many other tools all a click away, rather than deeply buried or in entirely separate programs, Resolve has quickly become my all in one happy place for post production."



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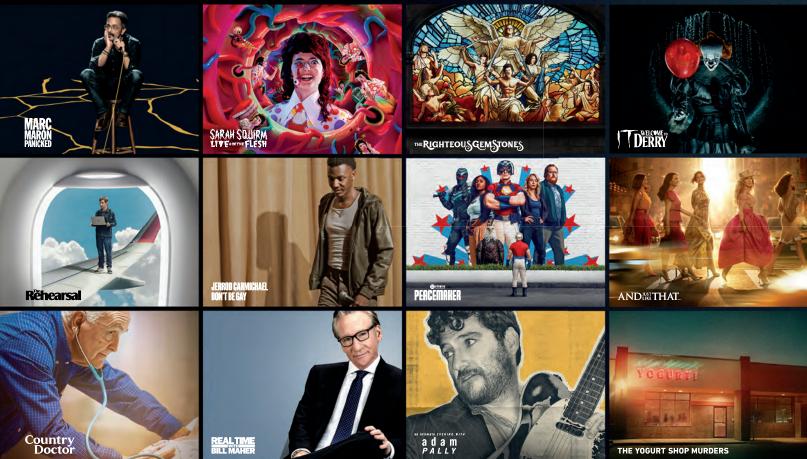


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MESSAGE FROM THE BOARD



ello, fellow editors and editing fans around the globe. Hard to believe we are already in the merry season of the holidays with jam-packed schedules of screenings and festive platters of holiday baked goods. I hope you're embracing the spirit of the season by supporting your fellow editors - whether that means heading to your local theater to enjoy a film or gathering with friends to watch one of the latest standout shows as we gear up for awards season. There's always so much to take in during this time of year. I personally feel a responsibility to watch as much as possible so I can nominate and vote responsibly during the awards process. It's an honor to have a voice in recognizing the best of the best, and I take that privilege seriously. I hope you do, too.

Speaking of awards, a big congratulations to all of this year's Editing Emmy nominees and winners.

During the late summer and early fall, ACE hosted another rousing and epic two-part EditFest event. In August, a standing-roomonly crowd gathered at Disney's beautiful and historic Grand Central Air Terminal in Glendale, to hear thought-provoking panels and fascinating stories from editors across the industry. One particularly impactful panel, Tough Topics, sparked valuable conversation about the real challenges we face in our profession. The feedback was so positive that we plan to continue the dialogue in future events. You can now access the "Replacement Editor" document introduced during this panel on the ACE website.

The second installment of EditFest was our virtual global event – one of our most attended ever – drawing editing enthusiasts from around the world for a full day of fascinating panels, networking opportunities and breakout rooms. What a wonderful way to celebrate the art of editing without having to get dressed or leave your living room! A heartfelt thank you to all the incredible sponsors who made EditFest 2025 a smashing success!

With the change of season also comes the change in leadership. At our Hollywood rooftop Luau celebration, we welcomed in the new ACE Board of Directors. Each term lasts for two years, with half of the Board up for re-election each year. Alongside several

re-elected incumbents, we're excited to have some new faces joining the team this year. Fresh energy always brings new ideas and perspectives, though it's bittersweet to say goodbye to longtime Board members. The good news is they're never far – many continue to stay involved, offering guidance, mentorship and friendship long after their terms end. I like to think, once a Board member, always a Board member! Having served on the Board for over a decade, I've come to deeply appreciate the volunteer time, dedication, and passion that every member contributes to making ACE such a strong and generous community.

Another highlight was the success of the ACE Internship Program, which ran simultaneously in three cities - Los Angeles, New York and London. This year brought in a record number of applicants! Is editing becoming more popular than ever? It certainly seems so. Let's hope our industry continues to recover and thrive so that the next generation of editors can make a solid living doing what they love - editing.

Of course, we also need the industry to regain its footing to sustain those already working in it. It's disheartening to see so many talented friends struggling to find steady work. This is where our ACE community shines - through kindness, outreach and support. We must continue to be proactive in helping our friends in need, especially those who find it hard to speak up. We understand it's not always easy to ask, but there is no shame in seeking help. If you or someone you know could use a hand, please reach out to the ACE Connect Support Committee. We're here for one another.

And on a lighter note – this issue shines a spotlight on the season's biggest films and the editors who shape them. As you read their stories, I hope you're reminded of the power of editing to move, connect and inspire. Behind every cut is an editor's heart, intuition and artistry – and this season is the perfect time to celebrate that.

As we wrap up the year, let's continue to share stories. Share knowledge. Be kind. Be respectful. And cut, cut, cut!

- SABRINA PLISCO, ACE, President



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Official Periodical of American Cinema Editors, Inc. Founded November 28, 1950.

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Sheri Linden reviews films for *The New York Times* and *The Hollywood Reporter*. Previously she served as reviews editor at *Variety*, and, as a longtime film critic for the *Los Angeles Times*, produced a series on vintage films for the Sunday Calendar section. Her writing has also been published by the Reuters news service, *Boxoffice*, *Art & Antiques*, and the *Chicago Tribune*, and she was a

contributor to the TCM book *Leading Men: The 50 Most Unforgettable Actors of the Studio Era.* In June 2024 she was awarded the Los Angeles Press Club's inaugural prize in the category of film criticism under 1,000 words.

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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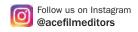
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America Cinema Editors is an honorary society celebrating excellence within the art of motion picture editing. Our objective is to advance the prestige and dignity of the editing profession by elevating recognition for our creative contributions, promoting mutual respect among our peers, supporting diversity and inclusion, and endeavoring to be ambassadors for our unique art.

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BEST PICTURE BEST EDITED FEATURE FILM (DRAMA, THEATRICAL) EVAN SCHIFF, ACE

11 BEST PICTURE 5 BEST PICTURE 5 BEST PICTURE 1



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WINNER
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Frankenstein

JOIN GUILLERMO DEL TORO AND TEAM TO DISCOVER HOW THE EPIC REIMAGINING WAS BROUGHT TO LIFE

A FILM BY GUILLERMO DEL TORO

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NEWS & ANNOUNCEMENTS

LIFE LESSONS

The Life Lessons column was created for veteran ACE life members to share their personal musings, views and recollections about their experiences in our business. This quarter's column is written by Stuart Bass, ACE.

t was the best of times; it was the worst of times. Editing *The Wonder Years* (which premiered in 1988) under talented writers Neal Marlens and Carol Marlens-Black was an opportunity to blend nostalgia, comedy and emotion. They wrote beyond the dialogue and action, elevating the story above the words in the script. The '60s and '70s set story follows teen Kevin (Fred Savage), narrated by an adult Kevin looking back on his youth. My role as editor was to excavate the subtext and shape the film for some 30 million viewers each week. The work was gratifying, as I honed my ability to balance the dramatic and comedic tones of the stories. Simultaneously, the show continually challenged me to make 12-year-old kids seem like mature actors with emotional depth. (Once, Fred Savage and Josh Saviano, who played Kevin's best friend, were playing scenes while stowing jelly beans in their noses.) The work meant long hours, seven days a week, eating meals from Styrofoam boxes, and tracking weeks by noting fewer cars in the parking lot on weekends. We called the highly penalized, high-priced overtime hours – hypertime.

The challenge began in production. We were filming and editing inside a warehouse in Culver City. The kids were only legally allowed to film for five hours a day and Fred Savage appeared in nearly every scene. To make this possible, we typically first filmed Fred with two cameras to get a master and a close-up, then sent him to school while finishing the rest of the coverage with a double. We'd see two to three hours of dailies a day. Often, the dailies looked like a jigsaw puzzle. Editing involved every trick in the book: repositions, stolen reactions, repurposing dialogue, speed changes, rewriting narration and occasionally reshoots. The air dates always loomed ominously ahead. What I needed was a low-stress career like working as a mob hitman.

There were two editors alternating episodes. During the first season, several teams gave up trying to keep up with the schedule and quit. I was young and stupid, and I kept on going. I also had a secret weapon, the most amazing assistant editor ever, Mike Sale [now ACE]. He was younger than me, but not stupider. He was the Energizer Bunny of assistants; no challenge was too big for him.

Then there was an episode called "Loosiers." Like the exploding drummers in Spinal Tap, yet another editor abruptly quit, and it was decided to move up his assistant to edit this episode. "Loosiers" was about basketball. This meant sifting through hours of scripted and choreographed basketball footage shot at different speeds. After 10 days straight, the newly-elevated assistant emerged with a first cut. But after Mike saw the first cut, he added grimly, "There were still slates in it." The next day at 7 a.m., Mike and I had been working overnight when we were told we would take over on "Loosiers" and were given four days to recut it. The news that we would be adding to our 80-plus hour work weeks did not sit well. We were punch drunk, running on fumes, and we took the news like maimed animals looking down a shotgun barrel.

Our first reaction was, naturally, to jump from desk to desk in the early morning, in an empty front office, while sword fighting with plastic golf clubs, screaming, "Loosiers!" The sword fight lost its cathartic effect, and we ended up on the floor of the copy room, half laughing, half crying, whispering "Loosiers." "Loosiers."

Somehow, we pulled it together and, with the help of another assistant, Tom Moore, went into triage mode. I recut the randomly assembled after-school-special-like mess until it was ready for primetime, the producers signed off, and shipped it to the network. That is not the end of the story. As any series editor will tell you, it was time to move on to the next episode. Another cycle in the circle of life that is television production. In three years, the relentless schedule stayed the same. Fortunately, by the second season, we found a second editor who didn't explode. I continued to be young and stupid, but the long hours added unhealthy and fat to my résumé.

I learned to cut in my head as I watched dailies. I added music and sound effects as I assembled. Mining subtext became second nature. I got really fast. By the end of the day, my cut scenes were very close to how they aired. After The Wonder Years, I couldn't be rattled by excessive dailies or short deadlines. I also absorbed Neal and Carol's reverence for story arcs and how to build comedy and drama. The experience was like earning a PhD in filmmaking. Plus, I avoided working as a mob hitman.

"Loosiers" brought me my first editing Emmy nomination and an invitation to join ACE.



NEWS & ANNOUNCEMENTS

CONNECT COMMITTEE LUNCHEON WITH CAROL LITTLETON, ACE



he ACE Connect Committee held a luncheon with Carol Littleton, ACE, on Sept. 22 at Marino Ristorante in Los Angeles, joined by Jesse Averna, ACE; Liza Cardinale, ACE; Elisa Cohen, ACE; Molly Shock, ACE; and Sharidan Sotelo, ACE.

Among the highlights, Littleton shared her origin story, an 'accidental tourist' of sorts. Being the youngest of her family in Oklahoma, she was considered too young to go anywhere; but after studying French literature she got a scholarship to go to Paris. Her parents reluctantly let her go. It was there that she met her future husband and artistic partner for life, John Bailey, ASC. He brought her out to Hollywood.

Littleton also talked about subjects including the power of performance, citing her work on The Accidental Tourist as an example. She reveled in William Hurt's prowess, but also noted that a key performance that she sculpted was that of Geena Davis, a new actor at the time.

Of classic E.T. the Extraterrestrial, she spoke of how the puppet in E.T. didn't work at first and they had to get a mime artist to control the hands. They did a temp dub with slugs for E.T. as they were paranoid that pictures of E.T. would be leaked. Then they went out to preview with an answer print in Houston, and knew they had something special when the scene came up when Elliott threw the baseball into the shed and it rolled out back out to him to the delight of the audience. When they came back to the editing room after the preview, they only had to tighten up one scene, and that was it.

Littleton experienced 'can the little lady do it?' at points in her career, and she shared one during which the director went as far as showing his wife the cut and returned notes saying that his wife could cut it better. As a complete surprise to the director, she told him, "If you don't trust me, then I shouldn't be editing your movie." She quit that day and never looked back.

Littleton is a past president of the Motion Picture Editors Guild and discussed some of the notable work that occurred during her term, including the merging of the West Coast and East Coast

Locals and simplifying the industry experience roster, allowing for new members and expanding the growth of the union.

She also shared her pearls of wisdom about the art of editing. Among them, exposition is the killer of editing and being an avid reader helps with editing. She also suggested a technique to try (which may not always be possible): Screen a show once, withholding any notes, and immediately watch the cut again. If you have the same note upon the second viewing, you might just have a valid note. The first watch is to take the story in. Over dessert, her parting words to us were to keep editing as long as it makes you happy. 🕮 – SHARIDAN SOTELO, ACE

SMPTE Media Technology Summit

CE presented an enthusiastically received "Ask the Editor" panel at the Society of Motion Picture and Television Engineers (SMPTE) Media Technology Summit, held Oct. 13-16 at the Pasadena Convention Center. Angela M. Catanzaro, ACE; Michael McCusker, ACE; and Harry B. Miller III, ACE, discussed subjects such as how they are working today, what they hope tech can do tomorrow, and their views on AI. Also during the event, session moderator Carolyn Giardina was one of 13 newly-named SMPTE Fellows recognized at the event's Gala for "attaining an outstanding rank among engineers or executives in media and entertainment through their proficiency and contributions to the motion-picture, television or related industries."





FOR YOUR CONSIDERATION



























NEWS & ANNOUNCEMENTS

CREATIVE ARTS EMMYS

any skilled editors were celebrated at the 77th Creative Arts Emmys, which were presented Sept. 6 and 7 at the Wolf Theatre in the Saban Media Center in downtown Los Angeles. "This is the real Emmys," said Maya Rudolph, who opened Saturday's show as the first presenter. "This is the Emmys for the people that make all the magic happen. This is that Emmys they couldn't have the other Emmys without because nothing would get made, and then there'd be no other Emmys to go to. This is a room full of talented baddies."

