

THE MAGAZINE FOR FILM & TELEVISION EDITORS, ASSISTANTS & POST-PRODUCTION PROFESSIONALS

CINEMAEDITOR

THE EDDIE AWARDS ISSUE



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Plus **The 2026 ACE Eddie Award Honorees** and Much More...

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DOCUMENTARY EDITING GOES GLOBAL WITH DAVINCI RESOLVE STUDIO



Traversing around the world was equally important on screen as it was in post for the new documentary “Tony Foster: Painting at the Edge.” Following English artist Tony Foster as he travels the world mostly by foot, raft or canoe, the documentary profiles how Foster paints landscapes in remote areas to bring awareness to climate change. Mirroring Foster’s global approach, the post team relied on DaVinci Resolve Studio and Blackmagic Cloud to handle the film’s editing, grading and VFX while collaborating from the United States, Mexico and the UK.

“DaVinci Resolve Studio allowed us to work in three different countries on two different continents as if we were in the same room together,” said Director, Producer and Cinematographer David C. Schendel.

San Francisco based Schendel worked alongside Colorist, VFX Artist and Producer Joe Pavlo in London and Editor Francisco Rivera in Mexico City.

“As a producer and director, the most important relationship I have is with the editor. In a documentary, it is even more crucial, as the editor can be like a second writer/director,” noted Schendel. “When I met Francisco and decided to bring him on as editor, it was a huge decision especially since I was based in San Francisco and Francisco in Mexico City. Editing in Blackmagic Cloud with DaVinci Resolve Studio allowed me to hire the editor I trusted and wanted, even though he lived in a different country.

“As an artist, it’s critical that I can collaborate with other artists I admire and want to work with, regardless of location. Without DaVinci Resolve Studio and Blackmagic Cloud, we might have decided not to bring Francisco onto the project, as it would have been too difficult to collaborate in real time, and the lag time would have killed our workflow; the project truly would have suffered. We had tried other cloud based editing solutions but were never really satisfied. DaVinci Resolve Studio changed all of that. Being able to split the responsibilities of editing between the three of us



“DAVINCI RESOLVE STUDIO ALLOWED US TO WORK IN THREE DIFFERENT COUNTRIES ON TWO DIFFERENT CONTINENTS AS IF WE WERE IN THE SAME ROOM TOGETHER.”

and check in on each other’s progress in real time was absolutely crucial to how beautiful the film turned out.

After shooting the project with a Blackmagic Pocket Cinema Camera 6K Pro in Blackmagic RAW, the team used the Blackmagic Proxy Generator app to accelerate their editing workflow. “From the early cutting up until the fine cutting and rendering, we predominantly used proxies. The proxy workflow was amazing considering we were adding and deleting motion graphics files and new footage right up until the locked edit,” said Schendel.

Covering 30 years of Foster’s life, the team had an enormous amount of footage to log. According to Rivera, approximately 28TB of material was used, with the team relying heavily on DaVinci Resolve Studio’s Smart Bins to organize and locate the material, and its AI driven transcription tools to easily edit from the text and locate content between different interviews.

Schendel agreed, adding: “Smart Bins helped us

organize the footage into thematic sections which we could easily access to locate certain quotes. We also used the transcription features for all the interviews in the film, which saved us hours when we were searching for certain quotes. I love how you can highlight a quote, click insert, and it’s in the timeline ready to go.”

Pavlo chimed in, “For me, what I loved most was when David would ask if I could fix something, and while still on the call with him, I would say ‘refresh the timeline now,’ and he could see what I had done practically in real time.”

“Being able to color grade or create new VFX and have the new look show up in real time on screens in three different countries was mind blowing and such a deal changer as far as our post production workflow. It ultimately gave us more freedom in deciding how we wanted the film to look. If we had to wait until the picture was locked, we would have ended up with a very different, and in my opinion not as beautiful, finished film,” Schendel concluded.



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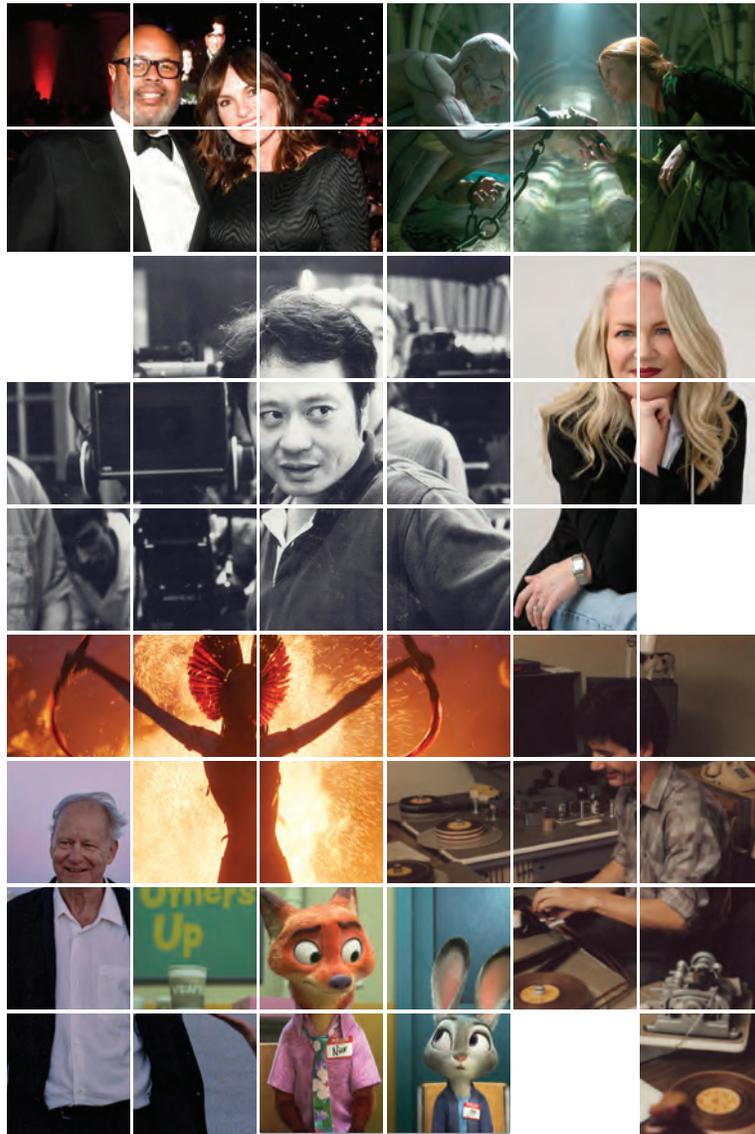
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Frankenstein

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MESSAGE FROM THE BOARD



Hello, fellow editors and editing fans around the globe. We've made it through the holidays – along with all the parties and baked goods we could possibly handle – and now it's time to ease into the New Year. For many of us, that reset means getting back in shape, both physically and mentally.

The past year was a challenging one on many levels, especially as our industry continued to work to regain its footing. Adding to that strain were the devastating wildfires in Los Angeles, which hit our community deeply and whose effects will be felt for years to come. Even so, I try to remain optimistic. While things may never return to what we once knew, I truly believe our industry is here to stay. People are consuming more content than ever – it's just happening in new and less traditional ways. Staying open-minded about this evolving landscape will be essential if we want our editing profession not just to survive, but to thrive.

With that mindset, ACE will be honoring YouTube at the upcoming Eddie Awards, recognizing its forward-thinking approach in building the world's largest distribution platform and its continued evolution toward more ambitious and creative narrative storytelling. In that same spirit, ACE is embracing an open-minded perspective by including a Shorts category in this year's awards lineup. This arena has exploded over the past few years, as longer-form entertainment continues to shrink amid tightening studio budgets and shifting

industry priorities. Remarkable stories are being told in the short format, and we want to shine a light on the editors behind these compact yet powerful narratives.

We are also thrilled to be honoring both Robert Leighton and Arthur W. Forney, ACE, with this year's Career Achievement Awards. Additionally, the Golden Eddie Filmmaker of the Year will be presented to the brilliant visionary, director Ang Lee.

It's been a jam-packed awards season with a huge array of movies and small-screen programming to take in before we must cast our official votes. Please do your part to support our industry and fellow artists by watching as much as you can. As I've said before, it's an honor to have a voice in recognizing the best of the best, so please take that privilege seriously.

Many of our ACE committees continue to do truly stellar work. The Membership Committee has been especially busy, welcoming 49 new members since our annual meeting in June. The Blue Ribbon Committee is thoughtfully tackling the process of judging our new Shorts category, ensuring it reflects both the creativity and craft of this format. Meanwhile, the Connect-Support Committee is exploring meaningful ways to strengthen our sense of community through initiatives like the new Tech Buddy program and our Coffee Pairings program. You can read more about their efforts in this issue.

I also worked with the Social Committee to organize a memorable tribute walk through the fire-affected area of Altadena, giving us an opportunity to reflect on the devastation and ongoing hardship that some of our peers continue to face. It's important that we never forget – and that we continue to show up for one another with support and compassion. I couldn't be more proud of the breadth of activities and programs ACE offers, all rooted in our shared commitment to building and sustaining community. I hope to see even more of you getting involved as ACE continues to grow.

This first issue of 2026 shines a spotlight on some of the season's biggest films and the editors who shaped 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 there's no better way to begin the year than by celebrating that creative spirit.

Let's also continue to find ways to support each other. Share stories. Share knowledge. Be kind. Be respectful. And cut, cut, cut! 

– SABRINA PLISCO, ACE, President

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Walter Fernandez was the Editor in Chief of *Cinema-Editor* magazine from August 2010 until June 2013. He has worked in marketing and distribution at IMAX and the MPAA. He has written for *CinemaEditor* since 2003.

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

Molly O'Steen is an accomplished New York City-based film and theater historian and educator who brings an entrepreneurial approach to the arts. She specializes in event curation and moderation, providing insightful historical context for films at venues like the Metrograph, in collaboration with ACE. She serves on the Uptown Film Center's Leadership Committee as an Education Consultant, developing and implementing film education curricula. Molly is the Founder & CEO of Fair Playhouse NYC – a unique arts education program focused on creation and collaboration.

Adrian Pennington is a journalist, editor and marketing copywriter whose articles have appeared in *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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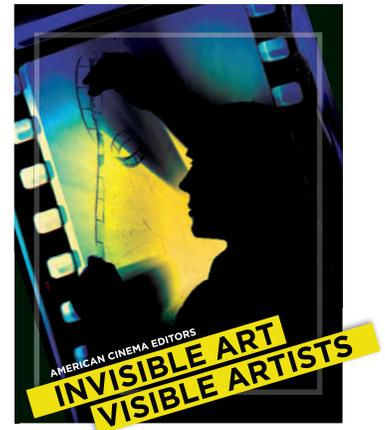


WHAT'S NEW!