Among the honorees in the editing categories, Yan Miles, ACE, won his third Emmy on the strength of his work on Andor. Backstage, he remembered being a fan of the original Star Wars trilogy as a kid. On Andor, he said, "It was extraordinary. I think there was anxiety in that idea of taking on so much story, but we had a great team of people together, and I owe most of this, if not all of this, to my assistants"

The Engineering, Science & Technology Emmy Awards were later presented on Oct. 14 at the Saban Media Center at the Television Academy, Honorees included Boris Yamnitsky, Jason Clement, Mike Escola and Peter McAuley, for the development of Boris FX Continuum; George Dochev and Peter Thompson for the development of LucidLink; and the Society of Motion Picture and Television Engineers, European Broadcasting Union and Video Services Forum for the development of the SMPTE ST 2110 standards. Accepting the award, Yamnitsky thanked "great people that worked at Boris FX," adding, "I have always believed that any technology company is only as good as the people who work there."

The list of winners in the picture editing categories follows:

OUTSTANDING PICTURE EDITING FOR A DRAMA SERIES

Andor "Who Are You?" Disney+ / Lucasfilm Ltd. Yan Miles, ACE, Editor

OUTSTANDING PICTURE EDITING FOR A MULTI-CAMERA COMEDY SERIES

Frasier "My Brilliant Sister" Paramount+ / CBS Studios in association with Grammnet NH Productions Russell Griffin, ACE, Editor

OUTSTANDING PICTURE EDITING FOR A SINGLE CAMERA COMEDY SERIES

The Studio "The Promotion" Apple TV+ / Lionsgate Television in association with Apple Eric Kissack, ACE, Editor

OUTSTANDING PICTURE EDITING FOR A LIMITED OR ANTHOLOGY **SERIES OR MOVIE**

Monsters: The Lyle And Erik Menendez Story "Blame It on the Rain" Netflix / Ryan Murphy Productions for Netflix Peggy Tachdjian, ACE, Editor

OUTSTANDING PICTURE EDITING FOR VARIETY PROGRAMMING

Cunk On Life Netflix / A Broke & Bones production for BBC Two and BBC iPlayer and Netflix Damon Tai, Lead Editor Jason Boxall, Additional Editor

OUTSTANDING PICTURE EDITING FOR VARIETY PROGRAMMING (SEGMENT)

SNL50: The Anniversary Special "Physical Comedy" (segment) NBC / SNL Studios in association with Universal Television and Broadway Video Ryan Spears, Film Unit Editor Paul Del Gesso, Film Unit Editor Christopher Salerno, Film Unit Editor **Daniel Garcia, Editor** Sean McIlraith, ACE, Editor Ryan McIlraith, Editor

OUTSTANDING PICTURE EDITING FOR A NONFICTION PROGRAM

Pee-wee As Himself HBO | Max / HBO Documentary Films presents an Elara & First Love Films production Damian Rodriguez, Editor

OUTSTANDING PICTURE EDITING FOR A STRUCTURED REALITY OR **COMPETITION PROGRAM**

The Traitors "Let Battle Commence" Peacock / Peacock Original, Studio Lambert Patrick Owen, Lead Editor James Seddon-Brown, Editor

OUTSTANDING PICTURE EDITING FOR AN UNSTRUCTURED REALITY PROGRAM

Welcome To Wrexham "Down To The Wire" FX on Hulu • More Better Productions, Maximum Effort, 3 Arts Entertainment and Boardwalk Pictures

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"THERE'S EXTRAORDINARY EDITING THROUGHOUT, AS MICHAEL P. SHAWVER DELIVERS BOTH SHARP FLASHES OF MAYHEM AND MOMENTS OF GRACE." CONSEQUENCE

EDITING

MICHAEL P. SHAWVER



NEWS & ANNOUNCEMENTS

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Coming up next: The Eddie Awards Issue



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76TH ACE EDDIE AWARDS SCHEDULE

Mon, Jan 12	Nomination Ballots Sent
Thur, Jan 22	Nomination Ballots Due
Tue, Jan 27	Nominations Announced
Mon, Feb 2	Final Ballots Sent
Feb 2-13	Blue Ribbon Screenings
Fri, Feb 6 ·····	Deadline for Advertising
Fri, Feb 13	Final Ballots Due
Wed, Feb 25	ACE Nominee Cocktail Party
Fri, Feb 27	76th ACE Eddie Awards



NEWS & ANNOUNCEMENTS

ACE LUAU AND BOARD INSTALLATION

ore than 100 ACE members gathered for a festive luau and board installation Sept. 28 at The Rooftop at The Aster in Hollywood. ACE president Sabrina Plisco, ACE, welcomed guests and introduced the newly-elected board members. They include vice president Maysie Hoy, ACE, and returning treasurer Michael Ornstein, ACE. Stephanie Filo, ACE; Kate Sanford, ACE; Terilyn A. Shropshire, ACE; and Kevin Tent, ACE, were also elected to board seats. Scott Vickrey, ACE, was elected life member and Kate Amend, ACE, and John Venzon, ACE, were elected associate board members. Plisco also introduced a pair of new L.A.-based ACE Interns, Aahir Ghosh and Paige McGowan, who were both in attendance. During the evening, ACE members enjoyed hors d'œuvres and cocktails including, of course, the annual luau's signature Mai Tais. See all the photos at the ACE Photo Gallery (www.americancinemaeditors.org/photo-gallery).





ONE OF THE YEAR'S BEST PICTURES

"EDITOR YORGOS MAVROPSARIDIS FINDS PARALLELS BETWEEN MICHELLE AND THE MEN RATHER THAN POINTS OF DIVERGENCE."

The Playlist

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

BEST FILM EDITING YORGOS MAVROPSARIDIS, ACE, BFE

GOLDEN GLOBE AWARD

BEST PICTURE

BEST ACTRESS Emma Stone BEST ACTOR Jesse Plemons

CRITICS CHOICE AWARD

BEST ACTRESS Emma Stone BEST ADAPTED SCREENPLAY Will Tracy

"THE MOVIE OF THE MOMENT."

Next Best Picture

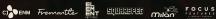






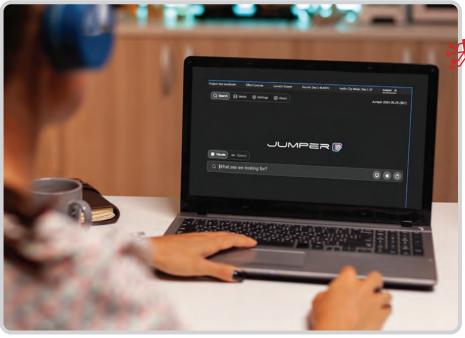






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For more on this film, go to FocusFeaturesGuilds.com.



TECH CORNER

Jumper: A Visual Search Tool

BY HARRY B. MILLER III, ACE

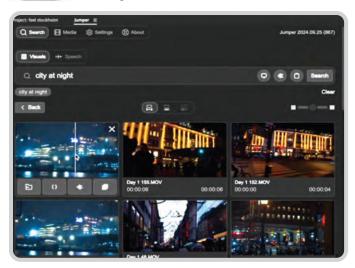
"Do you think maybe there's a chance we still might find her?"

- Martin Pawley, The Searchers, 1956

earching for the shot you need in Media Composer (MC), or other NLEs, is time consuming. Hawaii Five-0 regularly sent crews out to shoot scenic footage all around (and above) Honolulu and Hawaii, creating a stock library of hundreds of clips. The historical documentary The Lafayette Escadrille, like many other docs, used hundreds of photos and archival footage to tell its story. There is no easy way to find the right image or shot, so one has to open bin after bin, trying to find it. But now, the program Jumper (getJumper.io) is here to help.



Jumper is a word-to-image search. Type 'automobile' into the search window, and every instance of a car in the project's analyzed footage will pop up into the Jumper search window.



Here is an image from Jumper's demo video. The search term is 'city at night.' You can specify how many results are displayed per page, and the size of the thumbnails. It shows every result based on order of confidence, i.e. the image that most matches the search term

The best part of these searches is they are done locally. Nothing is uploaded to a cloud, so all data remains safe.

Here is how it works: Let's say you have a few thousand shots that have been downloaded from stock websites, which you will need to search. This was the case on the NBC series La Brea, where thousands of shots of L.A., Hollywood, etc. were collected to license as needed. Jumper first has to analyze the footage to be searched. It offers three options: Input highlighted clips only, input every clip from all open bins, or open every bin and analyze the contents. (I don't recommend option 3. Jumper opens literally every bin in your project, which you'll have to close at some point. Quite the pain...).

Once the files are in the Media pool, you select All, then hit Analyze. Then, maybe, take a nap. I analyzed two thousand shots as a test, which took several hours.

And that's it. A word search produces the images you requested, parked at the point in a clip that best matches the query. I did a search for 'blue car by.' The shot with a blue car passing by was returned, the program parked at the point the car passes. It is really astounding how well this works.

As more files are brought into the project, they can be added to the analysis to be searchable as well.

I participated in Jumper's beta program as it was being developed for Media Composer. It already has been released for Final Cut X, Premiere Pro, and DaVinci Resolve. They had released a beta for Media Composer that could be installed as an MC plugin. They also have a standalone app for Windows and macOS. As I found flaws and had suggested improvements, the Jumper team was very responsive.

CRITICS CHOICE AWARD NOMINATIONS

BEST PICTURE

BEST DIRECTOR CHLOÉ ZHAO

BEST ACTRESS JESSIE BUCKLEY

BEST SUPPORTING ACTOR

BEST ADAPTED SCREENPLAY PAUL MESCAL CHLOÉ ZHAO & MAGGIE O'FARRELL

BEST PICTURE BEST FILM EDITING

Chloé Zhao, ACE Affonso Gonçalves, ACE



"THE BEST PICTURE OF THE YEAR"



Directed by CHLOÉ ZHAO

GOLDEN GLOBE AWARD* NOMINATIONS INCLUDING

Screenplay by CHLOÉ ZHAO & MAGGIE O'FARRELL

Keep your heart open





I reached out to the developer and CEO Max Lund to find out more about Jumper and its genesis.

Harry B. Miller III, ACE: What is your background?

Max Lund: I live in Linköping, Sweden, a university town where I also earned my master's degree in Computer Science with a focus on machine learning.

HM: Tell me about your team that is working on Jumper. It seems quite international based on the Jumper developers on Discord.

ML: It started when Arthur Moore approached me with the idea. It aligned perfectly with things I had been experimenting with on the side, so I knew how I wanted to tackle the problem right away.

I began building, then brought in an old colleague, Anton, to lead UI/UX. We launched first with an Adobe Premiere Pro plugin and then moved on to Final Cut Pro. That's when we brought in Chris Hocking, developer of CommandPost (https:// commandpost.io/). Chris has since contributed in several areas; for example, he's the lead developer of our panel plugin for Avid Media Composer.

So yes, the team is quite international: Arthur is from Israel but lives in Sweden, Anton and I are Swedish, and Chris is from Australia.

HM: What is the story of the creation of Jumper?

ML: Arthur Moore came to me with the initial concept. I built the early versions with Arthur as the first (and only) beta tester, providing continuous feedback on implementation and direction.

Unlike Anton and I, who are both engineers, Arthur and Chris (Hocking) are video editors. They were able to provide the domain knowledge that Anton and I lacked, helping guide development. When we opened a public beta last year, we created a Discord community (https://discord.gg/ 3JFNYAfwSb) that now has around 800 members, mostly editors. Their feedback and feature requests have been a major driver of our roadmap.

HM: Do you have any stats on how many people/shows/films are using Jumper?

ML: We do not collect statistics to track individual shows or projects. Since one of our big selling points is being completely local and offline (i.e., private), we also don't see what you do with Jumper, so we have no way to track that. Customers sometimes mention titles they work on, but more often they describe the type of work they do, for example reality TV, nature documentaries, corporate in-house content, trailer conforming and so on. There are thousands of users, but the selection of customer logos on our website can probably give you an idea of the diversity of work people use Jumper for.

Along with word searches, a search can be prompted by the image in the source or record windows, or an image pasted into Jumper. Beyond visual searches, Jumper can also do word searches. Again, the media has to be first analyzed. This could be useful, but most NLEs already have text search capability.

The beta program was a very good experience. Max and Chris Hocking were very responsive (and appreciative) of feedback, and several modifications/improvements to the program were made as a result. And are still being made.

On a side note, Max opined to tech journalist Larry Jordan about the future of technology for editors.

"I find it very unlikely that fully autonomous AI agents that do serious video editing by ChatGPT-style prompting is going to be a thing anytime soon, and whatever it can do is going to be very limited. Tedious tasks might be removed, but I wouldn't be worried as a video editor..." (LarryJordan.com, Feb. 22, 2025)

At least there's someone out there who doesn't think we're doomed...

A Very Different Search Tool

Another program that is extremely helpful is MDVx, which can be found at http://djfio.com/mdv/. It was developed by editor/colorist Valentin Kubyshkin, from Moscow (which maybe explains why my Chrome browser flags his site as 'Not Safe').

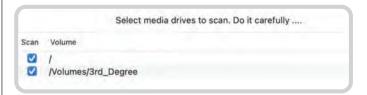
Media Composer's Media Tool will list all the media that it has catalogued. What it doesn't do is show you what project that media is from, or have any ability to move certain media to another drive.

Enter MDVx. It is a free download from Valentin's website (but be sure to donate for the freebee). And it couldn't be simpler to operate.

Upon running the program, you'll see a blank files window, and a big red button.



Clicking on it will bring up a list of all attached media drives.



You deselect the drives you don't want to scan. And the results will look something like this ... (See image on following page)

BEST PICTURE BEST FILM EDITING

Billy Fox, ACE

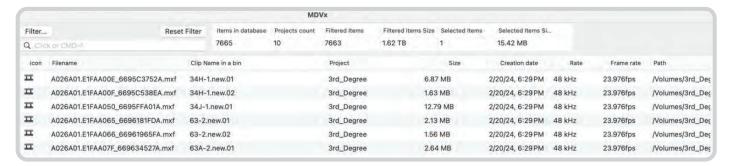
"THE BEST PICTURE OF THE YEAR."

.IORI (

"Uplifting And Wondrous."







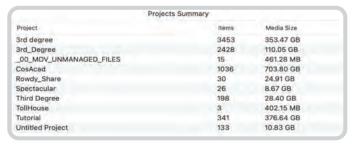
MDVx looks at the .mdb and .prm files located in each media files folder, to extract the data contained in those folders.

Next, the Create Action button allows you to Copy, Move or Delete the media files you select.



You'll also see a Projects Summary of every project associated with the found media.

MDVx is a great way to archive older projects, or just to delete no longer needed files.



Will I ever give up on my fascination with cool software and technology like this? To quote Ethan Edwards (John Wayne) from *The Searchers*: "That'll be the day."

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n the press materials for her Netflix movie A House of Dynamite, director Kathryn Bigelow warns of the danger of nuclear weapons. "Multiple nations possess enough nuclear weapons to end civilization within minutes. And yet, there's a kind of collective numbness – a quiet normalization of the unthinkable."

She asks, "How can we call this 'defense' when the inevitable outcome is total destruction? I wanted to make a film that confronts this paradox – to explore the madness of a world that lives under the constant shadow of annihilation, yet rarely speaks of it."

A House of Dynamite is a nail-biter that begins when a single, unattributed missile is launched at the U.S., and follows the race to determine how to respond.

To help her to tell this story, which unfolds as if it were taking place in real time, Bigelow teamed with two-time Oscar winner Kirk Baxter, ACE (The Social Network, The Girl with the Dragon Tattoo). The editor was already an admirer of Bigelow's work, such as Zero Dark Thirty and Best Picture Oscar winner The Hurt Locker, for which she became the first woman to win a directing Oscar. Baxter was drawn to the opportunity to work with her, in addition to what he found was a powerful script.

"I'm usually coy in the beginning, but once I read that script, I jumped in boots and all," he admits, adding, "the script frightened the hell out of me in terms of its subject matter and just how complex it was. It seemed like it was going to be a challenging task, and that excited me.

"It's three dimensional chess, and it's dizzving to read. So I knew it was going to be my job to go at a very fast clip, but never leave the audience behind. It was my job to bring clarity."

Bigelow's research suggested that U.S. defense would have roughly 19-20 minutes to react from the point that an incoming ballistic missile is detected to its impact, and she set out to make a movie that takes place within that period of time. She made the unusual decision to tell the story in three acts, but with each act covering this same time period, as if it were taking place in real time, from different points of view.

Each act effectively moves its way up the government hierarchy, starting with lower ranking staff. "Then it moves up into sort of decision makers, and then finally, the executive branch of the final decision makers." Each segment therefore gets smaller, more isolated, in terms of the number of people involved. "So the opening ones are very dynamic, because you've got so many places to be and you've got a lot more characters, and you've got all of the screens and clocks and all these sorts of things to cross cut and move at a machine-gun kind of pace of information. By the last act, it really starts to settle down. So you've got to kind of tell it all with performances."

On his first feature collaboration with Bigelow, he relates, "She knows what the movie is that she wanted to make, and if you're helping her make that, you get a lot of freedom." He adds that her shooting style also gave them "a lot of leeway in terms of how to interpret what's been written – how often you want to be doing your cross cutting, how much reliving of the same information you want."

For instance, Baxter leaned in to repetition of dialogue from previous acts. "Per the page [script] we didn't experience the exact same lines said as many times as what I've done in the final film," he relates. "I think on the written page, it might be more like we've learned that, we don't need to see it again. [But] I had so much pleasure in watching [what] you heard in act one and then watching it said [again] in the second act."

Baxter found through trial and error that "the repetition grounds you. ... It helps the audience hook on."

Due to his schedule, Baxter started work after production wrapped. "It's the first time I've had the luxury of editing a movie in story order, and it was such a good one to do it on, because it was so complicated," he relates. "I began in act one, and went all the way through to the end and sort of cut it for story, for clarity and for emotion and for everyone's best performances."

He relates that they loved the movie at that point, and they went back and did a second pass, "which was more about diligence, because once I established what the on-camera performance was of Idris [Elba, who plays POTUS and therefore figures prominently in the final act], I wanted to be exacting with what his audio performances were in the first acts. I would then go back and replace his dialogue with the dialogue that was actually used, and vice versa with every character."

He cites as an example a countdown that is repeated. "I wanted to have the exact same voices when we go into this repetition, but we're collecting people as we go. So it becomes a bit of a 'Row, Row, Row, Your Boat' with more information as the story widens with each act."

Of other notable moments, he adds, "I loved in the first act after the countdown of the missile being sent up, where we go silent with no music, and they're waiting to find out. And as we're cross cutting between everything, it's sort of like stretching a pause over multiple characters, and without having music dictate a feeling." He likens what he aimed to do, to "holding your breath with cinema."







It's three dimensional chess, and it's dizzying to read. So I knew it was going to be my job to go at a very fast clip, but never leave the audience behind."

Overall, Baxter says he worked to create a sense of urgency. "It's just leaning into the urgency of the whole thing and moving quite swiftly; so much of it is frightening and a race." When each act begins, "you get back to the beginning ... sort of ease up. The race is yet to start. I think it also allows everybody to catch their breath ... and then you start sending out the cues that you're hearing the same information again, and then it ramps up all over again. So it's really about pace and cross cutting."

The story also conveys a lot of information and involves specialized jargon that needed attention in the edit. "In terms of the jargon, Kathryn really wanted it to be realistic in terms of how everybody talks. So there's a lot of acronyms and I was fairly diligent in being consistent with how we describe things," Baxter adds. "There's lots of different ways to say the same information, and sometimes it bounced between them. So I tried really hard to pull that back and try to make that simpler."

He also concentrated on the performances and how the information affects the characters. "Ultimately I do believe that it's okay if the audience understands that they are experts, and that they know what they're talking about, and you can kind of ride along with it," Baxter explains. "I never wanted it to be dumbed down for everybody else. We also brought up the titles a couple of times to help people in the beginning ... But we didn't want to keep doing it, because it just starts to become a chore to read it."

Bigelow was meticulous about getting the information correct. "She had generals on speed dial. We screened a few times to retired generals. ... she wasn't going to put anything out there that didn't pass the generals test," Baxter remembers.

The editor notes that while he was conveying a lot of information, it was also a thriller. "I leaned into that [thriller] part of it as a movie, but then it also has a message that's important and a storyline that is less disposable than other films. ... I hope the film educates people on the topic of nuclear war and provokes conversation. It taught me that we're less safe than I thought we were."

He remembers that while making the movie – on which he worked with a dedicated team that included his longtime first assistant, Jennifer Chung – Bigelow also would share timely news articles on the subject.

"This played on her mind the whole time," he says. "Kathryn made this movie for a reason."



itting in his Wicked cutting room, surrounded by his close-knit team during the production's final week, a reflective Myron Kerstein, ACE, admits that the threeyear journey to Oz was at the same time emotional, difficult and never to be forgotten. From a storytelling standpoint, he found "the hardest part" about the second movie was, of all things, the first movie.

"They are two very different movies," he says of Jon M. Chu's 2024 Wicked and Wicked: For Good, the adaptation of the hit musical's second act, which Universal released last month. "The first one is an origin story, and the second one is finishing up this saga. And the first film is about choices, and the second film is about consequences. The first one has a different tone."

The darker tone of For Good proved tricky, starting with the opening, for which Kerstein tried multiple approaches. In the end, it was decided that the film would open with the studio logo and a voiceover of Madame Morrible (Michelle Yeoh) spreading propaganda, revealing that the story has fast forwarded a few years, with citizens of Oz falsely warned that Elphaba, the "Wicked Witch," is a villain.

With this brief but effective exposition, the first scene introduces viewers to a repressive Oz, with animals being forced into labor, to build the Yellow Brick Road to the Emerald City. Kerstein reveals that an earlier version included the Munchkins helping to build the road. "That was a more joyous montage, but it was a misdirect," he says, adding that experimentation also involved flashbacks, but this "felt too reliant on the first movie." They decided to instead drop the audience right into this darker dystopia. "Jon sometimes would say, 'Don't go chasing waterfalls.' At the end of the day, this film is more dramatic. It's not as comedic of a ride."

The center of the film, of course, is the friendship between Elphaba, played by Cynthia Erivo, and Glinda, portrayed by Ariana Grande, and in this act, the friendship is tested and each woman is changed before their paths ultimately take them in different directions. This required delicate editing. "Our two main stars, who you've been rooting for to be together, are basically apart for half the movie," Kerstein explains. "That is very difficult when you know that the magic, the fireworks, is every time they're together." He experimented, to figure out how long he could keep them apart, as well as how to incorporate scenes without either woman, such as ones with Elphaba's half sister Nessarose (Marissa Bode) and Boq (Ethan Slater).

"There's so much about Wicked where I don't have a lot of real estate to ever establish friendships or enemies or plot lines," Kerstein says, citing the relationship between Elphaba and love interest Fiyero (Jonathan Bailey) as an example. "We don't have a lot of time to make that connection," he says, though it was necessary to make their romance feel earned. This was key to make happen before the film gets to Elphaba and Fiyero's duet, "As Long as You're Mine."

One of Kerstein's favorite sequences to cut was the one during which Glinda learns that Fiyero and Elphaba have feelings for each other. "That's the moment where everyone's starting to put the pieces together; it's all about the looks and the tension and the melodrama in that scene," he says. "So much of that is communicated not through dialogue, but through looks. ... the storytelling is all about the subtext."

Kerstein says there are more scenes with Fiyero and Glinda in the original cut, but he pulled back, so as not to give that relationship too much weight.

Another tool in the toolbox were the dailies from the first film, which Kerstein used selectively to create flashbacks while being mindful of the tone. "It couldn't be so jarring that they felt like the actors were different. [It was] finding little pops of comedy or little things here and there to just give you enough to remind you of what this character was like."

The first *Wicked* wasn't the only movie to create a challenge, as there was also the 1939 classic The Wizard of Oz and its intersecting timeline. "It's so iconic. It was very tricky, because the more you dive into *The Wizard of Oz*, the more trouble you get in with *Wicked*, and it's not about that story. It's about the relationship between Elphaba and Glinda."

There was a lot of trial and error to determine how *The Wizard of Oz*'s characters and story would be presented. It was decided early on that Dorothy's face would never been seen, since Judy Garland's character is so recognizable. Scenes with Dorothy were strategically filmed from other angles.

The storytelling involved carefully selecting moments. "We added the abduction moment with Dorothy, because we wanted another piece of information about where Dorothy was in this timeline," Kerstein says, noting another point of consideration was the use of the broom following the Wicked Witch melting sequence. "We decided to avoid it altogether. It starts to get you in trouble, the more you sort of explore these things."

Kerstein is a longtime collaborator with Chu, having cut movies including *Crazy Rich Asians* and *In the Heights*, but his work on *Wicked* began three years ago in London, where filming of both acts took place. The team then moved post-production into a nondescript office in Burbank, where they could collaborate each day. Kerstein was joined there by first assistant editor Lara Khachooni; second assistant editors Annie Cohen, Tiago Barros, Marie Gaerlan; apprentice editor Hannah Foligno; lead VFX editor Ed W. Marsh; VFX editors Lara Mazzawi, Wendy Nomiyama; and music editors Jack Dolman, Catherine Wilson and Robin Baynton.

Chu himself was down the hall and frequently visited the cutting room, and VFX supervisor Pablo Helman from Industrial Light & Magic (ILM and Framestore were the lead VFX companies) was frequently in the building. (Other visitors included Rose, Kerstein's King Charles Spaniel mix). A small screening room was constructed on the premises.

Outside of this facility, Kerstein's close collaborators included supervising sound editors Nancy Nugent Title and John Marquis. On the assembly, Kerstein also thanks Tatiana S. Riegel, ACE, and assistant editor Dan Boccoli. And he acknowledged Andrew Buckland, ACE, who stepped in for a few months of post.

Kerstein's comfortable cutting room had his scene cards lining one wall, with green representing the film's 11 musical numbers, which include two new songs. The room also had relics such as *Wicked* toys and Lego builds, as well as a map of Oz and propaganda posters seen in the movie. The ACE Eddie



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I just felt that it was really important that I build a community, and that community was going to inspire each other."



Award that he won earlier this year for *Wicked* sits on his shelf, while copies of a 2024 issue of *CinemaEditor* with *Wicked* on the cover are scattered around the facility.

It's unsurprising that this environment is so meaningful to Kerstein. "I just felt that it was really important that I build a community, and that community was going to inspire each other," he says. "I knew that that was going to just benefit the movie, and I knew that I was going to get inspired by having all these amazing artists right next to me."

It was also an arduous year following the January wildfires and it's still unclear if Kerstein will be able to return to his home in Altadena. "It was really difficult to be focused ... not just be overwhelmed by the logistics of everything," he admits.

One of the most emotional scenes in the film is the one during which Glinda and Elphaba see each other for the last time, saying goodbye and concluding with the duet "For Good." Kerstein reflects, "I really wanted to convey what it's like to say goodbye to your best friend and never see them again. And what would that feel like. They're singing about how they've touched each other, but they're saying goodbye."

It also had added weight for Kerstein, as it was one of the scenes that he assembled at his home in Altadena. "I'm watching dailies and they're making me cry over and over again, which Cynthia and Ari often did when I was watching their performances.

"It was really hard to choose [the takes]. As we worked on the edit, we just got more and more intimate, and more close up," he remembers. "I had crane shots, and sweeping camera moves, all the stuff in my toolbox to use. But ultimately, it's about these two people looking at each other, so [it was] just being really selective and heartfelt.

"What I love about that musical number is the simplicity, but also how it all builds up to this moment of goodbye with what I feel like is that homage to 'What Is This Feeling?' (a key number in the first film), which is the in-camera split screen with each of them on each side of the door and holding on it. ... I think that there is power in the simplicity in which Jon did this musical number, and also just making it be about the performance."