NEWS & ANNOUNCEMENTS

ACE SHORT FILM SHOWCASE

ACE held its inaugural Short Film Showcase on Oct. 25 at AFI. Short films are a labor of love and with their work, several ACE members have been winning the hearts of audiences at film festivals around the world. The showcase featured four shorts that were written, directed, and/or edited by ACE members: *The First Day of Your Last Period*, written, directed and edited by Julie Cohen, ACE; *It Takes a Village*, edited by Yvette M. Amirian, ACE; *Blue Boy*, edited by Varun Viswanath, ACE; and *Mendo's Carousel*, written and directed by David Michael Maurer, ACE, and edited by Raúl Marchand Sánchez and David Michael Maurer, ACE. Timothy A. Good, ACE, moderated a conversation with the filmmakers during the event. Due to its popularity, ACE intends to hold another such showcase at a future date. [CE](#)



SAVE THE DATE

Join us Saturday, March 14 to watch this year's Oscar-nominated editors discuss their art

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VARIETY



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NEWS & ANNOUNCEMENTS



CALIFORNIA POST ALLIANCE LAUNCHES

Underscoring the challenging business climate for editors and all working in post-production, members of the Golden State's community have teamed up to launch the California Post Alliance (CAPA), with a goal of "championing post-production in California, preserving our legacy, and protecting our future for generations to come."

The new group will encompass picture and sound editorial, scoring, VFX, and film finishing. Organizers are launching CAPA around three key pillars: advocacy, education, and community.

"The first and most urgent mission is to go to Sacramento to get in front of legislators and to propose a standalone post-production tax bill," reports Marielle Abaunza, president of the new alliance and executive VP at Signature Post. More specifically, the proposed legislation is a financial incentive for film and TV productions to post in California, even if principal photography takes place elsewhere.

VP of CAPA and Oscar-winning supervising sound editor Karen Baker-Landers shares that it is necessary to "level the playing field."

Jennifer Freed, CAPA's treasurer and founder of Trevanna Post, adds that this includes "reinforcing that we're simply seeking parity with incentives that already exist in other jurisdictions, including several within the United States." With this, they also intend to highlight the economic and cultural impact of the state's post-production industry.

As a trade organization, CAPA has applied for 501(c)(6) status and will be open to both individual and corporate memberships. **CE**

MPEG BOARD INSTALLATION DINNER

ACE thanks and congratulates Alan Heim, ACE, who recently completed a decade of service as president of Motion Picture Editors Guild (IATSE Local 700). Oscar winner Heim (*All That Jazz*) was first elected to the board in 1998, and additionally served as vice president from 2008-2010.

F. Hudson Miller, MPSE, has been elected Guild president, a role he assumed in January, succeeding retiring Heim. MPEG members also elected to officer roles are Shiran Miller, ACE, as vice president and Lisa Zeno Churgin, ACE, as Sergeant-at-Arms.

Heim and the new board took part in an Installation Dinner on Jan. 10 at the Sheraton Universal Hotel which also honored veteran sound editor Bobbi Banks with a Fellowship and Service Award. **CE**



Alan Heim, ACE, and Bobbi Banks, MPSE, at the MPEG board installation dinner on Jan. 10.
Photo by Deverill Weekes/Editors Guild.

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Proceeds from the merch store will be used to help colleagues affected by the fire and the industry slowdown, and to support ACE's education and giving efforts.

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NEWS & ANNOUNCEMENTS

ACE HOLIDAY PARTIES

An estimated 600 guests attended the annual ACE Holiday Party, held Dec. 6 at Herscher Hall at Los Angeles' Skirball Cultural Center. During the event, ACE President Sabrina Plisco, ACE, welcomed new ACE members, and a raffle was held benefitting the ACE Educational Center. Guests also brought unwrapped toys or sports equipment to donate to Spark of Love to support children and teens in Los Angeles, San Bernardino, Orange, Ventura, and Riverside Counties. Thank you to generous Holiday Party sponsors Prime Video's *Gen Z*, for sponsoring the cocktail bars and ice cream sundae bar and those who donated raffle prizes, including Adobe, Avid, Blackmagic Design, Waldorf Astoria Beverly Hills, Len Ciccotello, Remedy Place West Hollywood, Daniel Cahill Massage Therapy, Pantages Theatre, American Contemporary Ballet, A Noise Within Theatre, Magic Castle, Geffen Playhouse, Sequence Wines, Verdad & Lindquist Family Wines, SmashDink, The Smoke House, The Orchid Wrangler, Key Code Media Education, Coach Rob Silver, Reiki with Mandy, the Broad, and Skirball Cultural Center.

Additionally, the New York-based ACE community gathered for a Holiday Party on Dec. 3 at Sound Lounge, which ACE thanks for its generous sponsorship. And in London, ACE members raised a glass on Dec. 5. during its holiday party, held at The Crown & Two Chairmen. The complete photo albums for the Los Angeles and New York events can be found at the ACE website. [CE](#)

ACE NEW YORK HOLIDAY PARTY



WHAT'S NEW!

NEWS & ANNOUNCEMENTS

ACE LOS ANGELES HOLIDAY PARTY



Max: "I hate change."

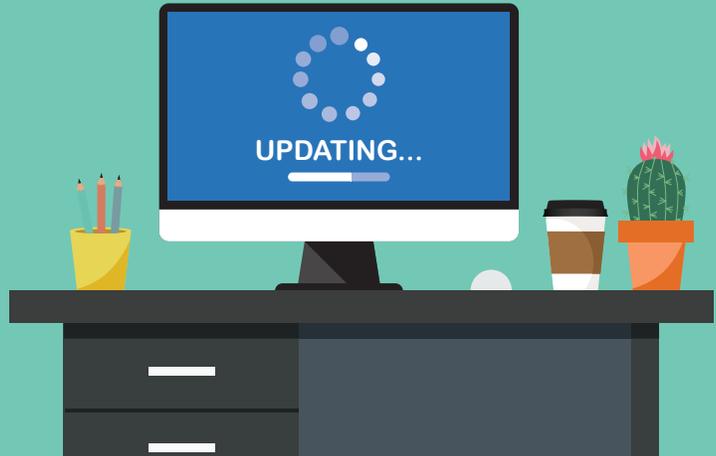
John: "Why."

Max: "Things never change for the better."

– *Grumpier Old Men*, 1995

Software Update

BY HARRY B. MILLER III, ACE



In late October, I was fortunate to start work on a miniseries for Netflix. The show had been in production/post since earlier in the year and I was brought in as a replacement editor. Netflix hires edit rooms from Company 3 on Seward St. in Hollywood, a space previously the location of Todd-AO soundstages (sniff ... I hate change).

My first question to the tech support person at Company 3 was what version of Media Composer they were supplying. "2023.12," he replied. Um, that's two years old. That's a lifetime in software development. "I want to use the latest, 2025.6," I responded. "We can't mix versions of editing software..." at which point I let go a series of unfortunate expletives.

After apologizing for my harsh tone, I explained that despite the protestations of editing equipment vendors, there are no problems with editors on the same show working on different versions of Media Composer. I and many others in the Avid beta program work all the time with a newer version of the software, while other editors on our shows are using versions as old as 2018, the pre-interface update version. Media Composer, except for rare exceptions, such as the introduction of multitrack audio, has always been extremely compatible with older projects and bins. Premiere Pro is not. Once you upgrade PP, you can't open previous projects with the newer version. Same with DaVinci Resolve. You can't open a version 20 project in version 19. So, the tech support person agreed that we could move up to 2024.12, the latest version they had tested, and they would upgrade everyone else (3 editors, 4 assistants).

The problem with editors/shows that don't use the latest software is they miss out on some great features. And unless you pay attention, you might not even know what's new. So, here are some of the latest features you might not know about in Media Composer (MC) 2025.12, and Boris Continuum Complete (BCC) 2026 v19, my go-to VFX plugin.

Avid Media Composer

Source-side Waveforms with Picture: This is something I have advocated for with Avid for a long time. Premiere Pro shows an audio waveform in the source for a sound file. Why not MC?

My hope was that you could see picture and audio waveforms in the source monitor. It would obviate the need to constantly flip the timeline from Record to Source for more accurate sound editing. What Avid engineers came up with was wildly beyond my hopes.

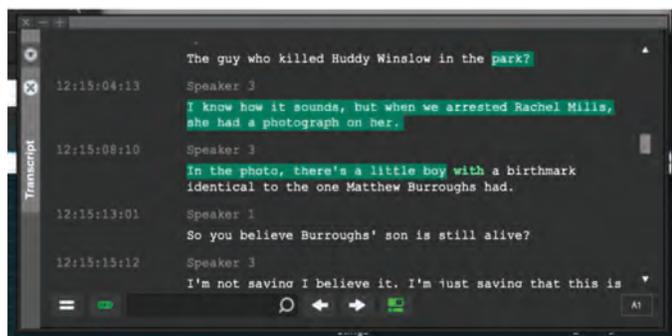


You can now edit with picture and sound waveforms displayed in the source window. A button on the lower right (a waveform icon) turns it on and off. Or it can turn off picture to see sound only.



Even better, if you match back to your audio's multitrack recording, it will display every audio track, labeled with metadata from the original recording. And any track in the source that is muted won't be displayed, the remaining waveforms will get bigger, so the editor can focus on a particular mic to improve the sound track. Being able to ID the track/mic is invaluable.

Transcripts: unless specifically excluded, Media Composer will examine the clips in every bin in your project and create a transcript of the dialogue. This isn't always automatic, but you can select clips in a bin and have them transcribed. The advantage here is you can read or search for lines of dialogue, mark an in and an out in the transcription window, which is matched in the source window, and edit that section of the clip into the timeline.

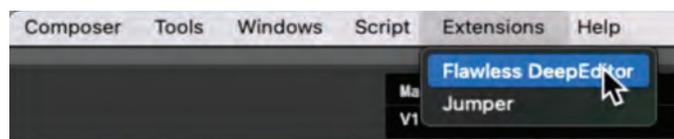


The latest update allows you to edit the transcription text, to correct any errors. You can also identify character names.

Other improvements in MC 2025.12 include simplified codec selection, where you only need to choose the resolution (DNx LB, SQ, or HQ), and the HD and HR are applied automatically, importing markers onto a source clip, a proxy workflow, and the ability to use templates in the vastly improved Titler+.

Titler+ in particular is worth using. After the Title Tool would no longer work on Mac because of the Apple OS update, Avid created the Titler+ replacement in v2018.12. And it was terrible. Many posts on Facebook howled at how awful it was. But it was fixed in version 2024.10, by rebuilding the entire underlying code. Yeah, six years to fix is embarrassing, but now it is great. And it is a real-time effect, even with multiple layers of titles, which improves upon both the previous version (a very low bar) and the Title Tool.

And finally, Avid is inviting developers to create plugins for Media Composer, which work as extensions within the MC interface. Some of the panels include Flawless, Jumper, and Quicktute. Those panels will appear in the new Extensions menu.



Boris Continuum Complete

BorisFX has spent years updating its filters, 165 of them by my count. The “+” before each BCC filter indicates that a filter

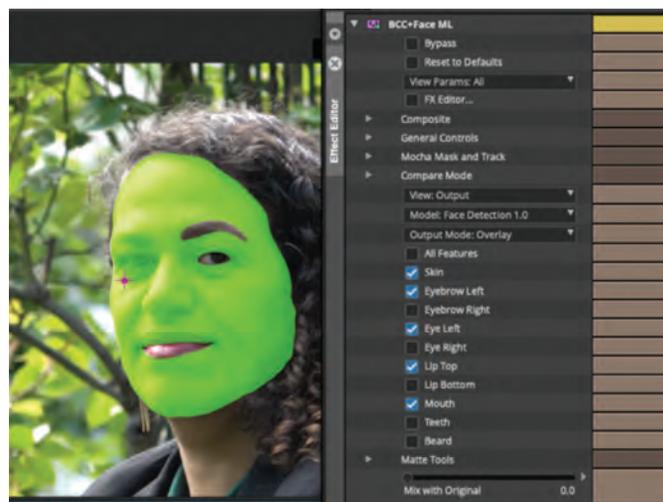
has been significantly modernized. This includes adding an FX Editor interface to the plugin, performance improvements, and some additional features per plugin. Also, more of these updated filters have Mocha Pro included for masking and tracking. And Geometrics, which is scale, position, rotate, shear, crop, and corner pin.