Reflecting on the film's broader messages, Kerstein says, "It's interesting that Stephen Schwartz and Winnie Holzman wrote this over 20 years ago, and the themes of this musical still resonate today. It's crazy, it turns out when you write about fascism, how topical it continues to be. The first film had a lot of joy and healing to it, and this has a lot of reflection."



aul Thomas Anderson's One Battle After Another is a loose adaptation of Thomas Pynchon's novel *Vineland*, set in California during 1984. Greenlit by Warner Bros. with stars Leonardo DiCaprio, Sean Penn and Benicio del Toro and an agreement to shoot on 35mm format VistaVision, the tale of counter-culture revolutionaries takes big dramatic swerves driven by the propulsive editing of Andy Jurgensen.

Act One details the activities of rebel group French 75 that robs banks and releases migrants from detention centers. Among the group's leaders is Perfidia (Teyana Taylor) who is in a relationship with fellow revolutionary Bob Ferguson (DiCaprio). The rest of the film focuses on the fate of their daughter, Willa (Chase Infiniti) being hunted by army commander Lockjaw (Penn).

"It has Tarantino-esque elements and elements of the Coen brothers but also the absurdity of Inherent Vice and still has Paul's signature voice," says Jurgensen, whose involvement began in March 2023 with technical tests. "All Paul's movies are so different and you're not quite sure whether the tone is going to be more serious or what the level of humor is.

"It also has a lot of heart, especially in the father-daughter story. Throughout the entire process we talked about how we are going to balance these different tones."

Anderson's interest in the relationship of Bob and Willa provides the story's emotional core. This was clear from screen tests to find the actor who would best match with DiCaprio. That dynamic is evident in the breakfast table scene during which a teenage Willa is introduced.

"There's a lot of nuances here," Jurgensen explains. "We need to show that she does care about Bob despite there being teenage angst. We shot every scene set in that house in the first few weeks, including Willa's reading of the letter from Perfidia which is our final scene.

"For some people that could be a hard thing to tackle so early because the ending needs to land. It needs to be really powerful. But I recall watching dailies and everyone realized that we had nailed it. Knowing that gave everyone a boost. Now we just had to fill everything in between."

After the prologue, Perfidia disappears from screen having absconded over the border to Mexico.

"In test screenings some people said it would have been satisfying to see her return, but I feel the story is better being heartbreaking. Her exile is the price she had to pay for ratting on her colleagues. In fact, we do show her again at the end when we cut to a family photograph of Perfidia, Bob and their baby together as a sort of flashback."

A story in which a middle-aged white guy saves the young Black female revolutionary could be critiqued as a white savior narrative. Jurgensen disagrees, noting that a leading member of the French 75 is a Black female character (played by Regina Hall).

"Willa herself has agency," he says. "Even though she gets captured, she's also the one that saves herself. She escapes. She shoots to kill. Fighting is in her DNA. Whereas Bob, as well meaning as he is, is just not that effective at anything. He's a stoner. Even among the counter-revolutionaries he is nowhere near the leader of that group."

The editor spent time on set attending daily screenings of the VistaVision print developed by FotoKem. "We traveled with a VistaVision projector and set up a screening room in all our locations. It was a tremendous help to be there for those screenings with Paul, taking notes, having discussions about how things were going or just being a sounding board."

On location, Jurgensen began to assemble the movie from selects and enjoyed the collegiate feeling of being part of the crew. "The daily screenings are one of the best things that Paul does. A good amount of the crew would come. There's a feeling of accomplishment and camaraderie that you wouldn't get if everyone was just watching on Pix in their hotel rooms."

The film was in the can before the 2024 U.S. election but as they got closer to the end of the edit into 2025 it dawned on them that the film's social commentary, especially around treatment of migrants, had become even more politically charged.

At the beginning of Act Two 'Sixteen years later' we see Lockjaw walking through a line of cages in an outdoor detention center. "That was a little different before," reveals Jurgensen. "We decided that we needed to make sure we see there are kids in those cages. It's an image that we are all used to seeing now but it was a choice to put that in. We were surprised that the film was going to come out and be this relevant."

The filmmakers also employed Jonny Greenwood's jazz inspired score and some key needle drops by Steely Dan, The Jackson 5 and Travis Scott. "Jonny began discussions with Paul early on and would send pieces of score over during production. Paul would play them back over speakers as we're watching dailies. This helped us get a sense of the pace and to try different music cues."

For the 25-minute 'Battle of Baktan Cross' sequence in which Bob tries to escape from soldiers besieging the city, the music is relentless. "Jonny sent us a cue but it wasn't to picture so I started cutting it up and making certain accents hit at moments and duplicating parts. Jonny cleaned it up and added more instruments as the scene ramped up. We went back and forth like that. The film is relentless but we were always aware that we needed to shape the movie with peaks and valleys."

For example, in scenes featuring the white supremacist Christmas Adventurers the score is relaxed so the audience "can just sit back and watch some people talk in a room," he says. "The Breakfast Table scene also acts as a moment to breathe. It does feel like the movie never stops but we were purposefully trying to make sure that we shaped it with quieter moments."

There are peaks and troughs in a literal fashion too in the mesmeric final car chase which was filmed in Borrego Springs. The filmmakers dubbed it the River of Hills sequence. "We'd watched *The French Connection* to get an idea of how the first car chase in the film is supposed to feel. In that first scene, Perfidia attempts to outrun police having robbed a bank – there's





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no music, you're hearing all the metal crunching and the car revs. That does carry a little bit over into the River of Hills."

The chase was broadly mapped out including where the end of would occur. Jurgensen started by making selects of different camera views: in front of Willa's car, behind Willa's car and which cars you can see in the foreground and background. "Once categorized I went through and found the best shots from each of those stringouts and then pulled together the best reactions from Willa and the shots where she's looking in the rearview mirror.

"After that it was a case of experimenting, piecing things together, shaving things down. We didn't have Jonny's score at first so we sent him a really long version, and then he sent something to us with that percussive beat. The sound department elevated it to another level. It went through many different incarnations."

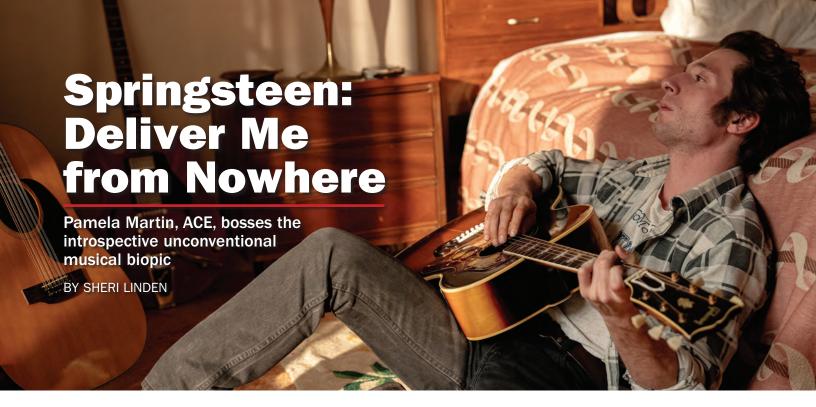
Cinema audiences watching this might have experienced a familiar sensation of physically driving over hills where your stomach seems to ride up into your mouth.

"Sometimes when you're editing in suites you're just watching on a TV-sized monitor so it really helped to project editorial on large screen. I could just sometimes go and sit right in front of the screen and play it loud and try to get that feeling of motion sickness. It helped me figure out where people's eyes were going to land and to calibrate the rhythm for a theatrical experience because we knew this would be shown in IMAX."

Sean Penn's performance is broad, almost comic, but arguably steals every scene. So much so we may end up feeling sorry for his character. "Absolutely, there's empathy for him! That's what makes Lockjaw so complicated. He just wants to be a part of something. He wants to find love and be accepted. It was important to set that up in the prologue which is why it's kinda sad when he comes to visit Perfidia with flowers in the witness protection house but she's gone. As despicable as he is, it is sort of a tragic story for him."

Jurgensen began working with Anderson as first assistant on *Inherent Vice*; he became associate editor on *Phantom Thread* and was the solo editor on *Licorice Pizza* earning BAFTA and ACE Eddie nominations for that work.

Since 2015, he's also been editor on all of the director's shorter-form projects including the Jonny Greenwood and Shye Ben Tzur album documentary *Junun* and music videos for Radiohead. He dubs these "mini movies" and a great way to learn how Anderson likes to work with dailies, cutting and finishing.



n 1981, when Bruce Springsteen was a full-fledged rock star on the cusp of global superstardom, he stepped away from music-business expectations and made some unconventional creative choices. The result was his introspective sixth album, Nebraska, a collection of stark, bare-bones acoustic numbers recorded alone in his house on four-track cassette, and now considered one of his finest achievements.

When editor Pamela Martin, ACE, signed on to *Springsteen*: Deliver Me from Nowhere, writer-director Scott Cooper's portrait of this pivotal juncture in the musician's career, she knew that breaking away from big-screen genre expectations was the essence of the mission.

"It wasn't going to be a typical cradle-to-grave biopic," says Martin, the Oscar-nominated, ACE Eddie-winning editor of King Richard, whose credits also include Seberg, Bob Marley: One Love, The Fighter and Little Miss Sunshine. Rather than "playing the greatest hits," Cooper's movie, based on Warren Zanes' acclaimed book, would zero in on a very specific period, digging into not just Springsteen's struggle to make *Nebraska*, but also shedding light on the growing depression that held him in his grip.

"It may not be what people expect when they go to see a movie about Bruce Springsteen," Martin says of the 20th Century Studios release. "We knew we weren't going to water it down or take out everything that potentially is going to make people uncomfortable. So we were OK with making Bruce unlikable at times. He's not a perfect guy. And Bruce was OK with that, that's what he wanted. He wanted the truth. And the truth is not a rosy, shiny picture all the time."

With high praise for the cast led by Jeremy Allen White as Springsteen and Jeremy Strong as his manager, Jon Landau, Martin adds that "it's wonderful when you make a movie about a real person and you have so much respect for the man. He's putting it out there – talking about mental health is not an easy thing to do. I think he's a beautiful human being, so I'm so grateful that I was able to help tell his story. For me, it's one of the highlights of my career."

The feature marks Martin's first time working with Cooper (Crazy Heart), who invited her to do the film in the spring of 2024, six months before shooting began. Enjoying what she calls the "luxury" of being involved in the rewriting phase of the production, she read early versions of Cooper's screenplay and provided feedback. And, as she always does, Martin was on hand as production began.

"The sets are dressed, the actors are there, and so if the director misses something or something's not playing or a performance is off, I am the first person who's seeing it all come together. I'm speed-editing the movie, out of order." Martin also posted scenes almost daily and provided feedback. "That helps the director see if we are on the same page. Is it coming together? Did he shoot what he needed? It's a very collaborative process."

That process was especially rewarding on this feature, Martin notes. Beyond the essential contributions from her longtime first assistant editor, Staci Pontius, second assistant editor Vinnie DeRamus and apprentice editor Tabitha Wietstruk, Martin was energized by the contributions of visual effects editor Michael Nouryeh and music editors Jason Ruder and Christian Wenger. "I like to bounce ideas off of people," she says. "We were able to invite them in to work-in-progress screenings all the time and say, 'What do you think of this?' It was such an amazing level of support that I could fully concentrate on the creative stuff. Sometimes you're doing a movie and you feel like you're doing the job of five people. And that was not the case on this one. I had a lot of energy when I was done. I'm ready for the next one."

As far as onscreen energy goes, White, the star of FX series The Bear, provides a few quintessential hard-rocking Springsteen performances, but mainly the movie is concerned with solitude and internal creative focus. How to make something cinematically dynamic from this kind of meditative soul-searching was, Martin says, her primary challenge: "How do you tell a compelling story about a man alone in his house? Truth be told, there's a lot of material on the cutting-room floor. You have to play with it a lot to find the right balance. And because it's a very internal story, part of the struggle was, 'Do we understand Bruce? Do we understand what he's going through?' Because as a character in the film, he's not able to articulate it."

Sometimes insights into his behavior are expressed by other characters, notably Strong's Landau, who's Springsteen's champion and confidant, and Odessa Young as single mom Faye, Springsteen's love interest and the movie's only composite character. "The writing," Martin says, did a superb job of illuminating the central character's conflicts. But still, the editor recalls, "in early cuts, it was way too long in the house."

The house she's referring to is the rented waterfront residence in Colts Neck, New Jersey, where Springsteen wrote and recorded the songs that would end up, in all their unadorned glory, on *Nebraska*. But another Jersey house is also at the core of *Deliver Me from Nowhere*. It's the home where Springsteen grew up, captured in evocative black-and-white flashbacks to 1957 (the cinematography is by Masanobu Takayanagi, ASC), with Stephen Graham and Gaby Hoffmann as Springsteen's parents and screen first-timer Matthew Pellicano Jr. as young Bruce.

The story's movement between two distinct time periods required "a lot of rejuggling," Martin says. "Once we got in there to put it together, it seemed very top-heavy," with most of the flashbacks unfolding in the first half of the movie. "You often don't know until you've filmed it and put it together if something feels lopsided. So we removed many of [the flashbacks] and found new homes for them later in the movie." This strengthened the narrative, she says, because "it supported the throughline of Bruce's deeper emotional state in all those places. And we found that we didn't have to lay it all out so quickly. We could parse it out a little more judiciously."

In the crucial matter of finding the right transitions in and out of flashbacks, Springsteen, who was on set most every day, was a source of valuable feedback, Martin says, noting that he was "fascinated by the editorial process and very appreciative of all the work my whole crew did." In her quest to find the most potent and meaningful place for each of those B&W childhood memories – "I was on the hunt" – Springsteen's explanations of why particular flashbacks mattered in his story proved indispensable and prompted her "to dig deeper," she says.



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She points to a late-in-the-film sequence as a place where she found an especially rewarding solution to the flashback-placement question. It begins with Landau playing a Sam Cooke record, *The Last Mile of the Way*, for a downhearted and struggling Springsteen. In a movie that is, to a large extent, the love story between a musician and his fiercely devoted manager, this moment between them is one of its most powerful. And the tender emotional wallop it delivers is intensified when it transitions to a scene from 1957: little Bruce dancing with his mother while his troubled father sits smoking and drinking at the kitchen table. It's a flashback scene, Martin notes, "that was initially way, way early in the film," where it would not have had the same profound resonance.