A great number of new and improved filters from BorisFX are from their implementation of machine learning, the AI that isn't generative. The most impressive filters include the following:

+Retimer ML – Speed change a clip, faster or slow down. The effect is nearly invisible. Similar to MC's FluidMotion, but better. Speed parameters can be keyframed.

+Face ML – Choose a face, or any part of it, to mask. I have no idea what to do with this (create your own Elphaba?), but it sure seems cool. Perhaps have a character with different colored eyebrows? Hmm...

Jason Clement of BorisFX suggests Face ML could be used to isolate areas for color correction or skin smoothing when used as part of BCC+ Beauty Studio.

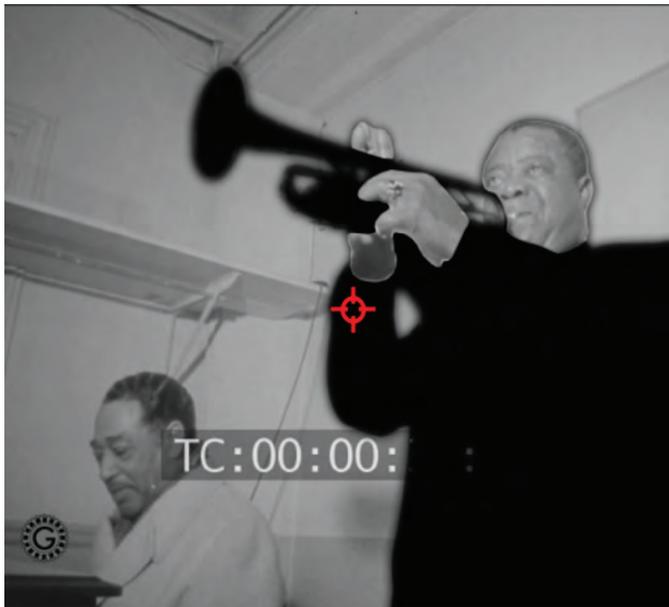


+Frame Fixer ML – If there is, for example, a flash in a clip, Frame Fixer lets you set the frame(s) to fix, and what range to use in the fix. It can remove/skip over the flashed frame(s), so it appears that the flash never happened.

+Jump Cut Fixer – this is the best version of FluidMorph ever created. It is a transition effect, like a dissolve, that bridges two clips. FluidMorph sort of works to blend two shots together, but there are often digital artifacts in the image. +Jump Cut Fixer doesn't have artifacts, but it takes some experimentation to get the right frames to bridge, and the correct length of the transition. But the transition between shots can look invisible.

+Primate Studio – BorisFX has redesigned their color keying tool in significant ways. Rather than have the keying controls in the record monitor as before, you can now open the clip in their FX Editor. I find +Primate Studio much better than MC's Spectramatte, although different situations can need different treatment.

Also, +Primate Studio has added Holdout Matte and Garbage Matte controls, allowing you to mask and track anything in the frame to improve the color key.



The latest Mocha tracking tool is Mask ML. This tool selects the object, such as a person, and can track/mask that person through the entire shot. Essentially an automatic roto tool, that is extremely good. And is available in most BCC filters.

As I've written about before, BorisFX is a dominant player in the editing plugin space. Since 2014 they acquired Mocha Pro (Imagineer Systems) and integrated it in most of their BCC filters, Sapphire (GenArts), Particle Illusion (also in BCC), Silhouette, Optics, Crumple Pop, SynthEyes, and Magix's pro audio software. And they do a terrific job of building and improving all their plugins.

Upgrading to the most recent software version isn't always advisable. Very often the first generation of an update can be littered with unexpected bugs. Many of these are found and resolved by the '.1' release. The software I don't automatically update is the computer's operating system. It is possible that the newest operating system disables some software or features. It's best to consult Avid Media Composer compatibility information before upgrading your OS.

As for bugs and crashes, they've always been around and always will be. And, I'd rather be able to play with the latest features. That's change I like. [CE](#)

This shot of Satchmo and Duke doesn't really apply to color keying, but it does show off the Garbage Matte control. Satchmo's body and horn are accurately tracked and masked the entire shot.



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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 Jeffrey Wolf, ACE.

I had worked on Arthur Penn's 1981 film *Four Friends* as an associate editor, and I was excited to later get the call to again collaborate, this time as editor of his 1989 film *Penn & Teller Get Killed*. My initial hesitation, career-wise, was that Arthur was better known for directing theater, resulting in three or four years between the release of films he directed.

But in late 1990, he received an offer to adapt Arthur Miller's *The Crucible* for the big screen. The Long Wharf Theatre in New Haven, Connecticut, was staging a production, and Arthur Penn invited me to join him, along with his ICM talent agents, Arlene Donovan and Sam Cohn, on this journey to meet with Arthur Miller. Sam Cohn was a powerful, influential, and now legendary agent who ran the New York office of ICM.

Penn, Arlene, and I drove up from New York with Sam in his Volvo wagon for dinner beforehand. When we arrived at the restaurant, Arthur Miller and Larry Jackson, who owned the rights for *The Crucible*, were already at the table. The conversation was quite lively. I was fascinated in knowing more about the legendary Arthur Miller. On first impression, he seemed to be a typical elderly Jewish man. Then I saw him interact with Arlene and his magnetism became exceedingly evident. She was captivated.

On our end of the table Larry was laying out the plan for the film adaptation. Sam was eating bits of his paper napkin and sipping a cocktail. This acclaimed agent was known to eat paper, a habit he

reportedly did to help him think or to get his nerves under control.

Larry wanted to open up the story of *The Crucible*. Arthur Penn didn't like this idea since he felt it wasn't true to the spirit of the play. As they went back and forth, Sam ate more and more of the napkin and kept drinking. Arthur Miller was pretty oblivious to the goings on as he engaged with Arlene.

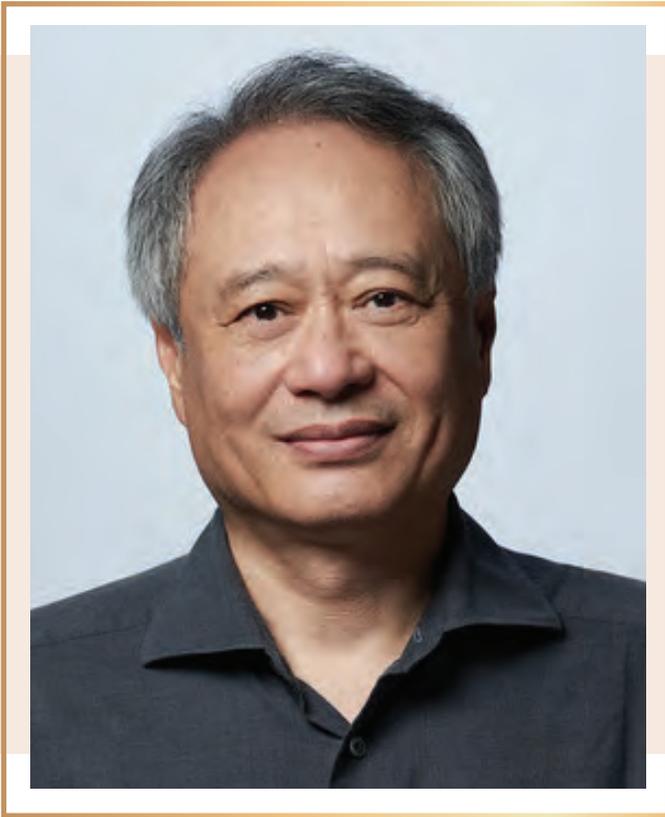
Finally, it was time to go to the theater. Arthur Miller, Arthur Penn, and I were to travel in Miller's car. It was an old Valiant that smelled of gasoline inside. I sat in the back. The two Arthurs were pretty quiet until Miller asked if either of us knew how to get the smell of gasoline out of the car interior. Penn offered his opinion. No other discussion took place en route to the Long Wharf. We watched the play, which was awesome, while Sam fell asleep.

We left quickly at the curtain, knowing we had a long ride home. Back in Sam's car, I sat in the front seat, Arthur Penn and Arlene in the back. Clearly Penn had decided to turn down the offer to direct the film, but Sam would not take 'no' for an answer. Each time he would try to rebut one of Penn's positions he would accelerate a little harder on the gas.

This went on for a bit until one of his quick accelerations stalled the car. We were going 80 miles an hour on Route 95 just south of New Haven. Sam froze. Luckily I happened to own the exact same model Volvo car, only a few years earlier. I unbuckled my seat belt, leaned over and pushed the flasher button, and then managed to grab the steering wheel and coast the car over to the shoulder of the highway without hitting another car or truck coming up behind us. There we sat silent for what seemed like an eternity.

Finally, I asked Sam why not try to start it up. He did and thankfully the engine turned over and we were back on our way home. There was no more discussion for the next hour and a half.

When we got to W. 72nd St. and Broadway, Arthur and I got out of the car and gave each other a look as we went our separate ways. Walking past a newsstand, I imagined tomorrow's headline could have been: Sam Cohen, Arthur Penn, Arlene Donovan and an unidentified young man were killed in a traffic accident on Route 95 early this morning. My takeaway was, no matter what or who, when you're in a crisis, follow your instincts. 



ACE GOLDEN EDDIE HONOREE

ANG LEE

BY CAROLYN GIARDINA

Searching for the words to describe how he – and no doubt countless film editors – were drawn to filmmaking, Taiwanese auteur Ang Lee likens finding this path to falling in love. “You just know it,” he says. “It made sense to me.”

ACE’s 2026 Golden Eddie recipient admits that as a young person, he wasn’t the model student. Rather, he was attracted to film, initially studying acting in Taiwan before finding his calling as a director while earning an MFA in film production at New York University. “There’s something [in directing, where] you have something to say, something to express, beyond language and logic,” he says of this path, perhaps unintentionally sharing an acute description of how he expresses himself through picture, sound, and music, “beyond language and logic.” Pursuit of this path has, the thoughtful director adds, also inspired key themes in his films. “One of the themes in common in my movies is guilt; like I feel guilty to be a filmmaker,” he admits. “That’s how I was brought up.”

Lee became a fearless filmmaker, having crafted some of the most influential and diverse films of this generation. Among them are *The Wedding Banquet* (1993); *Eat Drink Man Woman* (1994); *Sense and Sensibility* (1995); *The Ice Storm* (1997); *Hulk* (2003); *Brokeback Mountain* (2005); *Lust, Caution* (2007); and *Billy Lynn’s Long Halftime Walk* (2016). He twice won Oscars in directing, for *Brokeback Mountain* and 2012’s *Life of Pi*. He also twice won the DGA Award, for *Crouching Tiger, Hidden Dragon* (2000) and *Brokeback Mountain*, in addition to the guild’s 2025 Lifetime Achievement Award. His films have also collected a string of accolades

including the Berlin International Film Festival’s Golden Bear (*The Wedding Banquet* and *Sense and Sensibility*) and the Venice Film Festival’s Golden Lion (*Brokeback Mountain* and *Lust, Caution*).

On his process, he discusses how he views mis-en-scène and editing. “What I put in a shot, that’s like 50%,” he says, adding that the other 50% is the “inner logic,” which is the editorial process. He says he’s grateful for the “great honor” of being recognized by ACE editors, emphasizing that editing is essential to the filmmaking process. So it’s no surprise that one of his closest and most trusted collaborators is Tim Squyres, ACE, who has cut nearly all of his movies.

Editing is central throughout Lee’s approach to filmmaking which “starts with a dream and I pursue [it]. I have an inner editing table in my head when I’m shooting, but I live in a dream, wishful thinking.” Then Lee gets to the cutting room with Squyres, where they work in the New York area. “The editing table is basically my life with Tim,” the director says, admitting, “We hardly agree. In some ways, we complement ... each other.” Describing Squyres as the “more objective or rational” view, he relates that in the cutting room, they are now “treating the footage more as what it is, what it will do to people. That usually takes just about three weeks [exploring] what it is, why it doesn’t work, or why it works. And during the three weeks, I’ll see the movie differently, as what it is instead of what I dream of.

“Then I start the best months of the moviemaking process,” he continues. “You just deal with those images. You don’t have to deal with the physical world, like the weather, shooting conditions,

hundreds of elements that you have to think about. You know the reality; it's like you're making sense of your dream.”

Crouching Tiger, Hidden Dragon

A turning point in Lee's career came with the release of his epic *Crouching Tiger, Hidden Dragon*, which became the first non-English language film to top \$100 million at the U.S. box office. Based on the Chinese novel of the same name, the meditative martial arts film was nominated for a remarkable 10 Academy Awards, winning four including one for a Foreign Language Film. Its nominations included best picture, director, and editor.

Set in 18th century China, the female-led film is a drama set in motion with the theft of the priceless Green Destiny sword. Its now iconic martial arts scenes include the courtyard duel between future Oscar winner Michelle Yeoh (as Yu Shu Lien) and Ziyi Zhang (Jen), as well as the dream-like sequence during which Chow Yun-Fat (Li Mu Bai) and Zhang fight with swords as they dance across the treetops in a bamboo forest.

Lee discusses his lyrical approach to these sequences. “When I was young, Chinese operatic movies were very feminine ... lyrical, beautiful [with] even men played by women,” he says. “Then our culture flipped to the other side. After Bruce Lee, it's all macho [with leads] played by men. I think I grew up with both that extremely feminine culture and [later] macho culture and action. I think somehow, in *Crouching Tiger*, I kind of put the two together.

“It's an operatic, feminine fighting movie,” he adds. “It's musical. It's choreography. ... I found my form, the beauty, and that feminine power in that genre.”

Production took place in China while Squyres worked in New Jersey – long before the days when they had access to remote production tools. “During that whole shoot [more than five months] we spoke to each other twice,” Squyres recalls. “I was getting the footage, sometimes weeks after they shot it, and sending cuts back. He was seeing them between three and eight weeks after they shot it. So we weren't able to communicate about much of anything.”



Of his approach to the courtyard duel, which is followed by the bamboo forest confrontation in the film, Squyres says one of his aims was to make each fight feel different from one another. “After a terrific fight scene between the two women in the courtyard [with a score that leans into drums], I knew I didn't want to compete with that [in the bamboo sequence]. This had to be beautiful and lyrical, so musically, I went in a completely different direction.”

Squyres remembers the sequence in the bamboo forest as a particularly tough scene to cut. “They shot it for a couple of weeks, and I didn't have an assistant organizing things for me. I was kind of on my own during production,” he recalls. “I had all these beautiful shots. And in some cases it was clear what the order was supposed to be, but in other cases it wasn't.

“The nice thing about a chase scene, as opposed to a fight scene – because that's a combination of the two – is you can mix things up. You can change the order. You can drop things and still get away with it, whereas in a tightly choreographed fight, it's a little harder to change the order of things.

“Initially it was just a matter of trying to make it coherent. Once that felt like it was accomplished, the goal was to try to make it flow in a way that was distinct from the previous scene, and different from what you usually see in martial arts films. The footage was gorgeous, and this more lyrical, dreamy approach just felt natural.”

Inspiration

Lee's inspiration for a project has sometimes started with a single image. “There's an image in my head. It's a deep impact on me,” he says. “Then I start to think about how to make the movie. *Crouching Tiger* is [the ending] of the book, when Jen flies down the mountain into the cloud and disappears. It was [in response to] that image that I said, ‘I want to make that movie.’”

The breathtaking *Life of Pi*, based on Yann Martel's novel, is a meditation on philosophy and religion that brought to the screen now iconic images of a teenage Indian boy and a Bengal tiger stranded on a lifeboat. Conflicting ideas led him to this film, which became a commercial success and was nominated for 11 Academy Awards, winning four including one for

Lee's direction. Lee relates that the production was a sort of contradiction in that from a story standpoint, it could be thought of as an art film, about philosophy. But the practical production requirements needed to bring the story to the screen were more in line with a bigger budget endeavor.

Lee's boundary breaking *Brokeback Mountain* – which was nominated for nine Oscars, winning for adapted screenplay and music as well as Lee's direction – was inspired by Annie Proulx's short story about the emotional relationship between two cowboys (played by Heath Ledger and Jake Gyllenhaal). In particular, late in the story, Jack (Gyllenhaal) says: "We could have had a good life together, a fuckin' real good life. You wouldn't do it, Ennis, so what we got now is Brokeback Mountain. Everything built on that. It's all we got."

Says Lee, "'All we have is Brokeback Mountain,' just hit me. They didn't really know what happened. ... It's so existential. I cried."

The director first read this story while making *Crouching Tiger*, but decided to next explore a new genre, making *Hulk* his next project though never forgetting the powerful *Brokeback Mountain*. "It still haunted me for three years," he remembers, relating that Lee's longtime producer and collaborator, James Schamus, bought the rights for *Brokeback Mountain*, which they made for just \$14 million following *Hulk*.

This is the only movie that Lee made without Squyres. The director had told Squyres that he was going to take a break



after *Hulk*, and so when circumstances changed his mind about when to make *Brokeback*, Squyres was already committed to another project. *Brokeback Mountain* was edited by Dylan Tichenor, ACE (he earned an Eddie nom for this film) and Lee praises his work.

For its subject and reception, Lee reflects, "That's one movie I felt different than the others. I don't feel I want to take credit for it; just something great wanted to happen. I was just in it."

Lee's next film will be *Gold Mountain*, an adaptation of C Pam Zhang's debut novel *How Much of These Hills Is Gold*, set in the years after the California Gold Rush and (good news) scheduled to be filmed in California, starting next spring, with assistance from the California Film Commission's Film & Television Tax Credit Program.

Innovation

Storytelling has evolved over centuries, but advancement of course needs the pioneers, and Lee has proved himself a brave filmmaker, willing to take risks and try something different in the pursuit of new ways to tell stories. "He's fearless with technology, and is always eager to embrace anything that will help the film, regardless of what complications come with it," says Squyres of Lee's approach to filmmaking.

That was certainly the case with *Life of Pi*, a story some considered unfilmable. Pioneering use of digital 3D to establish

the vast ocean and an immersive canvas for the story, made possible with bleeding edge visual effects to create a photoreal CG tiger (the Oscar-winning work of Rhythm & Hues) that co-stars with Suraj Sharma as Pi for the majority of the movie, were used to great effect.

Along with James Cameron and Peter Jackson, Lee was also among the first filmmakers to experiment with the potential of higher frame rates alongside digital 3D, with a pair of movies, *Billy Lynn's Long Halftime Walk* and *Gemini Man*.

While audiences generally haven't warmed to high frame rates, for Lee it may be part of a bigger picture. "I think they're all related and they're not separate things," he says, citing 3D, contrast, brightness, frame rates, and other features that together create a cinema experience. "I still think we need something new, some revolution, to engage people theatrically with moving images."

Of the combination of 3D and higher frame rates, he adds, "I have doubt if that fits the three-act feature film structure. Should that be storytelling media or not? ... Maybe we should experience it like art installations? I think we still need time to explore."

Lee views AI as something that could be used as a tool. "I think it can help, only in terms of heavy lifting, to help us make the movie that we cannot see before because it was



too immense," he says. "I think AI will force us, in terms of creativity, to think of something AI cannot do, that logic cannot do. I'm afraid we think more like AI every day. That is something we have to fight against."

Whatever cinema's future looks like, when asked about the role of artists and editors, Lee emphasizes the importance of human creativity, and the critical role that editors play in the process. "As long as we have moving images, we need editors, and they are always core to my creative heart." **CE**

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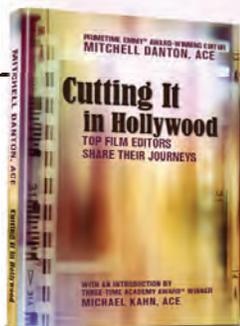
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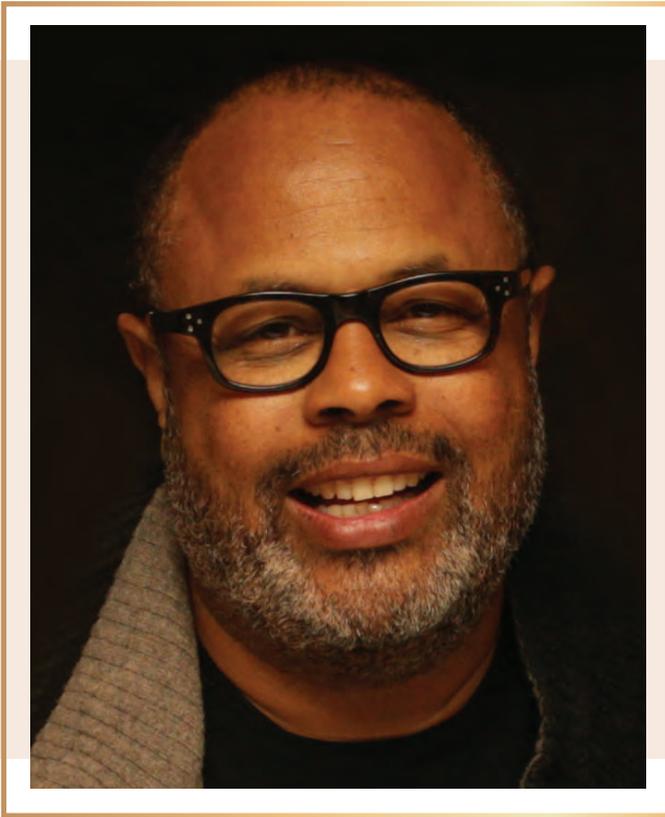
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ACE CAREER ACHIEVEMENT HONOREE

ARTHUR W. FORNEY, ACE

BY MOLLY O'STEEN

Arthur W. Forney, ACE, is a producer, director, and editor who has been a key leader in the Dick Wolf universe since its inception. “I’m the luckiest guy on the planet to have stumbled into this world,” Forney exclaims with a big smile across his face, reflecting on his long career in the television industry.