As to finding the visual dynamics in scenes of Springsteen writing and recording songs in his bedroom, Martin recalls that the first of his Colts Neck compositions, the song "Nebraska," was filmed two different ways, one of them high-concept and filled with projected imagery, the other straightforward. "What you see in the movie was not scripted. All the intercutting of flashbacks and other things" – including excerpts, viewed on a TV screen, of Terrence Malick's *Badlands* – "was not meant to be on that material. We had to get very creative with that. And I feel like those are moments that we really cracked in a great way, that forward the narrative and do a deeper connection to the songs he's writing and what's fueling those songs." They also illustrate how even the simple act of putting pen to paper can have dramatic drive.

Propelled by an aesthetic that's unvarnished rather than showy, *Deliver Me from Nowhere* has, you might say, an acoustic vibe. "It's not a movie with crazy visual effects," Martin says. "It's real, solid, kind of old-fashioned filmmaking. And it has that homegrown quality. It has an organic feel in the way that sitting alone in your bedroom writing songs has. We like to think, in terms of the feel of it, that it is a companion piece to the album *Nebraska*. It's very much in the spirit of that album."



ow do you tell a single story that brings together a dark thriller set in a derelict prison with a fantasy filmwithin-a-film that pays homage to Hollywood's Golden Age? That was the challenge for Brian A. Kates, ACE, who found the delicate balance in Kiss of the Spider Woman directed by Bill Condon, who also wrote the screenplay.

Based on the 1976 Manuel Puig novel and subsequent stage and film adaptations including the Tony-winning Broadway musical, Kiss of the Spider Woman is set in 1981 and follows two cellmates in an Argentine prison during the Dirty War. Luis Molina, played by Tonatiuh, portrays a window dresser convicted of public indecency, who shares a cell with political prisoner Valentin, portrayed by Diego Luna. To cope, Molina describes a movie musical, "Kiss of the Spider Woman," and its Tinseltown star, played by Jennifer Lopez, introducing fantasy sequences inspired by musicals from Hollywood's Golden Age.

"Aesthetically, they're very different," says the Eddie and Emmy-winning editor, who worked with Condon once previously, on series The Big C. "Bill was very interested in making the film-within-a-film an homage that was as authentic as as we wanted it to be, which was a lot, and that's in terms of palette, in terms of color and lighting and composition and costumes and acting styles. We're invoking an MGM musical from early-mid '50s."

The Roadside Attractions and Lionsgate production was shot on a fast-paced 41-day production schedule, starting with filming all of of the musical numbers on soundstages in New Jersey. Then they went to Montevideo to film the prison scenes on set and location. "The idea was that I would have a complete assembly of the film-within-the-film ready at the end of that shoot, so that they would have an aesthetic reference of what Molina and Valentin are imagining and talking about and that it would be a fully realized vision as much as possible, even before we shot the other two thirds of the movie [in Uruguay]," he says, adding that because it was such a compressed shoot, they also needed the confidence that they had all of the takes they needed. "We really wanted to know that we had it before leaving any of our locations - and we weren't in our locations for very long."

The key members of the editorial team also included Matthew Buckley (aka Buck), associate editor; Derek Cooper, VFX editor; Dasha Mazaeva, apprentice editor; Greg Yolen, post producer; and Rachel Jablin, associate post producer.

For the musical numbers, Kates prepped by watching MGM musicals from the period, including Silk Stockings and Gentlemen *Prefer Blondes.* "The editing style is quite unique for that period, which is a very light touch, really letting the choreography dictate where the camera is, and letting dance steps play uninterrupted for the most part, and to really see the spatial relationships between the dancers and the set and the camera," he says. "My mandate was really to cut for performance and cut for choreography and cut for story, but with a very light touch, to let things play long and to not create montages out of the footage."

The songs, he relates, were prerecords to match the period. "We did pickups, though, so it is a combination of the prerecord and new vocals," he adds.

"There was also just an issue of being very attuned to the orchestrations and the music, and working with music producer Matt Sullivan and composer Sam Davis, and not leaving anything for later. ... It was a very organic process of building the score, even for these musical numbers in the process of doing the picture edit."

Uniquely, Lopez, who's an executive producer on the movie, joined him at one point in the editing room. "We went over most of the dance numbers, to make sure that not only the performance, but the choreography, was accurate for her intentions as a dancer, which is something I've never done. I've cut dance before, and I've cut musical numbers before, but I've never been so clued in to the intentions of the choreographer. Also Brandon Bieber, one of the choreographers on the film, visited me as well, and it was a really exciting opportunity for me to learn a whole other aspect of film language, which was the language that honors the body in motion."

There are two numbers – set to the songs "Where You Are" and "Only in the Movies" – that are not from the fictional "Kiss of the Spider Woman" musical, but the personal fantasies of Molina, which took on a different style. The "Spider Woman" musical numbers were shot single camera, as they would have been filmed in the '50s, but the two Molina fantasy numbers were shot with two or three cameras "with much more coverage and many more options.

"With those two numbers, I had more latitude to cut more frequently, in a more contemporary montage style," he says, adding that these influences included early MTV and Bob Fosse.

Kates elaborates on "Only in the Movies," which he describes as Molina's own story and dying vision after taking a bullet on the street, "which includes not only his love of movies, but his love of Valentin and his vision of himself as a political martyr. So there's a lot contained in it, storywise. And it was really about reducing it to just the story beats that would feel exciting and like new information in the way."

Citing a sequence in the song during which Molina appears in drag and dances with Valentin, he notes that there was a









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question of whether to intercut the '80s story into the musical number. Says Kates, "He's seeing this from his near death position on the pavement after he's shot. One choice was to cut back to him in a pool of blood at the end of his tango with Valentin. It was really about calibrating how much we wanted to live in the romance of the fantasy, and how much we wanted to remind the audience of the near death experience that was generating this fantasy. In the end, we added a few hints."

Kates reveals that there were some additional takes involving a new prisoner "who would be Valentin's new cellmate, and Valentin relaying some of the story of Molina to that person. We cut that. ... We reduced a lot of it to live more in the fantasy with just a few glimmers of the present day world. And that felt like the right balance. There were tonal-balancing things; there were story-balancing things and a lot of also just making sure that we were using the best choreography."

The ending to the film didn't change from how it was designed by Condon. "The idea was that end of the movie would be really for Valentin – not just to show the end of the junta and the release of the prisoners, but also Molina's effect on him, which was transformative. I think that Valentin and Molina were the loves of [each other's] lives and very unlikely lovers. And so the ending is Valentin giving credit to his martyred love.

"I think it was important to show that the Dirty War ended and I think it's a very searing image seeing the prisoners step out of this place where they thought they were going to die," Kates concludes. "It's a bittersweet ending, because Molina is lost and the big battle was won, which was the battle to regain democracy in Argentina."



e had me at sports horror," says editor Taylor Joy Mason, ACE, of the pitch that writer-director Justin Tipping threw her prior to teaming up on Monkeypaw Productions' Him.

Produced by Jordan Peele, the Universal release is a genre mash of sports buddy movie, body horror and satire – with moments of out-and-out comedy.

"It was still being developed at that point he first told me so there wasn't much detail to go off, but I've always wanted to see horror explored through sports. I think I knew what kind of horror he meant."

Mason's own family background is remarkable and immediately keyed her into understanding of the director's intent. Her late father, Lindsey Mason, played for five seasons in the NFL from 1978 through 1983, including winning Super Bowl XV as part of the Oakland Raiders.

"Justin and I talked about my family history because I have this really close relationship to the sport. My dad had all kinds of injuries and also enjoyed the fame and fun of it all. I definitely had mixed feelings about it growing up. I think I had a hard time reconciling how my dad enjoyed something so much, but was also in so much physical pain because of it."

She says she faced similar themes playing on high school and college teams. "You look at sports psychology and you look at your wounds and wonder how you can develop the mentality to win by any means necessary. I saw my dad kind of deal with some of the issues our characters face in this film, and we injected that where possible into this film."

The tone is set in the opening few minutes in which we quickly learn, by way of montage, about the parallel careers of all-time great quarterback Isaiah White (played by Marlon Wavans) reaching possible retirement and the up-and-coming 'prodigal son' Cameron Cade (Tyriq Withers).

"This was something that evolved in the edit. On the page it was a little bit more measured, but at some point we discussed throwing the audience into this hyper-stylistic, sports sizzle using the language that sports fans are used to seeing on ESPN or Nike ads.

"It intends to make a statement while also introducing our protagonists and setting out the stakes of their potential rivalry. We're signaling to the audience that the conventional sport genre isn't safe in this film and to expect the unexpected. There's a lot coming at you to be sure. It definitely explores a lot of different things and introduces a lot of information but we try to balance that out when we kind of slow down and the drama comes to almost a complete halt."

Mason met Tipping at AFI where he was in the year ahead. "We didn't work directly together then but we knew about each other and after graduation we attempted to work together a couple times on shorts and one-off projects before, in 2019, we collaborated on a half-hour comedy show for BET called Twenties."

He has made music videos and episodes of *The Chi* and *Joe* vs. Carole but although Mason says his work has always tended towards the "super stylistic, fun and flashy" nothing is quite as striking as Him.

"When Cam and Isaiah first train together we wanted to establish that this isn't going to be your normal horror. It's going to be a little bit of everything and we'll show you how far we're willing to go stylistically. So we used some images with the point of view from inside the football helmet as an attempt to immerse the audience. From TV or the stands, football looks like it's heroic and somewhat polished, even beautiful – but inside the helmet and on the field it's chaos, blindness and fear. It is brutal. We wanted to project some of that."

The narrative is propelled by a soundtrack by Bobby Krlic who wrote it so that the score and some of the needle drops blend into one.

"That was really cool. I hadn't really seen that or heard that in another film before, so I was excited about that. To start with, I just temped some things that I knew would be replaced.

I had a lot of different stems from Bobby's musical palette to incorporate, which I tried to do thinly. I tried not to edit with a lot of music at first, until Justin came in the room, and then we auditioned whatever was in his head. He's got like this great catalog of music accessible at any moment so he's constantly trying to find the best place for a track."

The concept for the soundtrack was for an album that an athlete would be listening to on the way to game day. "We don't go all over the place like someone's random playlist. It's more thematic than that but we thought that was a cool lens to approach the story from."

From almost the first frame when we see a picture on the wall of a football team called Saviors it's clear there is some Christian iconography going on. This becomes more apparent as the story progresses and includes repeat use of strip lighting reflected in Cam's eyes to look like a crown of thorns, a tableau reenactment of da Vinci's The Last Supper and even the beheading of a key character, John the Baptist style.

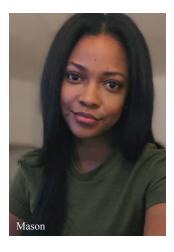
"The aim from the outset was to inject a lot of symbolism into this film," Mason informs. "There's a lot that Justin wanted to say that connected to sport itself. There's toxic masculinity and blind allegiance. There's the pursuit of greatness at all costs and sacrifice. Taken at face value these big themes are not as palatable for a lot of the public and so the goal was to try to express those visually, or through symbolism.

"I think he hit it from all sides. You can't miss it, so you're forced to comment on it, because it's in your face."

Mention of toxic masculinity is interesting since Mason and cinematographer Kira Kelly, ASC, are female. Consciously or not, artists bring their background and life experience to projects and can't help but shape the narrative.

"I haven't asked Justin this explicitly. I think he just picked people he would collaborate well with and we just happened to be female, but I so wonder if instinctively the separation we have from the subject matter somehow gave us a better objective perspective to execute from."

Mason was previously part of the editing team on *A Black Lady Sketch Show* which landed her a pair of Primetime Emmys and an ACE Eddie. *Him* is her third feature as editor after *Birth/Rebirth* and *Idiotka* and her first studio project with a much larger scale of budget and crew than she has been used to.



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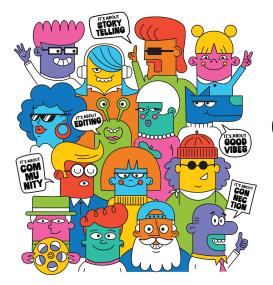
"I didn't really feel the outside pressure but I put a lot of pressure on myself. We had a lot of support from Monkeypaw and Universal so any pressure I felt was really just being able to manage a bigger team and understand how to use them as a resource and bring them in as collaborators and not just people who push buttons to turn over things. There were more eyes on the work, more heads in the room and inevitably we're going to get a lot of feedback but I felt that managing those things was such a great experience.

"I'm chomping at the bit for more because I loved having a bigger team and getting to run ideas by them and not feeling so siloed which you can do working by yourself on smaller projects."

Mason was based in L.A. during editorial with assistant Jennifer Davidoff Cook and her second Noel Bohdan while Tipping's team was in New York. "This was my first time working with everyone and I think it was just luck of the draw because I did feel really supported. It was important to me to make sure that everyone was on board with the subject matter, that they understood how stylistic this would be, and if they were comfortable with tackling new ideas."

Having assisted on features including *Dune*, *Blade Runner* 2049 and *DC League of Super-Pets*, Mason says it was important for her to offer an open door policy.

"It allows your team to feel they can contribute creatively because having been an assistant I totally understand that a lot of the work can be tedious and you want something to learn from and be inspired by. So, from day one, I'm asking people what they are interested in. Is there anything you want to explore on this film that you'd like to take responsibility for? It's making sure that people are excited about going to work every day and that's only beneficial to the film in the end, because everyone's contributing."



EditFest Connect Combines Support with Learning and Community

BY ADRIAN PENNINGTON

his year, EditFest felt different in a meaningful way. "We were reminded that our community isn't defined solely by the projects we take on or the footage we shape - it's defined by the way we show up for one another," according to ACE. "The past several years have been incredibly challenging for so many in our industry. Uncertainty around work and the evolving future of editing has brought real anxiety and overwhelm. At times, it can feel like too much.