Forney was raised in Los Angeles by two adoring parents who shared their love of cinema with their only child by watching movies together at home. He recalls his father’s fondness for John Wayne Westerns and his mother’s affection for Montgomery Clift and Audrey Hepburn. To this day, he always has a copy of *Roman Holiday* on his computer to stay connected to his late mother. Arthur himself fell in love with cinema after seeing *Easy Rider*, and it sparked a lifelong reverence for motorcycles and leather jackets. His parents provided him with unconditional love and support as he began his journey into the unknown territory of making movies, and he experienced firsthand the impact of having someone believe in you. “I think so much of who we become comes from the soil from which we’ve grown,” Lillian E. Benson, ACE, says, speaking to the sense of community that Forney creates as a leader in the industry.

During their time working together on *Chicago Med*, Benson recalls one day walking down a hallway in the Verna Fields building on the Universal lot and hearing Forney conversing with a mystery person. Based on Arthur’s familiarity, friendliness, and interest, she assumed it was a director, producer, or another executive. No one else was around, and Benson stayed out of sight, not wanting to interrupt the conversation. When Benson

finally turned the corner, she realized it had been a member of the cleaning staff the whole time. This is just one of many anecdotes you will hear from people who have worked with Forney, exhibiting his genuine care for all members of his team, no matter how big or small their role has been in the production. Looking at Forney’s momentous career, one can clearly see that his success as a leader is built on a wealth of kindness and passion.

Forney first became interested in editing while working in the publicity department at Warner Bros. Studios. His roommate, Jimmy Ciccone, who worked as a music editor, suggested he look into becoming a film editor. One day, the friend was able to bring Forney on set, and he watched in awe as the director walked upstairs to hang out in the editing room during the shoot. Forney immediately understood the importance of the editor. Later that day, he had the opportunity to talk to that editor, who told him, “This is where everything happens. The director will spend all their time with me here after they finish shooting. This is the center of the movie.” In that moment, something clicked with Forney, and he knew he had to get into the cutting room as soon as possible.

As an apprentice, Forney quickly earned a reputation as a hardworking guy, and soon everyone at Warner Bros. knew who he was and was recommending him for jobs. An important turning point in his career was meeting beloved editor Randy Roberts, ACE, on his first assistant job, the Richard Pryor picture *Greased Lightning*. Roberts taught him about fast cutting and how to make a post-production team feel like a close-knit family. *Greased Lightning* eventually led to a job on

New York, New York, directed by Martin Scorsese, where he assisted editor Marcia Lucas. Lucas immediately trusted him and recognized his unique eye for story. One day, she asked him to attend a screening of a new sci-fi movie her husband, George, had directed, which she said he was worried about. Forney arrived at the screening, surprised to find the theater filled with kids. After the screening, he told her, “Don’t worry about a thing, it’s amazing.” It might be quite an understatement to say that Forney’s assessment was correct. That film was 1977’s *Star Wars*.

Forney’s relationship with Roberts would eventually lead him to join Season 1 of *Law & Order* as an editor, beginning the most significant professional partnership of his life – a 30-year relationship with Dick Wolf. His impact on the Wolf universe is immense, contributing to multiple series as an editor, director, and producer. Forney’s meteoric rise to producer early in *Law & Order*’s inception exemplifies how quickly Dick Wolf recognized Forney’s incredible talent. Wolf speaks of Forney with endless reverence: “This is not an exaggeration, Arthur Forney is the best head of post-production in the history of episodic television. At one point, we had nine shows, and nothing got on air without him signing off on each episode. He’s also one of my three best friends.” Wolf taught him the importance of providing editors with support and confidence. As Forney explains, “You want to get the best out of everybody, give them freedom. Dick gave it to me, and I passed it on to

“EDITING IS THE GREATEST WORLD TO ME IN FILMMAKING, BECAUSE IT’S THE TRUTH-SAYER OF IT ALL.”

everybody else.” On Forney’s team were longtime editors who have been with the show for decades, as well as young editors starting their careers, creating a natural system of mentorship and training. “Having young editors around you, and having other editors who have learned to have a freedom of really working and trying to dig out the best in the film, it’s a great world.” Forney knows that people need to feel trusted, and he understands that when you trust the editor, you get the best work.

Over 60 people worked under Forney in the post-production department of *Law & Order*, occupying almost an entire building in the Jack Webb building on the Universal lot. Forney loves the challenge of working with editors to craft stories within each show and uncovering the truth within the episode’s vision. “It’s everything, how you shape it, how you make it into whatever you want. That’s the great thing about film: You can do almost anything if you think freely about it and how you want to shape it to tell the story. But it’s also there to tell the truth.” The comfort with which editors on his team take risks and make dramatic changes is a testament to the supportive environment he creates as a leader. “Editing is the greatest world to me in filmmaking, because it’s the truth-sayer of it all.” After many years in the role of producer and director, Forney’s favorite place is still in the editing room.

For over three decades, Forney pulled off the incredible feat of creating a family atmosphere within a massive post-production team on a 20-day production schedule. If you were to walk down the halls of Forney’s post-production floor, you would see creatives going into each other’s rooms and problem-solving, editors asking each other for advice on a cut that they need help with. “It’s a small community, and we are all very close,” Forney explains. The editors who work with Forney know they can depend on an ideal balance of freedom to shape the story and get support when needed. When *Law & Order* was canceled in 2011, a great loss was felt in the Wolf Films community that had grown together. It’s a testament to the sense of fraternity that Forney fostered as a leader that those who worked for him were so thrilled by the show’s return 11 years after the cancellation. It wasn’t just a job; it was a home they had built together – a league of creatives who knew and appreciated the comfort of leaning on one another and trusting each other. As the Dick Wolf Universe expanded, so had Forney’s role as a post-production leader. At the time of his retirement, he oversaw all of Wolf Entertainment’s scripted series, including *Law & Order: Special Victims Unit*, *Chicago Fire*, *Chicago P.D.*, *Chicago Med*, *FBI*, and *FBI: Most Wanted*.

Forney not only respects his team but also listens intently and encourages them to trust their intuition. “Listening is as



important as speaking. There is storytelling being told through your eyes, through how you're feeling in the moment." Forney motivates editors to dig deep to discover what best serves the episode's story. The editors who work with Forney are encouraged to look for the emotions and subtext within a scene. He loves it when an editor can pare a scene down to just a few lines and a look, or completely reshape the episode so that the last scene becomes the first. He is dedicated to making television that is not only popular but also high-quality and trusts the intelligence of its audience. He believes the audience is composed of smart people who listen and want rich, human narratives. All 60-plus employees are working toward a singular goal: telling a compelling, clear story that connects with the viewer's emotions. After many years in the role of producer and director, Forney's favorite place is still in the editing room."

Across the board, Forney's collaborators will tell you he has an incredible talent for storytelling, and his passion for editing was formative in developing it. According to Benson, "He has an incredible sense of story, and I've seen it in action where he will make a lift of a scene that's in trouble, and you didn't even see that possible connection, but he does. He can do that because he was an editor." Karen Stern, ACE, who worked with Forney as an editor for over two decades, speaks to this unique skill set. "Having begun as an editor, Arthur not only knows the importance of editing, but he values it, and values the people



he hired to edit the shows. He speaks our language. There is an inherent understanding of what goes on in an editing room. It takes time and a lot of trial and error sometimes to get to the right cut, and Arthur understood that and gave the editor the space and time to get it right."

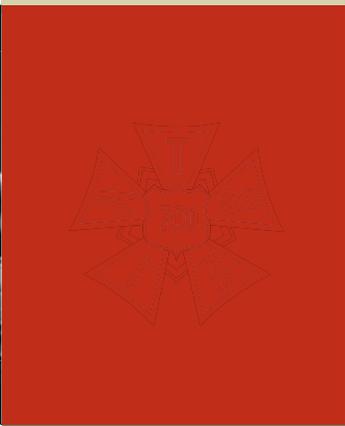
Forney's strong identification with his audience informs the pace and rhythm of the complex storylines in the *Law & Order* universe. He's process-oriented and mathematical in his approach, dissecting the five-to-six-act structure. He looks at the arc of episodes through the lens of an editor, measuring the audience's pulse and making sure they are always exactly where he wants them to be.

Forney's adoration of French cinema also influenced his approach to filmmaking. "Instinct-wise, *Law & Order* was the closest thing to doing French movie making, or foreign types of film." The show borrows from the documentary *cinéma vérité* technique, where the camera is the third person in a conversation. The audience is more engaged because it's not about the room; it's about the people in it, and the *Law & Order* approach is to maintain that perspective while focusing on the narrative. "It's a great way of telling your story, because then you're being honest with the audience." Forney also identifies French films as never breaking the point of view, and he infuses that stylistic choice into each episode he works on.

From the editor's perspective, Forney also thinks about subtext and the *Nouvelle Vague* style, which values the power of silence. His appreciation for European cinema is shared with Dick Wolf. They both love the first 20 minutes of Wim Wenders' *Paris, Texas*, where there isn't a single line of dialogue, just Harry Dean Stanton, and yet the audience learns so much about the deep humanity and struggle of this character. That sensibility is imbued in the work they do on *Law & Order*. Forney is energized by the artistry: "This is what makes me get up in the morning."

In a video for the Directors Guild, Forney gave advice to future directors and producers about understanding the valuable contributions of editors: "An editor is your best friend. You have to remember that as a director. He's the person who will help you out because no matter what you execute, if you don't dig deep in the editing room and dig it all out, none of it will be seen." 





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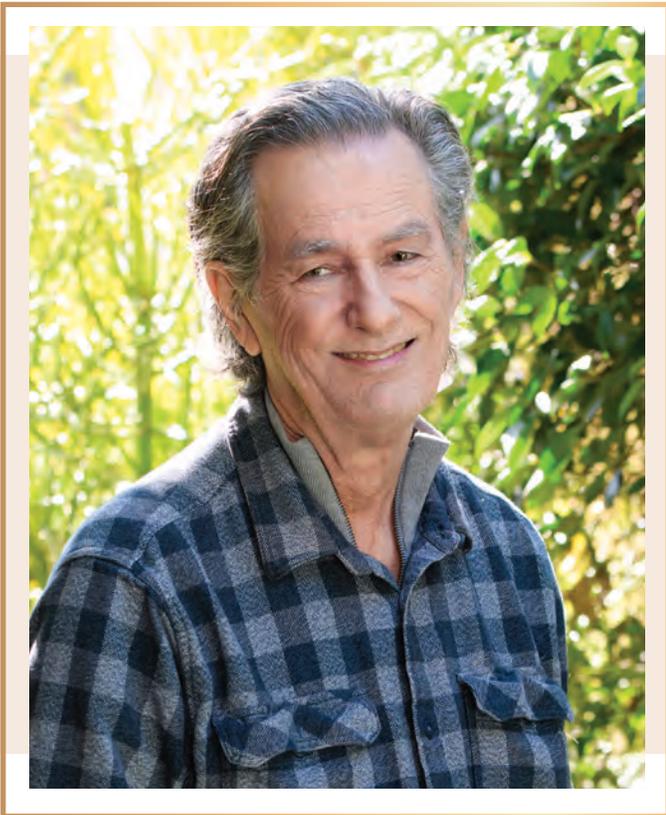
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ACE CAREER ACHIEVEMENT HONOREE

ROBERT LEIGHTON

BY WALTER FERNANDEZ

Robert Leighton, Bob to his friends and colleagues, grew up in the green countryside of England. Yet, his body of work is so profoundly American that it feels like he grew up on our block with our same sensibilities. That is a testament to the universality of great storytelling and to Leighton's adept touch at editing comedy and drama. Movies like *The Princess Bride*, *This Is Spinal Tap*, *Best in Show*, *Misery*, *Stand by Me*, and *A Few Good Men* are just a handful from his brilliant repertoire. And it all kickstarted at a dinner party.

"I grew up in a house in the country with not much around," reminisces Leighton. "I had a fascination for movies, not just any old movies. English television would show great old movies late at night. Old movies, European movies. I had an incredible education on foreign films. I would catch a train going into London and then go see a foreign film by myself. I loved that whole process of everybody about going into the dark and the curtains opening into somebody else's story. It was magical to me."

Regarding his nascent path toward storytelling, Leighton explains, "I was an avid reader from a very early age. I remember one time when I was about 12 years old, I just finished a book, and I went into the dining room where my mother was ironing. I said, 'Mom, I read a really good book.' Of course, I can't remember what the book was now, but I told her the entire story for about 20 minutes. She just stood there with a kind of beam on her face and a smile, but not saying anything. She just let me talk. I thought, 'That's weird that I can remember everything like that,' but I could."

After secondary school, Leighton bounced around various jobs. At one factory that made 8mm prints, he worked as a print checker. It had a library of various short form documentaries and such. "If 20 prints of a title needed to be produced, I had to look out for splotches or if anything was wrong with them physically on the server," recalls Leighton. "I had a viewing machine, which I used to look at the film on high speed or slow speed. I got adept to setting up the machine and looking at the prints." Through this job, he was able to get into the English film union ACTT (Association of Cinematograph Television and Allied Technicians).

Leighton remembers, "There was a film studio in a town near where I grew up in Beaconsfield. I happened to know a couple of kids whose fathers were film editors. They were starting to look into editing, so the idea of that career opened up. I left that job [as a print checker] to go work with my friend Mickey on a film that his father, [legendary editor] Peter Taylor, was going to work on. We were all supposed to work on it, but instead I learned my next lesson in the film industry ... the film fell through. You're never really working until you're actually working and then sometimes you might not be working very long. I was introduced to the slightly shaky structure of the film industry."

Out of work and in need of some direction, Leighton decided to give it another go at academia. He shares, "Somewhere along the way of that, I met [an acquaintance] who was going to go to the London Film School. I thought, 'I could look at that.' I interviewed and got a grant from the London Film Council. I was there for two years. One of our teachers was [director]

Mike Leigh. He'd made only one or two films at that point but nothing significant. He was very intense and had a very specific way of directing and dealing with actors."

"All that built up to the decision to come to America and see what was going on," confides Leighton, "with my background in film, which was 16mm and some television. I had one friend from film school out here named Colin Waddy who was working as an editor. I started out in New York. There, I got a car to take to Los Angeles with my girlfriend."

Navigating Hollywood in the late '70s and early '80s was difficult at first but Leighton kept his tenacity. He admits, "I tried to get work, but it was hard. I found a little bit of work like doing ADR with Mamie Van Doren. She was a very nice person. I did a lot of work in 16mm and some in 35mm. If anybody wanted an editor for their short film, I'd throw myself into that. All of this was for very little, if any, money."

He continues, "I knew [Christopher] Guest through an ex-girlfriend of mine who was now his girlfriend. He had an AFI film that he directed, and he wanted me to take a look at it. It was a 20-minute thing I made some changes to. I also worked on a project with [screenwriter] Naomi Foner. For one of those projects, I went to a dinner party at [producer] Stephen Gyllenhaal's house. Rob Reiner and Chris were there, and we all got to talking. We got along really well. They were in the midst of starting *This Is Spinal Tap*." Leighton didn't know it yet, but he was dining with two of the men who would be at the helm of over half his filmography. Never underestimate the potential of a dinner party.



The landmark movie about a very loud British rock group on tour introduced audiences to a new genre: the mockumentary. Yet, to Leighton, it felt like familiar territory. "*Spinal Tap* was very similar to some of the [programming] that had been on English television. There was really nothing to compare it to in America, so nobody really understood what they were doing. When they told me, I got them immediately and could help with it. I think *Spinal Tap* has a vague sense of English comedy about it. It was very off kilter for American audiences at that time, particularly. I brought my own humor to it. Chris is half English, as well. Sometimes he's very English when he wants to be," jokes Leighton.

Leighton shares, "Rob and Chris had taken the project from place to place, and nobody was really getting it. That's why they decided they make the film themselves. They showed the video to several people, and they got more funding as it went on. I had access to [editing] equipment they were looking for, so I started to help them out that way and becoming more friends in the process. When they decided to make the film, Rob asked me if I wanted to cut it." It was shot and edited in 16mm on a Steenbeck flatbed. "It was quite nuts and bolts I would say. We had reels so big you couldn't pick up because it all fell off if you weren't careful." Leighton received a supervising editor credit for his efforts.

For the next three decades, Robert Leighton was never without work again. Right after *This Is Spinal Tap*, he scored an editing hat trick for Rob Reiner with his next three films: *The Sure Thing*, *Stand by Me*, and *The Princess Bride*. Together these four films cemented Rob Reiner as a director who could garner commercial and critical success. Also, it set Robert Leighton on a trajectory that made other filmmakers take notice.

In the late '80s, he was up for both *Field of Dreams* and *Bull Durham*, eventually editing the latter with director Ron Shelton on his first feature film. Leighton admits, "There's something about *Bull Durham* that just has a life to it. Even on the page, it just had a spontaneity to it, and that's what I like."

Leighton was crucial in making sure Shelton and cinematographer Bobby Byrne didn't break the 180-degree rule in filmmaking, so those back-and-forth baseball scenes were



seamless. He confides, “[The actors] should reorient fluidly when you cut from one to the other in a scene where they should be looking at each other. There was a scene that just wasn’t making sense because it was crossing the [180-degree] line. After a quick discussion, the next day everything came back perfectly nice. I hope I helped him a lot in being there on the set while they were shooting and telling what I saw and what I thought was happening.” It looks like he did, considering Leighton returned to work with Shelton on his sophomore feature *Blaze*.

The next three Reiner-Leighton collaborations would put this team in the pantheon of great director-editor partnerships. *When Harry Met Sally...*, *Misery*, and *A Few Good Men* were huge box office hits, and the latter earned Leighton Eddie and Academy Award nominations in 1993. On working with the late Reiner, Leighton shares, “I felt like he trusted me from the start. He was a very open, very concentrated worker. I got that from him. When working with Rob, I had a sense of what he would like. I would still do things which sometimes weren’t at all what he had planned. Yet, there were times when he would like [the way I cut the scene] and use it, and times when he said, ‘No, no, no, I wanted that to go there.’ I was committed to doing well with him. Rob was very active in the cutting room day to day.”

It was around this time in the mid-’90s that Leighton started fully crossing over to the digital realm. “I learned on the job,”



asserts Leighton. “I had a very good assistant at that time, Alan Bell (ACE). He was one of these young guys who was a computer genius. He’d organize all my dailies on the computer. He was dying to do that because he knew it was the way to go. He showed me all these shortcuts, so I learned quickly. I would still make all the decisions, but it was great to have a technical expert beside me. It was fabulous when I moved to digital editing because cutting, pulling up trims, and recutting is such hard work and all. It came very naturally because I wasn’t relearning film editing. I was just using a different tool.”

On his digital process, Leighton divulges, “[Even on the Avid,] I still used certain structures of the way I cut film, of making selects. I was always making decisions and then comparing decisions. ... I always found a thousand different ways to make the scene work. The trick of it was to find the best way early, so you didn’t waste your time.”

Ultimately, editing is often a very personal endeavor. “I listen to myself,” reveals Leighton. “That’s what you always have to do to a certain extent. Then, hopefully, that melds with the person you’re working with. If you’re fighting to fit into something [the director is] doing, and I’ve had a few instances of this, I just go, ‘This isn’t working right.’ If I can only cut where you tell me what to cut, there’s no point. To me that’s not editing. I think if [the material] touches me in a way, and I have a bond with the director where I can speak freely, that’s the main thing.”

Leighton imparted that same sensibility when working with his assistants. He recalls, “I would let my assistants cut scenes and give feedback. I’d always bring my assistants in and say, ‘Look, do you like it like this? Do you like it like that?’ I [would] cut [the scene] three or four ways.” They would even go through dailies together. “By going through dailies, you start to educate and experience and understand the scene more. You need to get your head into it by looking at it from a distance.”

In 2000, Leighton re-teamed with Guest for the quirky comedy *Best in Show*. Implementing some of that mockumentary style that was so successful with *This Is Spinal Tap*, the movie follows several people and their canine muses as they compete in the world of dog shows. Many regard it as Guest’s best film. Leighton garnered his second Eddie Award nomination for his work. They went on to collaborate on two more features,



A Mighty Wind and *For Your Consideration*, and the HBO series *Family Tree*.

He continued working with Reiner, too, throughout the aughts on films like *The Bucket List*, *Rumor Has It...* and *Alex & Emma*. The following decade, Leighton also edited some heartwarming fare like *Chef* with Jon Favreau, *The Intern* with Nancy Meyers, and *A Dog's Purpose* with Lasse Hallström.

Reflecting on the two main directors in his career and his approach to his craft, Leighton shares, “Chris and Rob have different sensibilities. [There are] shades. They’re both basically nutty, crazy funny guys. I was a concentrated editor with Chris, too. We’d ramble often, too. We’d have these ridiculous conversations about this or that, and it’d be hilarious. Then, I’d come back [to the editing bay] refreshed. As an editor you get to re-envision a film with the director. To make an alternate version of it. I wasn’t very fainthearted about it. I didn’t mind making mistakes. I worked really hard.”

He’s now lived in California much longer than he lived in England. Reflecting on the life he forged for himself in the States, Leighton reveals, “I like being English in America. It was a brave, new world. The industry wasn’t a challenge for me because I was off in the narrow vein with good directors.”

Leighton has been retired for nearly a decade now. He lives in the Franklin Village neighborhood of Los Angeles with his partner, Maryann Brandon, ACE, and their



dog, Harry. He has two children from a previous marriage: a son, who is a still photographer living in nearby Silverlake; and his daughter, a therapist who resides in Portland, Ore.

There is a file drawer off in the corner of his dining room with many hanging folders. Each folder contains schedules, funny notes, and other paperwork from one of the films he worked on. If that drawer could talk, oh the stories it would tell. Maybe there’s a receipt in there from one of the many lunches Leighton and Reiner had at Joseph’s Café while cutting *This Is Spinal Tap*. Thank you both for the wonderful movies. [CE](#)

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ACE VISIONARY AWARD HONOREE

KIM LARSON

Accepting on Behalf of **YOUTUBE**

BY ADRIAN PENNINGTON

To celebrate its transformative role in empowering a global generation of visual storytellers, ACE is honoring YouTube with the ACE Visionary Award. This special award recognizes YouTube for expanding the boundaries of who can tell stories and how those stories reach audiences.

The video site has become such a fixture in the global cultural landscape that it is startling to think that it launched barely 21 years ago. Google acquired the startup in 2006. No one then could have fully anticipated the scale of YouTube's influence but it's now clear that the foundation of its success has been inextricably entwined with that of creators.