"But it's in these moments that our connections become essential. They help us grow, adapt and continue moving forward – together. And that's exactly why, this year, we chose to close out our Connect-Support Summer Sundays with EditFest Connect – to create a space where our community could gather, share, support and reconnect. At its heart, our craft has always been about collaboration, resilience and the strength we find in one another."

EditFest Connect was held Aug. 23 at Disney's historic Grand Central Air Terminal in Glendale. The sold-out event included a featured session with two-time Academy Award-nominated editor Pamela Martin, ACE (The Fighter; King Richard), who shared her vast experience into the art and discipline of film editing in conversation with author Bobbie O'Steen.

Martin began her career assisting Tim Squyres, ACE, on Ang Lee movies including The Wedding Banquet. "He was so creatively generous and that's something I love to do with my assistants. I want to bounce ideas off of them and have a discussion because you can't make a movie all by yourself in a room."

She urges assistants to come forward and voice their opinions. "I don't think they fully realize that editors don't just want a technically competent person. They want someone who has something to offer creatively. There have been many times where I've invited a newer assistant on my team in to watch cuts and they just tell me how good it is. That's worthless to me. I don't need somebody telling me it's good. I need someone who can critique, not pat me on the back. You didn't choose this business because you don't feel emotion when you go to the movies. We feel deeply. That's why we love to do this. So, to me, the opinion of your PA or somebody's assistant is worthwhile, and they shouldn't be afraid to say it."

In return, editors have to be thick-skinned. "I always tell [assistants] beforehand, 'You're not going to hurt my feelings.' It's not about my feelings. Honesty is a gift."

Morning sessions included an acknowledgment that replacing editors on film and television projects seems to have become more common, and this can be confusing and even traumatic. ACE wants to encourage greater transparency and offer guidance for editors on both sides of this challenging situation, and featured a panel with several veteran editors who shared their experiences and offered advice in the session titled "Tough Topics in the Editing Room."

Even someone with as storied a career as Michael Tronick, ACE (Hairspray, Scent of a Woman), who moderated this





discussion, was replaced on one project with little explanation. "Everyone says, 'Don't take it personally,' when you are let go from a project. Well, how can you *not* take it personally?"

Matt Chessé, ACE (Finding Neverland; True Detective: Night Country) likened the impact to PTSD. "It can get into your marrow, and then you start to feel like it's happening again on another job, even when it's not. ... You really need to avoid getting sucked into that because it can be toxic. Let it go. Don't carry it with you as baggage."

Dana E. Glauberman, ACE (*Up in the Air*; *Ahsoka*), explained how she had the rug pulled from her less than 48 hours after a seemingly positive producer screening. She expressed that "unfortunately, with conflict between the directors and producers and/or studios, editors end up being collateral damage."

On the flip side, she shared an experience where she replaced an editor, which was equally uncomfortable. "Had I known then what I know now, I would've handled things differently. Like try to have a conversation with the original editor to find out more about the movie, the politics, the screenings and more. But I definitely would have tried to collaborate with her."

Kate Sanford, ACE (The Wire; The Marvelous Mrs. Maisel), helped draw up a document of best practices for peers to cope with such circumstances. "Our goal is to destigmatize this topic. We wanted to bring it out into the open with a guide of ideas, just to help step you through this."

Also on the panel was Julia Grove, ACE (A Man in Full; Paradise), who talked about work-and-life balance and argued for making choices, such as selecting jobs that offered hybrid workflows, that reflect your values or life needs at the time.

Charles Little II, ACE (9-1-1, Welcome to Wrexham) offered advice on financial management. "Along with all editorial skills that we have, make certain that you're learning some fiscal responsibility. Get an online bank where you can earn greater interest on your savings. Put your money in several buckets, so you're not just spending it. We have to be ready for feast or famine. That is a part of our industry."

Another panel titled "Editing Across Genres," moderated by Maura Corey, ACE (Nobody Wants This, Gen V), discussed challenges and techniques that change (or maybe don't change) by genre.

Stephanie Filo, ACE, said of her time editing A Black Lady Sketch Show, "One day you're cutting a horror sketch, tomorrow you're cutting like a rom-com. In my case, I hadn't cut sketch before, but I had cut all true crime, reality and different documentaries so it was fun to tap into those and play around. So much of editing sketches is figuring out how to create moments that aren't there."

Comedic Only Murders in the Building does not feature much improv, explained Peggy Tachdjian, ACE. "Some people find that surprising but Martin Short and Steve Martin put their jokes in at script level, so once they go to shoot it's pretty solidly scripted and I'm cutting a scripted show which comes down to timing and pacing. I think that our magic as editors, is that you can cut to someone's reaction before the punch line or right after the punch line, and that's really what lands a joke more than just the pacing of the actual joke-telling. With Only





Murders specifically, every scene has so many jokes in it that you have to find the spaces to let the audience laugh or they're going to miss the next one."

Art O'Leary, ACE (The Big Brunch), specializes in reality shows but found a common denominator to all genres. "There's a pentameter to everything and there's a beat to it. Learning how to create a tension moment is in the pacing and natural rhythm. I'd like to say that there's a formula to it, but I think it's down to taste. I just have to watch clips a bunch of times to see if I like it or not."

John M. Valerio, ACE, has cut comedy (*Parks and Recre*ation) and drama (The White Lotus) and finds similarities in his process between them. "I find that more often than not, music distracts me unless it's so organic and done well it's not visible. The things that make me laugh are the times that it's just the actors doing their thing, and I'm believing what I'm seeing. It's grounded and there's a reality to it."

Panelist Josh Earl, ACE has cut scripted (Obi-Wan Kenobi) and unscripted (Deadliest Catch) series. "Doing scripted means you don't have to worry about story because it's there in the script. You worry instead about the mood or the nuance of eyes in a particular take. With unscripted the weights are on because you are having to find the story often from hundreds of hours of rushes and often the line you need won't be there and there is not time for a reshoot. But whether it's comedic or dramatic or cookery, whatever genre it is, everything has storytelling at its core."

The concluding topic was "Practical Uses of AI Tools in Current Editing Workflows" with speakers including Peter

Busch, chief strategic officer, Flawless AI, who explained how his company's technology was developed with an aim to automate dubbing while keeping the creative intent intact.

"What you're creating with DeepEditor is what we call a visual dub, or Vub. You have an original performance or source media and a new performance that can come from either another video take or from audio and you're essentially lining those two things up directly in Media Composer. You are solving a fundamental story problem a different way."

He adds that there's also a standalone web application "and we have a whole refinement process where we can tweak lip sync on a per frame basis."

Morgan Prygrocki, strategic development manager at Adobe, asserted that her team is focused on creators. "We are a company that is based on subscribers so it's really not in our best interest to completely eliminate the creative as part of this process," she said. "Whether it's pre-production use cases around concepting and ideation with tools like Firefly or even some of the more assistive AI features that we label as Sensei, the way we're trying to approach the technology is to complement the existing editorial process rather than fully replacing anything. There's not a single feature that has been implemented in any of our tools that hasn't been a direct request from a large constituency of our user base."

Motion Picture Editors Guild's Emerging Technology Committee is examining AI technologies and tech companies "that say that they're a magic box that can solve all these problems and take everyone out of work," explained co-chair Asher Pink. "We give them a closer look. We delve into the









technical. We stress test these technologies and figure out what they can do and what they can't. We also figure out where our members fit into these technologies. Which Editors Guild role would be best suited for this new AI or machine learning task? From there, we'll make policy recommendations to the board of directors and sometimes work with companies like Flawless to help them realign their workflows."

The day opened with a welcome from ACE president Sabrina Plisco, ACE, and a presentation about the latest version of Platinum sponsor Blackmagic Design's DaVinci Resolve, conducted by Justin Yates. In follow up, the community gathered Oct. 4 for EditFest Global, ACE's online edition of EditFest, which will be covered in the next issue of CinemaEditor.

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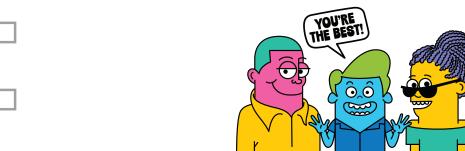














2025

Thelma Schoonmaker, ACE, becomes first editor to receive IBC's highest honor, as AI discussion consumes the exhibition.

BY CAROLYN GIARDINA & ADRIAN PENNINGTON

s the International Broadcasting Convention (IBC) wrapped Sept. 15 in Amsterdam, Thelma Schoonmaker, ACE, became the first film editor to receive IBC's most prestigious award, the International Honor for Excellence. Past recipients have included James Cameron, Peter Jackson and Ang Lee.

"It's wonderful for those of us who beat our brains out and love it, making movies. And then here I am with all the people who are going to make sure, I hope, that they're shown properly, loud and with bright light," she said, then acknowledging her decades-long collaborator Martin Scorsese. "I'm terribly grateful to get this. It's really going to be wonderful for Marty and me to share it. He taught me everything I know about editing. ... I shared 22 films with him, which was just unheard of in this world.

"He also introduced me to my wonderful husband, Michael Powell, one of the greatest British film directors who ever lived, and gave me my 10 happiest years of my life before we lost him."

Schoonmaker introduced clips from The Aviator and Goodfellas during a conversation with the audience. The former was the film's plane crash sequence, the latter was a dialogue scene featuring improvisation between Joe Pesci and Ray Liotta.

"I wanted to show you two different kinds of editing," Schoonmaker said. "I love them both. I'm lucky with Scorsese to work on an incredible amount of improvisation. Joe Pesci and [Robert] De Niro are the greatest improvisers in the world, and I've been lucky to cut their footage, but Ray Liotta really stepped up to the plate here."

Across the exhibition floor, it was no surprise that AI was a central subject for many organizations in addition to individual manufacturers. Among them was MovieLabs, a non-profit research and development joint venture founded by the major Hollywood studios, which provided an update on the progress of its '2030 Vision,' a sort of industry roadmap for adoption of new technologies to aid in production, post and VFX. It's based around 10 principles, including the aim that all assets would be created or ingested straight into the cloud and do not need to be moved. You can learn more and download the full white paper here: https://movielabs.com/the-2030-vision

"We focus a lot on interoperability, and that's to enable the creative teams to have choice of tools and be able to switch things out and try new things without new workflows," MovieLabs executive director Rich Berger reported, emphasizing that key goals include efficiency and connectivity in content creation. "Time is our currency, so it's really enabling more time to create," he said.

He also clarified MovieLabs' definition of working in the cloud. "It's not just the hyper-scale cloud. Cloud is really about a connected, collaborative workspace," he said.

Avid used the occasion of IBC to introduce its new 'Avid Content Core,' a cloud-native content data platform for postproduction teams, addressing how content is created, managed and monetized. Guillaume Aubuchon, Avid's vice president of product management, related that the platform aims to support the MovieLabs principles, and could be used by an editor using Media Composer or select third-party tools such as Adobe Premiere Pro. Content Core is in the testing phase, and Avid anticipates a general release next spring. Of its support of the 2030 Vision, Aubuchon said, "Your data is no longer going to be trapped [in one workflow]. It's going to actually be able to flow in between the tools as necessary to meet the business needs."

"Avid Content Core represents a significant step toward realizing the 2030 Vision, where assets are created in the cloud, identified with unique IDs, enriched by metadata and shared securely via authorized access across interoperable systems," Berger elaborated. "With this move, Avid is demonstrating the importance of interoperability using the MovieLabs ontology for media creation for data interchange, supporting productions that span across multiple clouds, and building the foundation for truly connected, next generation media creation."

At IBC, MovieLabs representatives also addressed AI. "How can AI be applied in ways to help us realize the 2030 Vision and really give time back to the creative team?" asked Berger.

"We've been exploring how AI – we termed the phrase IA, which is Intelligent Automation paired with AI – can be very powerful in taking some of the mundane tasks out of the workflow, which is something we've been really focused on.

We just did a demonstration in our 2030 Greenlight program where there was a reshoot scenario, and that usually takes a lot of manual tasks and a lot of communication, emails, spreadsheets to find stuff and get ready for the reshoot. And we were able – using the ontology for media creation – to power the AI to actually automate some of these workflows, or plug them into some of these software defined workflows, to prepare the creative teams for the creative work."

Berger also reported on the progress of the MovieLabs Industry Forum, launched earlier this year, "which is really gathering companies across the industry that are all aligned on this." He reported that the Industry Forum now includes more than 45 companies, including a leadership council that consists of representatives from AWS, Adobe, Avid, Disney, Dolby, DreamWorks Animation, Microsoft, Paramount, Skywalker Sound, Slalom, Sony Pictures, Universal and Warner Bros.

Leon Silverman, who leads the Industry Forum, told *CinemaEditor* that for editors, the 2030 Vision aims to "make finding access to materials and understanding how to connect to the upstream and downstream workflows and visual effects much easier. In fact, I think that direct engagement with editors would be a [really] important aspect of moving forward."

Aforementioned Adobe, as well as Blackmagic Design, both arrived at IBC with news on their editing tools.

Adobe announced that Premiere Pro 25.5 would gain roughly 90 new effects and transitions, made possible through Adobe's recent acquisition of Film Impact, whose library is now built into Premiere Pro.

Blackmagic launched DaVinci Resolve version 20.2, high-lighting support for Apple ProRes Raw, including footage captured with the iPhone 17 Pro and ProRes Raw HQ file formats. "We needed to add [support] because the new iPhone 17 Pro and Pro Max will record ProRes Raw and will record ProRes Raw in the Blackmagic camera app as well. So we had to add it to the whole workflow, not only in Resolve but in the Pocket Cinema Camera. (Blackmagic RAW also remains available.) This gives customers a choice depending on the workflow,' said Blackmagic's Bob Caniglia.