"YouTube isn't a studio – it's a platform," says Kim Larson, Global Managing Director & Head of YouTube Creators. "We build a stage to connect creators with a global audience, and then we get out of the way."

Crucially, she says, YouTube enables creators to own their own IP. "The economic model that supports that has been self-sustaining. It's a genuine revenue share – we don't fund shows, we don't greenlight shows or give creative notes but we mutually benefit from the views creators generate. What's good for creators is good for us."

The figures speak for themselves. The Alphabet-owned site has paid out over \$100 billion to creators in the past three years alone and over three million creators participate in the YouTube Partner Program where they typically keep 45% of ad revenue for short form and 55% for long form content.

Democratization of the means of funding and publishing content to reach audiences is however one part of the YouTube equation. "What's really changed is viewer expectation," Larson

observes. "I don't think audiences consciously distinguish between studio-led content and creator-led content. They just watch what they want to watch. Our growth in the living room has accelerated that shift."

More than 1 billion hours of YouTube content is watched every single day on TVs. "Creators are shooting in 4K, and the YouTube TV interface has evolved to showcase creator content alongside studio content in a seamless way. The power is in giving viewers' choice – letting them decide what's right for that moment. That's where the blurring really happens."

Deep understanding of creators

Larson is the ideal person to accept the ACE Visionary Award on behalf of YouTube. Before joining Google in 2012 she already had more than 20-years experience leading marketing teams at the intersection of technology and brands like Nike, Jamba Juice, and Prophet.

"It was at Nike where I really learned an appreciation for great storytelling – and for irreverence, creativity, and respecting the people pushing boundaries," she says. "At Nike, those people were athletes; at YouTube, they're creators."

At Google, Larson and her teams have been central to helping elevate the multitude of independent voices that shape modern storytelling. This includes developing the critical ecosystem of companies that surround creators including service providers, talent partners, game publishers, and influencer marketing agencies.

Larson also launched the Google BrandLab, an immersive experience designed for top advertisers to develop tailored strate-

gies for YouTube. Her team pioneered the use of machine learning to build data-driven creative best practices for YouTube ads.

She also serves on the Creator Board for the Interactive Advertising Bureau, on the Advisory Board for Women in Games International, and is an Executive Member and judge for the Webby's as part of the International Academy of Digital Arts and Sciences.

"Creators are incredibly intelligent, professional, and hard-working," Larson says. "Being a creator with everything it entails to be a success can be a grind – yet they approach it with bravery, authenticity, and conviction. Their ability to tell stories in unique ways is inspiring. I get far more out of this job than I give. It's truly a privilege."

In particular, Larson identifies editors as "truly the unsung heroes of the creator economy," adding, "I can't think of another discipline that's more make-or-break for a YouTube creator."

She continues, "Editing requires creative instinct, technical expertise, and storytelling sensibility – and frankly, we don't have enough great editors [working with YouTube]. As creators evolve from 'solopreneurs' into creator-led media companies, the first hire they make – often out of their own pocket – is an editor."

"You can immediately see the difference when a creator finds the right editorial partner. That relationship fuels real growth. We have enormous respect for editors and are always looking for ways to build stronger connections between Hollywood editors and the creator community."

YouTube and the Academy Awards

Nothing illustrates YouTube's close relationship with Hollywood better than the recently announced partnership that will see YouTube broadcast the Academy Awards live from 2029 until at least 2033.

"The Oscars are one of the most prestigious celebrations of filmmaking, and this partnership is about bringing that experience to a truly global audience," Larson says. "Making the

"YOU CAN IMMEDIATELY SEE THE DIFFERENCE WHEN A CREATOR FINDS THE RIGHT EDITORIAL PARTNER. THAT RELATIONSHIP FUELS REAL GROWTH."

Oscars a destination on YouTube feels like a natural evolution. What's especially exciting is that this goes far beyond the live broadcast. We're building a complete Oscars experience – exclusive red-carpet coverage, behind-the-scenes access, and content from the Governor's Ball."

Google is also committed to preserving film history. Through Google Arts & Culture, it will help digitize the Academy's collections and create online exhibitions, extending the cultural impact well beyond awards night.

The Future of Storytelling

Looking ahead, with all her experience, Larson shares her thoughts on how digital storytelling might evolve.

"We're moving at the speed of culture, so it's hard to look too far ahead," she cautions. "But what YouTube does well is respond quickly and build tools that support where culture is going. We're seeing both extremes grow at once: short-form content and long-form content of 60 minutes or more. That bifurcation speaks to YouTube's flexibility – whether viewers want a documentary series or something fun to watch with their kids, we can serve both."

"Community and engagement, especially in the living room, are major areas of focus for us. We're focused on understanding that communal, lean-back viewing experience and building tools that enable engagement in that context. It's an exciting area of evolution." 

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Digital First Storytelling



Taylor Ramos and Tony Zhou share the secrets of their YouTube channel

BY ADRIAN PENNINGTON

Reflecting ACE's support for the creative work emerging across both traditional and digital spaces, the 76th annual ACE Eddie Awards will honor YouTube with the ACE Visionary Award, and introduce a new Best Edited Short category. Both recognize the profound impact on visual storytelling on platforms like YouTube and the fact that creative talent knows no boundaries. In that spirit, EditFest Global was thrilled to welcome two highly successful video creators who have since translated their expertise in short-form digital to other more conventional media with absolute ease.

Taylor Ramos and Tony Zhou have worked on various TV shows and movies as animator and editor respectively over the past decade. Based in Vancouver, B.C., they wrote and directed three episodes of the Netflix series *Voilà*, created video essays for the Criterion Collection and for Turner Classic Movies, and wrote and directed *The Second*, a short film starring Paul Sun-Hyung Lee. They are perhaps most widely known for the hit YouTube series *Every Frame a Painting* which breaks down elements of film form with insights that have been praised by critics and filmmakers including Edgar Wright and Christopher McQuarrie.

They had the idea a decade ago when both, separately, encountered the same problem. "We found ourselves having to teach our co-workers about visual storytelling because they were tech and business guys," Zhou shares. "After a while, we thought, 'It'd be great if there was a YouTube video of this so we don't have to do it.'"

That was the lightbulb moment. "But there weren't. So we made them."

The cleverly crafted style of their video essays *Every Frame a Painting* were in part "reverse-engineered" from self-imposed restrictions and the nature of YouTube's copyright system in 2014; principally from wanting to use clips of movies and TV shows. "Everything had to be fair use in accordance with U.S. copyright law," Ramos explains. "That meant we had to be transformative. We couldn't use a clip for longer than 15 seconds, or we had to modify the audio in some way."

The pair's editorial process was refined over several years into a feedback loop. Ramos says, "Even though our process starts on paper, we pace each video to be spoken aloud. We're constantly going back to the script, changing lines, trying out new voiceover, adjusting the clip, finding better clips, and so on."

Toward the end of the process they resorted to a tool they dubbed 'The Exercise.' As Ramos explains it: "Tony had to recite the entire essay from memory without stopping or making any mistakes. If he screwed up, he had to go back to the beginning and do it again. This helped streamline the argument and we both would naturally start shortening lines, simplifying ideas, and removing excess materials."

All the time they asked three basic questions: Why is the audience looking at this? When do they get bored of doing so? And, what do they want to see next?

"Whether we're working for Netflix or YouTube our overall process broadly stays the same," she says. "The main difference is that with YouTube there are fewer gates of approvals that have to be passed through before content is released."

She says the great thing about YouTube is that it lets you put things up in front of people quickly and relatively cheaply. "The barrier to entry is low, so you can do whatever you want, within the means you have (i.e. whatever resources you have access to). And because of that restriction, interesting things can come of it."

Zhou advises, "The good news about YouTube is that — underneath its new genres, its opaque algorithm, and the speed with which it adapts — it's still built on the same foundations as traditional film and television. A background in traditional filmmaking will give you a deeper knowledge of the craft to draw from."

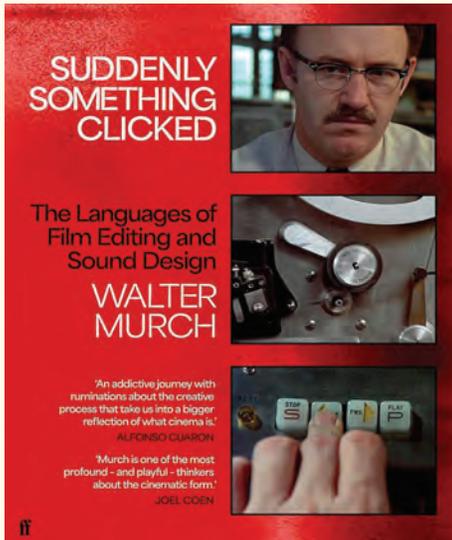
He thinks YouTube opened the floodgates to the "amateur," — meaning an influx of people who were self-taught, DIY, doing it for fun. "And online audiences responded to that informal quality, which echoes today. YouTube is more professional now but it's not that professional."

What's different about YouTube are questions about genre, use case, and style. Ramos says, "When you're editing for YouTube you can pick a genre and edit within the existing style and be totally fine. Or you can deliberately try to break it and see what happens. On YouTube a video style can quickly become the norm and just as quickly it can change again."

Ultimately, they advise that editing for social media depends on one's individual taste and judgment about the footage. "And," Zhou says, "I think it's safe to say, that's one of the foundations of the craft of editing." **CE**

Suddenly Something Clicked: The Languages of Film Editing and Sound Design

by Walter Murch, ACE



REVIEW BY ADRIAN PENNINGTON

In *Suddenly Something Clicked* the godfather of cinema sound and picture editing, Walter Murch, ACE, and ACE Eddie Career Achievement honoree says he never stops re-examining his work. “Rules are useful,” he says, “but they should be broken at the right moment.”

In his first book since everyone’s essential treatise on editing *In the Blink of an Eye*, published in 1991, Murch essays insights on post-production, drawing on anecdotes and examples from his films including sound editing on *THX-1138*, *The Godfather I* and *II*, *American Graffiti*, and picture and sound editing on *The Conversation*, *Apocalypse Now*, *The English Patient*, and *The Talented Mr. Ripley* as well as discussing film history and the work of many other artists.

“When I handed the manuscript in to [publisher] Faber it was 300,000 words which roughly cleaves into three books. The first volume is *Suddenly Something Clicked*,” Murch explains. The title refers to Maxim Gorky’s 1896 article about seeing a Lumière brothers’ reel for the first time in which he remarks on the cut from a street scene in Lyon to the famous train arriving in La Ciotat, accompanied by the click of the splice passing through the projector, which

Murch records as the first time anyone had written about the phenomenon of the cut.

“The second volume is titled *Pandemic of Desire* and concerns production, from writing and casting to directing and previewing. Volume three, *Mass Intimacy*, will be a phenomenology of cinema, asking questions like: Why do we do make cinema and view it so obsessively? What is cinema at its maximum? Does it even have a maximum?”

In *Suddenly Something Clicked*, Murch describes the editorial process in three stages: plumbing, performance, and writing. “Plumbing is simply the workflow,” he says. “In the mid-‘60s the workflow was pretty well established and stayed more or less the same for the next 30 years. The introduction of digital threw that up in the air. On every film now we have meetings that sometimes last a week, trying to figure out what the workflow is going to be since everything is changing so fast.”