Exhibitors also included young AI-driven startups with a wide range of applications and claims. Among them was Respeecher, an AI-driven voice tool used on productions including *The*





Brutalist and Emilia Pérez; TwelveLabs, an AI video platform focused on search; and Crisp AI, whose marketing materials describe this "contextual awareness technology" as having the ability to "turn hours of footage into exciting trailers and highlight reels in minutes!"

The Society of Motion Picture and Television Engineers (SMPTE) has AI-related projects in the works. The Society's standards director, Thomas Bause Mason, reported that an AI task force formed by SMPTE and the Entertainment Technology Center (ETC) continues to investigate what technical standards it may need to create or update. That includes exploring agentic workflows and security. Projects aimed at content creators include setting up a sort of registry for AI models that would be publicly available, along with related metadata (including, potentially, identifying any use violations).

Within the Society, SMPTE has also set up a study group, to look at subjects such as provenance and authenticity, as well as an online education group dubbed "Learning Hub."

Of AI, SMPTE president Rich Welsh said, "The challenge comes in the understanding of ethical data sourcing and models and guardrails that we need as an industry, in the service of creativity. SMPTE wants to help [guide these efforts] as a neutral party." At IBC, the International Trade Association for Broadcast & Media Technology (IABM) confirmed through a recent member survey, that the most planned tech investment is coming in AI and ML (machine learning.)

IABM's Head of Knowledge and Insights, Chris Evans, also discussed the impact of YouTube in his industry briefing. "YouTube has now consistently led TV viewing share for six consecutive months, and it continues to rise," he reported. "This is not just user-generated content and the creator economy, though they're important. Broadcasters are leaning into YouTube as well, as an opportunity to increase the distribution and reach of their content, and also commissioning original digital-first material designed for these platforms.

"What we also need to remember is the technology shifts underpinning this trend. Access to YouTube on TV screens is growing through the rising adoption of connected TV," he continued. "The multi-platform capabilities of CTV allow advertisers to reach consumers across different devices and environments. This is identified as a major opportunity for monetization of content."

ACE Internship Program 2024 in Review

he ACE Internship Program was created in the early 1990s by William D. Gordean, ACE, and was directed by Lori Jane Coleman, ACE, and co-chaired by Diana Friedberg, ACE, for nearly two decades. Since 2015, the program has been co-chaired by two former interns, Carsten Kurpanek and Tyler Nelson, ACE. Last year, the program expanded to New York and London. With this growth, joining the Internship Committee are Steven Worsley, ACE, Mollie Goldstein, ACE, and Joanna Naugle, ACE. The Committee now selects two interns from each city and provides them with the opportunity to shadow, for one week each, the editing rooms of a feature, a television show and an unscripted show. Interns also visit several facilities integral to post-production all the while being mentored by ACE editors and previous alumni.

In wrapping up, all of the 2024 interns express their special thanks to the ACE Internship Committee for a seamless experience and exceptional programming and for the countless hours dedicated to supporting this program and many others in the craft and trade of editing.

Los Angeles



Kakhi Maxwell Jr

Over the past year, my professional life has changed in ways I never could have imagined. The internship opened doors that allowed me to see what it truly means to work in this craft - not just from the inside of a cutting room, but from every angle that supports

the process. We toured FotoKem and saw firsthand the beauty and legacy of film processing. These moments taught me that the storytelling process extends far beyond the cutting room - it's a collaborative effort built on mutual respect, timing and precision.

Learning alongside editors like Laura Zempel, ACE, and her then-assistant Jen Bryson was one of the most formative experiences of my internship. They welcomed me into their cutting room, asked for my thoughts on moments in their current work, and gave me a front-row view of their process. On A Working Man, I had the opportunity to sit with Fred Raskin, ACE, and his exceptional first assistant, Todd Busch, who showed me the detailed orchestration of vendor management and organizational structures required to support high-level feature work. His second assistant, Brian Kim, was just as sharp, impressive and welcoming. I learned not only how things run – but what type of person it takes to run it.

Everywhere I went, from the feature world to unscripted shows like *The Voice*, to projects like *Playing POTUS* and *Sirens*, I was encouraged to be curious. This internship taught me that editing isn't just technical, and it's not just creative – it's personal. It's about understanding what your collaborators need and being prepared to support them fully. I now have two Moleskine notebooks filled to the brim with advice, best practices and insights from some of the most generous people I've ever met.

To John Axelrad, ACE, my ACE Internship mentor, thank you for helping me see the bigger picture and understand the importance of learning this craft and business of cinema. No matter where storytelling takes me, I will always remember that moment. The ACE Internship has changed my perspective forever and I cannot wait to contribute back to this program.



Annabelle Toé

The ACE Internship always felt so far away from the Dallas high school where my passion for editing began, and far from the dark editing lab basement in film school. I am so grateful to have been ultimately chosen for this phenomenal opportunity. The dream, finally within

reach and shining through my fingers, became real at last.

You can learn editing software but it's the things you experience firsthand that really matter: personal politics, AE and editor relationships, respecting the hierarchy, etiquette, and what 'reading the room' really means. I got a close-up look with the chance to ask questions, immerse myself, engage and shadow. Few get to peek inside the world they are entering; we had that privilege. We experienced a buffet of formats: documentary, animated, narrative features, scripted and unscripted television. Each had their own ecosystem, atmosphere, hierarchy and dynamic – all of which I eagerly explored.

The most compelling part of the internship, beyond the technical skills and Avid shortcuts, was the ACE community which has been warm and welcoming to my co-intern and to me. Thrown into the deep end, I found an army of helping hands pushing me to the surface – mentoring, guiding and advising. I discovered a shared love of filmmaking and humanity. This lies at the core of what editors do – stitching emotion, characters and plot to reflect life on screen.

I'd love to thank Maura Corey, ACE, for being a fabulous mentor and answering my many emails and kooky questions. Thank you to Monique Zavistovski, ACE; Jill Calhoun, ACE; Myron Kerstein, ACE; Meridith Sommers and Art O'Leary, ACE, for opening your cutting rooms and hearts to me.

I have just wrapped on a documentary feature as an assistant editor under Monica Salazar, and I recently joined the union roster. I am incredibly excited for what's next.

New York City



Kennisa Ragland

In the month of shadowing we visited the cutting rooms of Joseph Krings, ACE; Nick Houy, ACE and Adam Kurnitz, ACE, as well as their gracious assistants and post-PAs. We learned how to ingest dailies, do sound passes, audition VFX, collaborate with

directors and so much more (including the thing itself, editing) on a real TV show, studio movie and documentary. Plus, in a week of skedaddling across NYC and even into Connecticut we visited post facilities and professionals outside of offline editorial, without whose contribution stories could not be fully realized.

It felt like a fever dream, encountering legendary folks like music editor Suzana Peric or walking the halls and stages of the iconic SNL studios. During all that time, [fellow New York intern Margot Maxwell] and I took copious handwritten notes, reflected with our mentors (Alanah Jones and Jamie Kirkpatrick, ACE) and soaked up all the knowledge we could. The folks we shadowed demonstrated so well what it is to truly read the room and connect with the team you're working with on a personal level.

Since the internship's end I have cut a short film I'm extremely proud of with a director whom I believe will be a long-term collaborator having been recommended by a fellow ACE intern applicant. I've been able to reach out to awardwinning artists for invaluable advice or just a good time out for lunch. Perhaps most importantly, as a direct result of being in the program, I've landed my dream job as an edit room assistant on the feature, Your Mother Your Mother Your Mother, a position which also affords me union entry. I've pinched myself almost every day since starting the job. It feels too good to be true.



Margot Maxwell

I went to film school during COVID, making little movies in my bedroom, and graduated during industry-wide strikes, with few jobs to go around and freelancers' moods souring as the work started to dry up. I landed work in remote archives for a news corporation

while living with my family in upstate New York. Little did I know that my internship application would spark my professional career. My life was catapulted into a realm I had previously been grasping for blindly. Finally, I had struck a match.

Soon I was in cutting rooms having lunch with editors. Post PAs talked fast, AEs moved fast; editors talked to directors, who talked to AEs who talked to us, the interns. I went to as many screenings as I could. I saw editors I recognized, ran into AEs that I shadowed a week before, met other AEs they knew, their mentors, my mentors, and admired editors. One thing I learned in New York post-production is that everyone knows someone who knows someone in the industry – an interconnected web of knowledge, work experience, friendly advice.

The final facilities week was a whirlwind and a sprint. We ran from Tribeca to Connecticut, meeting NBC Sports' editors, Sound Lounge audio engineers, and SNL pretape editors. Facility after facility, we were welcomed and shown how postproduction actually works (Final Frame, PostWorks, Senior Post, Harbor). They invited us into their daily worlds and guided us through color correction (Company 3), VFX bids (Phosphene), and post budgeting and distribution (A24). This was something I couldn't do from my bedroom during lockdown, nor learn by myself from the archives upstate. I cherished every moment with overwhelming gratitude. As I write this, I'm working on my second feature film as a Post PA with editor Joshua Lee, and his AE, Devon Halliday.

I could not have made it through without many new friends and helping hands: Thank you to Mollie Goldstein, ACE; Joanna Naugle, ACE; Jamie Kirkpatrick, ACE; Alanah Jones; Julia Bloch, ACE; Corey Frost and Leanna Castaldo. To Joe Krings, ACE; Nick Houy, ACE; and Adam Kurnitz, ACE, for sharing your sacred editing wisdom. Thank you to the AEs and post PAs: Susannah Kalb, Jake Lemmen, Maya Rivera, Sediqua Francis, Pinar Comezoglu, Paul Martinez and Chris Coby for letting us sit with you. To Katie McQuerrey for introducing me to bilingual editing and to Louise Ford, ACE, for inspiring me with your work.

London



Edward **Spencer**

The internship was incredible and allowed me to see a cutting room in action without the shine put onto it that editing podcasts and news articles do. I saw a lot of the technical side that can't be fully replicated at school or home, which was awesome to see and use.

In particular, seeing how data management works on a daily basis was fascinating. So much of the assistant work is done at the finder level, and I had never seen that much data before.

The way the internship was structured also gave me a chance to see different ways of working and the pros and cons of these methods firsthand; Line Breakdowns vs. ScriptSync; AutoSync vs AutoSequence and having assistants in the same project as the editor vs. not. Seeing all these different ways of working has made me so excited for different projects and learning from people with different methods.

It showed me how much you can specialize and highlighted certain parts of post which I didn't get to see in Uni, where one or two people typically do the entirety of post. Post-production is a wide world of super-talented people and the ACE Internship allowed me to see how they work every day.

A huge thank you to Tina Smith; Mark Eckersley, ACE; Blaine Pearson; Rob Groves; Stephanie Tighe; Ellie McDonnell; Chloe Laing; Sacha Szwarc; Adam Gough, ACE; Kallis Kyriacou; Jack Jacey; Tirzah Ellen; Andy Morrison, ACE; and Steven Worsley, ACE, all who made this an unforgettable [experience]. As well as Revis Meeks who showed me editing can be more than just a hobby.



Kittv **Branagh**

Having just graduated from film school, I think I approached the internship naively, believing I already had a basic understanding of what a cutting room was like. After completing my first week, I realized how much there is to editorial that they don't (or can't!) teach at film

school. From managing the politics and hierarchies in place to the more intricate and technical jobs you don't realize an assistant may have to do.

Across three weeks, I understood what it takes to succeed in an entry level position and how to navigate a cutting room successfully. I now feel the path to beginning a career in editorial is much clearer, and I feel at such an advantage to have had this experience. Having had the chance to gain this perspective fresh out of graduating is such an honor, and it has left me with complete confidence that I will thrive in my first entry level role.

I want to extend my gratitude to all those I shadowed on the three productions I was placed on. Thank you for sharing your knowledge and experiences with me. I have learnt more about the film industry during my three weeks of shadowing than during my three years of film school.

Thank you, especially to Pia Di Ciaula, ACE; Calum Peters; Harley O'Brien; Caleb Fosu; Wyatt Smith, ACE; Tom Lane; Chanelle Henry-Edwards; Emil Arber and Georgia Peters. I will carry all the advice, support and Avid tips you have all taught me for the rest of my career.

Thank you to my two amazing mentors, Steven Worsley, ACE, and Andy Morrison, ACE. I am in serious awe of the commitment both of you have to make it all happen and make my experience so memorable. Becoming an ACE member has been a dream of mine since I first understood the weight of those letters in the editing world. To be selected for this program felt surreal. This experience has surpassed all my expectations and has truly clarified the path to starting a career in editorial.

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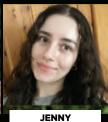
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Alan C. Marks, ACE 1924 - 2025

lan C. Marks, ACE – an ACE Life Member whose work includes TV classics including I Love Lucy, The Incredible Hulk and The Bionic Woman – passed on April 24, which would have been his 60th wedding anniversary. Below, Anthony Marks, shares a tribute to his father.

My dad is a hero in every sense of the word. He was the middle child of an English family. He attended boarding school in England, and during WWII, he enlisted in the Royal Air Force. He was a warrant officer and air gunner flying missions against the Axis forces. He came to the United States shortly after the war ended and made candles. Flame of the West was the company name, and these candles, like him, were something special.

Soon after making candles, he went to work at Desilu studios and became a brilliant film editor of iconic television shows as Our Miss Brooks, The Californians, The Bionic Woman, The Incredible Hulk, Today's FBI, V, Alien Nation, Six Against the Rock, Forgotten Heroes and many more. For years, I watched my dad cut film. He had an unparalleled instinct for editorial timing. He could take almost anything that was handed to him and turn it into a masterpiece. He was a true artist and for his contribution to the industry, he was awarded a master's degree from the New York Film Institute.

His work was incredibly important to him, but what was more important was his family. He married my mom in 1965. He was an amazing husband, always fulfilling every need and he accomplished this with empathy, compassion and a soft touch that never made my mom feel like she was asking for anything. He always gave more.

He taught me about life. I always felt safe to make mistakes, knowing if I screwed up, he would softly guide me back on track. His kindness and guidance helped heal my soul many times. He was compassionate, empathetic and supportive. My dad 'fathered' without judgment. I am lucky and grateful that I had the opportunity to know him as a person. He was my best friend.

I have incredible memories of my dad. We rode bikes, hit golf balls and gathered tadpoles. He took me to my first double feature. We saw Top Hat and Follow the Fleet at the Sherman Theatre. I remember walking with him around Universal Studios and Warner Bros. He used to joke with me that he was the one who worked there, but people knew me more than him and referred to him as "Tony's dad." It's because of him that I will always notice when a character in a film walks through a door twice or their tie clip changes position.

I know my dad would want to be remembered for his soul. He put others first and always tried to consider their perspective. The biggest part of his soul was his ability to bond with nature and animals. I know some of his happiest days were playing with my dog, and watching him with her tops the list of things I will miss the most. They shared a spiritual connection and absolutely adored each other. Some of my best and happiest memories will be of the two of them together.

During the past three years since my mother's passing, he and I have had the opportunity to become even closer. We spoke every night and had the chance to have some amazing conversations about our bond, life, people, animals, living and dying. I will miss our talks and our connection, but I know those won't end; merely the dynamic will change, and I will only be able to hear his side of the conversation in my head.

Even in his last days, he navigated sickness with dignity, grace and poise and was never, for a second, unkind to those around him. He taught me how to live, and in his final days, he taught me how to die. I love you, dad, and I will carry your lessons, my love and admiration for you, and the memory of your soulful spirit with me forever. Thank you for being the best dad a kid could have. Rest easy my best friend, and my hero.

He had an RAF tradition: When a plane failed to return from a mission, their buddies would lift a glass and toast them with 'Happy landings,' turning the glass upside down after taking the shot. When you read this, rather than 'condolences,' please wish my dad 'happy landings' in honor of my dad and the RAF. He would like that.







Motion Picture Editors Guild

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Assistant Editor Re-recording Mixer

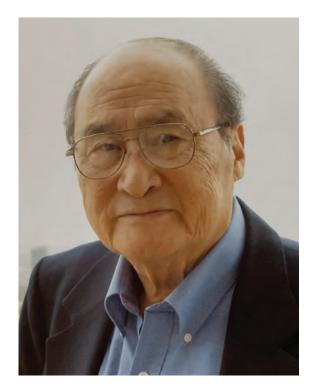
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John Soh, ACE 1929 - 2025

ohn Soh, ACE, a multi-award winning documentary editor and producer best known for his work with legendary underwater filmmaker Jacques Cousteau has passed. He was 95.

Born on Sept. 11, 1929, in Seoul, South Korea, he grew up as one of 10 siblings at a time when Korea was part of the Japanese Empire. He recalled, in a 2007 interview with CinemaEditor and the Television Academy Foundation, "The only films we were allowed to see were so-called cultural films which were news, documentary and science. I snuck into theaters a couple of times to see feature films but I was so nervous because I knew if I was caught I'd be suspended from school."

During World War II he was sent to a labor camp to build an airstrip for Kamikaze pilots. "Luckily, I was assigned to the medical department as assistant nurse," he said. In 1948, he went to medical school and in 1950, at the outbreak of the Korean War, joined the U.S. Marines on the front line as an interpreter and translator.

After the war ended in 1953, he landed a scholarship at Chapman College in L.A. and moved to the States. At Chapman he helped found a film class and made an 8mm short which caught the attention of a professor who encouraged him to transfer to UCLA film school.

He began his career repairing negatives for educational videos and says he learned to edit from director/editor Louis Stoumen with whom he worked on Korean War drama Operation Dames (1959). Soh's first solo editing credit was The Sinister Urge (1960) for cult director Edward Wood Jr, followed by 1962 TV movie The Night Rider starring Johnny Cash.

While contracted to documentary producer David Wolper's Wolper Pictures cutting shows like Hollywood and the Stars (1963) and feature doc A Nation of Immigrants (1967), Soh began an extensive collaboration with Cousteau.

He cut 23 episodes of the explorer's adventures The Undersea World of Jacques Cousteau between 1968 and 1982 and The Cousteau Odyssey, for which he received an Emmy nomination in 1980. In 1985, Sou directed feature doc *Jacques* Cousteau: The First 75 Years. He was producer or associate producer across these titles.

On first encountering dailies for Cousteau he recalled, "It was the dullest thing. Hours of underwater shots looking at nothing. I had copious notes from Cousteau like 'Black Fish; Yellow Fish' to try and find. It was a monstrous job just to handle thousands of feet of footage."

Soh's credits include The Hellstrom Chronicle, which won the Oscar and BAFTA for best documentary in 1971. A satirical depiction of the struggle for survival between humans and insects the feature was directed by Ed Spiegel and Walon Green for Wolper Pictures.

Showtime's 1996 miniseries Hiroshima received the Humanitas Prize and earned Soh his second Emmy nom. He had been nominated for an ACE Eddie Award seven times, winning for PBS' The Infinite Voyage: Unseen Worlds (1988) and Hiroshima. In 2007, Soh was honored with the ACE Career Achievement Award.

His last credit was Stairway from Hell (2010), a documentary about three children's opportunity to escape from poverty in the Philippines.

His wife, Margaret, passed in 2016. John is survived by his daughters, Susan Soh, Carol Soh and great granddaughter Emily Cadaret.

Of his life in the edit room he said, "It's great satisfaction for me to be able to tell the story, and at the same time learn all different aspects of life. Whether it's science or music or a life, you are learning and at the same time you're telling millions of people that story. Sitting in front of that Moviola – that's happiness. All my career there were many late nights working to 4 a.m. About 2 a.m. you get a second wind because you have many problems but you make it work and when you solve it there is so much happiness. That is what I enjoy."

MITCHELL DANTON, ACE

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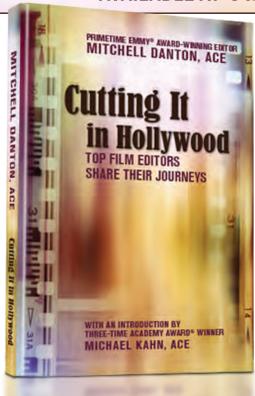
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INTRODUCTION BY THREE-TIME ACADEMY AWARD® WINNER MICHAEL KAHN, ACE



Chris Willingham, ACE 1950 - 2025

hree-time Emmy award winning film editor Chris Willingham, ACE, died of a heart attack at home in Los Angeles on June 28. He was 74 years old.

His career, which spanned four decades, includes TV cult favorites 24, The X-Files, Millennium, Harsh Realm, The Others, Space: Above and Beyond, Grimm, The Son, 21 Jump Street and The A-Team. In 2005 he edited the feature Final Destination 3 followed by three other films.

Prior to his career as an editor, Chris served in the Navy as a submariner. Upon completing his naval service, he started working in the film shipping department at KHJ Channel 9, working his way up into the news department.

In 1978, he moved over to Universal Film Studios as an assistant film editor. The '80s TV hit B.J. and the Bear was his first editing gig. While editing *The Greatest American Hero*, he caught the eye of producer Stephen J. Cannell and continued to work on SJC Productions for the next 10 years.

He is survived by his wife of 37 years, Lynne Willingham, ACE, a multiple Emmy winner for her work on *Breaking Bad*. They met while working at SJC Productions and married in 1988. They proceeded to cut several shows together for Cannell until the studio closed in the mid-'90s. They went on to work on several projects together after that, including The X-Files and the miniseries Empire.

Of his marriage, Chris Willingham once said, "We had a producer, David Levinson, who loved that he had a married couple working for him. He thought that we were often talking about the show even when we were home. Kicking around ideas for the cut with each other. And he was right. If one of us had something that wasn't working for us, we'd run it past each other. It was great having another editor that you trusted to bounce off of."

His former assistant, Jim Thomson, once asked him what the most important thing about editing was, and he replied, "There are three important things in editing ... story, Story, STORY."

"Chris was an intuitive editor. He was a gifted storyteller. His pacing and choices were incredibly beautiful. You could tell when watching a series if it was his episode. He was just always in the right place at the right time. You can't really teach that," says Lynne Willingham. "He was funny and smart and I was so very lucky to have him not only as my wonderful husband but as my creative partner! We were a great team."

Chris Willingham is also survived by his daughters, Lisa and Julia; son-in-law, David; granddaughters, Ella, Avery and Hollyn; and a large extended family, friends and his six critters.

As he was huge animal advocate, in lieu of flowers, donations to animal rescues in his memory are appreciated.

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Don Zimmerman, ACE 1944 - 2025

on (Big 'D') Zimmerman, ACE – whose half century working in Hollywood included such memorable movies as Coming Home, Night at the Museum, Rocky IV and The Prince of Tides - died July 23 following a brave battle with AML, at his home in Studio City surrounded by his family and friends. He was 81.

Zimmerman grew up in Los Angeles and received ACE's prestigious Career Achievement Award in 2023. At that time, he told *CinemaEditor* that he didn't initially plan to become an editor. "Out of high school, I was planning on being a veterinarian. I loved animals. I had horses and so forth," he related. "I was starting at Pierce College when Vietnam came along, and I went into the service. When I got out, I wasn't quite ready to go back to school so I started doing odd jobs at [places like] Western Electric, gas stations, insurances."

Zimmerman continued, "A friend of mine who was an assistant said, 'Well, why don't you try this?' ... I started with Frank Warner, Jimmy Richards and Kay Rose who were in sound. That was sort of my first experience working in sound, doing Foley and what have you. Then, I went into music with Dick Carruth. This was in the late '60s, early '70s.

"Then Jimmy, the assistant friend of mine, was working with Hal Ashby. Hal had just moved from editor to a director by Norman Jewison, and they needed a second assistant editor. [Ashby] had his assistant move up to editing and Jim was the first assistant. Jim said, 'Let's get Don to help as the second editor.' That was my introduction to Ashby and the group."

He assisted director Hal Ashby on 1971's Harold and Maude before editing Ashby's 1978 drama Coming Home, Zimmerman's first solo credit, for which he earned an Oscar nomination. The heart-rending portrayal of two Vietnam veterans (Jon Voight, Bruce Dern) and the woman (Jane Fonda) they loved struggling to make sense of their experiences touched a nerve with war-weary America. As a veteran himself, Zimmerman was able to add an extra layer of artistic empathy that Academy voters felt.

Zimmerman additionally edited Ashby films such as Being There, and worked with directors including Tom Shadyac (ACE Ventura: Pet Detective), Dean Parisot (Galaxy Quest), Shawn Levy (Night at the Museum), Sylvester Stallone (Rocky III and Rock IV) and Barry Sonnenfeld (Men in Black 3).

He also edited Barbra Streisand's 1991 drama The Prince of Tides, which earned seven Oscar nominations including best picture.

In his 2023 CinemaEditor interview, the editor attributed part of his success to great collaborations. "I learned from these different people that I worked with that it's mainly your gut. Above all else, they always taught me to tell the truth. I was fortunate to work with [directors] that would always say, 'Let me see your interpretation of it first."

Throughout his career, Zimmerman mentored many, including his children: Dan and Dean, both ACE member editors; Debi, a costumer; Dana, who works in postproduction; and David, who runs a creative agency.

Big D's family remembers him as "an incredible husband, father, friend and colleague and we will miss him dearly. He loved his job so much he would often say he never felt like it was work. He was a creative, talented editor and his body of work will be cemented in the motion picture industry forever."

He is survived by his wife, Donna, and his five children and their families, which includes seven grandchildren.

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Biographical drama The Diving Bell and the Butterfly is an adaptation of French journalist Jean-Dominique Bauby's memoir depicting his short but remarkable life after he suffered a major stroke that left him with locked-in syndrome.



Editor Juliette Welfling won a French César and was Oscar-nominated for the film.



She relates that as the film opens, "The first image is of a guy waking up from a coma. We don't see him. The camera is subjective. It's all about his sensation. Basically, I tried to put myself into Jean-Do's place.



"Coincidentally, my father had recently been in a coma for a month so this story was really meaningful to me," Welfling says. "I tried to imagine how one might feel, trapped in your body like this.



"That's why the cuts seem rather random. I figured that when you wake up from a coma you don't know where you are or what you're seeing. Jean-Do is looking at a stranger. I was trying to give back this sensation."



The scene was shot with actor Mathieu Amalric in another room with the camera operator (Berto) effectively being Jean-Do. Amalric could see the operator's feed on a monitor and performed his voiceover while watching the image. "Some voiceover was done in post but most was captured live, and that was really cool because Mathieu was improvising," Welfling says.





"Julian's direction to me was to play with it. 'Have fun,' he said, 'because, anyway, my movie is a masterpiece and you're not going to muck it up. You can do everything you want.' So that's what I did. I was really free."



This included imagining what it would be like trying to open and close his eyes. "When he first wakes up, he probably would open and close his eyes very slowly. So I tried different intervals for each fade to black."



She inserted a tiny flashback of his child prior to the car accident that caused his stroke. "It's a very brief image and later in the film we see the whole scene."



Welfling also used the "overexposed images" at the end of the 35mm reel to suggest how it would feel for Jean-Do to open his eyes; "a burnt orange image," she says. The lens was coated in vaseline but she added further blur.



"Would he see something out of focus? Would he see sometimes the doctor in focus? It seemed to me that because he's just waking up he's fading in and out of consciousness.



"It's such a visual and impressionist scene that anyone can imagine what they want. You put yourself into his position. You really are with him."



Welfling views The Diving Bell and the Butterfly as one of the "most important" films she has cut. "It's so unusual and doesn't look like any other movie," she says. "Berto and [cinematographer] Janusz Kaminski are so gifted and Julian had many, many ideas while filming. He was so creative. This movie is about such a sad story and yet it is not sad at all. It is beautiful."





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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
- NAACP Image Awards

Please sign our petition at:

www.EditorsPetition.com

Now endorsed by the Motion Picture Sound Editors, Art Directors Guild, Cinema Audio Society, American Society of Cinematographers, Canadian Cinema Editors, and Guild of British Film and Television Editors

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