He explains why he prefers the word montage to editing, the tension between Hollywood action matching and Soviet dialectic editing styles, and why what he proposes as ‘nodality’ is a third way of thinking about the cut. As befits an expert in both picture editing and sound design the book is split in two and covers both crafts, understanding they are halves of the same coin.

Of the hundreds of striking ideas in Murch’s book one is that films shouldn’t be too didactic but leave story, themes, or character motivations open to the audience’s interpretation.

“Film has been called the seventh art. But it’s really a *meta-art* in the sense that other arts, like painting, music, or sculpture have a negative space around them. Paintings are silent and still, so your relationship to the painting is that you invest that still image with associations of the other senses. Because cinema is multi-sensory, because it’s uniquely got multi-perspective and can play with time in a way that other arts cannot, the danger is that its very power can crush the subject it’s trying to elicit. Cinema has all of these abilities but if it uses them non-metaphorically, the audience simply experiences rather than interacting with the art.”

He talks about leaving empty spaces into which the audience’s imagination can

run. “The title of my third volume is *Mass Intimacy* – this idea that cinema is a mass medium which we want to appeal to people all around the world yet we also want each person to experience the film in a way that makes them feel like it’s talking to them on a personal level.

“The miracle is that it appears to them as if they’re receiving the experience from the screen but in fact they’re projecting it in their imagination. I exaggerate here for the purpose of argument, but really, the film experience lies halfway between their brain and the screen, somewhere in that liminal space.”

One chapter in *Suddenly Something Clicked* dissects Orson Welles’ use of reverb in 1958 classic *Touch of Evil* which Murch re-cut for a much lauded restoration in 1998.

“Much of Welles’ early creative work was done in the theater and on radio and he was very attuned to the possibilities of sound to tell story,” Murch says. “In *Touch of Evil*, the whole resolution of the story depends not only on a sound, but the reverberation of that sound.”

He details how the meaning of the final scene changes with the echo of a sound recording and from which Welles’ character, Quinlan, realizes he has been betrayed. “It’s a perfect example of the creative use of sound.”

Reflecting on six decades “of my love affair with cinema” Murch’s book preserves a rich meditation on the art and craft of filmmaking not just from himself but other masters such as Skip Lievinsay, whose work on the sound design of *Barton Fink* is given a chapter.

Murch is optimistic for the future of the medium despite continual technological change. “People who are in their 80s like myself are naturally worried about things,” he says, “but we humans have been assembling in the dark around the campfire telling stories to each other for 200,000 years. We are in a period where, because of streaming, storytelling is increasingly happening on a one-to-one basis. You might call this the ‘novelization’ of cinema. The collective experience will certainly be different 20 or 30 years from now but I don’t think communal storytelling, something so basic about what it means to be human, will ever fade away.”



Avatar: Fire and Ash

BY CAROLYN GIARDINA

The editing team describes the multi-year journey to create the epic film. “We wouldn’t leave the virtual camera stage until we’d explored multiple patterns,” says James Cameron, ACE

E editing tools and techniques continually progress in service of storytelling, but none have broken the mold more than the pioneering workflow that has evolved over roughly two decades to craft the *Avatar* saga from Lightstorm Entertainment and 20th Century Studios.

In *Avatar: Fire and Ash*, which opened Dec. 19, audiences were reunited with the Sully family as they face the new Ash clan led by a fiery new villain, Varang, played brilliantly by Oona Chaplin.

To tell this epic story in such an ambitious way, it took the combined editing talents of Stephen Rivkin, ACE; Nicolas de Toth, ACE; Jason Gaudio; the late John Refoua, ACE; and director James Cameron, ACE, who also co-wrote the screenplay.

The Workflow

The first thing to understand about their fluid workflow is that it gives the editors limitless choices in crafting a story. This starts by uncoupling performance from cinematography. As a result, the movie is effectively edited twice.

It starts with the actors’ performance capture at Manhattan Beach Studios, from which a performance edit is created using reference video from the capture. “We’re not doing shots for the movie,” Cameron explains in a conversation with *CinemaEditor* and the *Fire and Ash* editing team. “We’re doing the performance [solely] to get the best takes and put them into the scene.”

The next step is virtual camera, during which Cameron and his team take the performances from the first edit, play them

back on the virtual stage with the actors no longer present, and figure out the shots. “Now we have shots for the first time; we have to edit them into an actual sequence,” Cameron explains, noting that this is the step that more closely resembles traditional live action filmmaking. “You’re getting shots. You get a master shot, you get close-ups, you get two shots.”

Rivkin notes that the process has evolved “but in the early days of *Avatar*, the learning curve was steep, and we were having to make a lot of things up as we went along.”

He described one such example, a process through which they add background characters to a cut performance edit, when large crowds are needed. “Sometimes we’d have to do multiple passes of background action, because we’re limited by the number of characters that could be captured at one time.

“It’s much like an overdub that you would do in audio recording, keeping crowd reactions in sync with the principal performance edit,” he continues, relating that there’s a troupe of actors and stunt performers that have worked on all three *Avatar* movies.

Assembling the Team

Cameron (already an Oscar winner in editing for his 1997 film *Titanic*) remembers that when the workflow began to develop for 2009’s *Avatar*, it was apparent that editorial was not a solo job. The first editor to join him was Rivkin (*Pirates of the Caribbean*), and the pair have worked together ever since.

The next veteran editor to join the team was Refoua (with whom Cameron had worked on his *Dark Angel* series and *Ghosts*

of the *Abyss* documentary). “We were defining workflows and developing methodologies that actually have carried on through all three films,” Rivkin remembers of that time. Cameron adds that he expected Refoua to take six months to get up to speed on the workflow, but Refoua did this in half of that time – in fact, Cameron commends each of the editors for the way in which they came in and mastered these new methods.

In a 2022 interview with Steve Hullfish, ACE (*Art of the Cut*, Dec. 29, 2022), Refoua described how the workflow resulted in a unique way of thinking. In the performance edit, “you’ve got to imagine what the scene is going to be without having shots, which is the opposite of what we do. We always have a shot. ... But we don’t have that. We do have a performance that we think would work best.”

Refoua earned an Oscar nomination for *Avatar* alongside Cameron and Rivkin, and remained on the editorial team until his death in May 2023 from cancer complications. Even while ill, Refoua remained involved. “We made sure that we incorporated him into all of the creative discussions,” Cameron remembers. “He was pretty active right until the end of his life.”

The Way of Water and *Fire and Ash* were made concurrently, meaning that the workload was even greater on these movies. Oscar-winner David Brenner, ACE (*Born on the Fourth of July*) was the next editor to join the team. “He dove into the deep end, literally and figuratively, because he tackled some of the early underwater capture in *Way of Water*,” Cameron remembers of Brenner, who died in 2022 and has a posthumous editing credit on that film, shared with Cameron, Rivkin, and Refoua. (Brenner has an additional editor credit on *Fire and Ash*.)

After Brenner’s passing, Nicolas de Toth joined the production to learn the *Avatar* workflow and prepare for his work as an editor on *Fire and Ash*. Jason Gaudio was originally hired on 2009’s *Avatar* as Cameron’s first assistant, then served as an additional editor on *Way of Water*, and was promoted to editor on *Fire and Ash*.

Gaudio relates that for *Avatar*, editorial moved between Los Angeles and Wellington, but for the following two films, they maintained cutting rooms in both locations, with two



distinct teams. “On *Fire and Ash* we had two first assistants, Ben Murphy in Los Angeles and Elizabeth Denekamp in New Zealand. And they each had teams with capture stages, which were also used to create virtual shots, and New Zealand had live action stages as well.

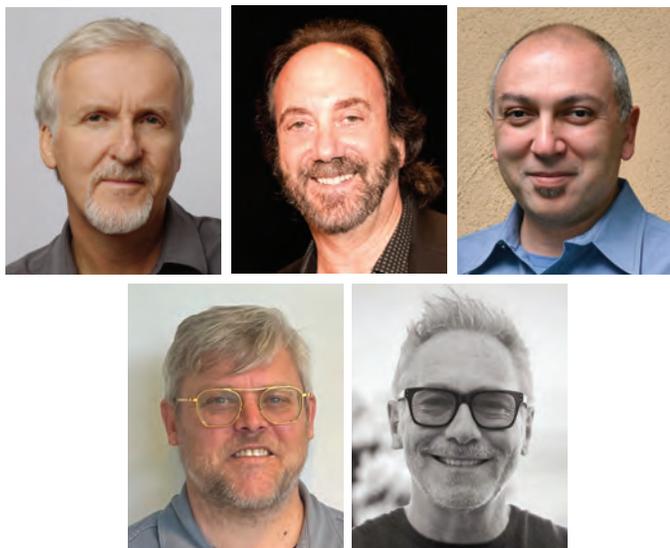
“Once we had that established, we had an army of assistants,” he continues. “We’re in preproduction, production and post-production all simultaneously, so our assistant team needed to be able to process all those dailies at the same time.”

Virtual Camera

As previously mentioned, performance capture was followed by virtual camera, with editorial actively involved in the process. Noting that either Rivkin or de Toth would be on stage cutting, Cameron relates, “The rough assemblies would be available for me right away in the cutting room. I’d typically do camera for a few days a week, and then I’d edit usually Friday, Saturday, Sunday, because I could kind of just edit at my own pace. It became this kind of amazing creative feedback loop.”

De Toth remembers virtual camera days with Cameron as among his favorite parts of the process. “It was a great opportunity to work hand in hand with him, watch him modify camera angles, performances, settings, and hear his thought process, giving me great insight as to how we might want the scene edited,” he says.

Cameron lightheartedly describes why this part of the process might resonate with editors: “I know every picture editor in the world at some point is saying, ‘I just wish the dumbass director had got a cutaway or an insert.’ Steve would be editing 50 feet away from where I’m working, evolving the scene. And he’d just say, ‘You know, if you gave me this, I could do this pattern.’”



And I'd say, 'Coming up.' ... We wouldn't leave the virtual camera stage until we'd explored multiple patterns."

He adds this required discipline and creative thinking. "When you have infinite choices, you have to be very disciplined about what serves the narrative at any moment," he says. "So there's an awful lot of creative discussion. I'm thinking like a director, but I'm also thinking like an editor. Steve's thinking like an editor, he's also thinking like a director."

"Most Complicated Workflow"

Also requiring invention was how to integrate the live action character Spider (Jack Champion) with the Na'vi on Pandora.

To do this, Champion would wear a performance capture suit and play his role alongside the other actors for reference. Once there was an edit of the scene, they would shoot the actor's live action performance and integrate the live action actor into each shot. "That's our most complicated workflow, when we're putting CG characters into live action and live action into CG settings," Cameron says, noting that Champion's character was critical to get right, as he was the glue that ties all the different stories together."

In Los Angeles, VFX Oscar winner and Executive Producer Richard Baneham worked creating initial rough camera passes, with Gaudio assembling the material in a preliminary assembly. "Every night, I would send these rough first assemblies to Jim, so he could get an idea of how the scene is starting to work," Gaudio says.

It worked better than expected. "Richie would go out and experiment in the scene with virtual camera shots and get them all working, get them lit, and then hand that stuff over to me to do kind of a final pass," Cameron relates, "but what emerged out of that was that it became a proper second unit where he was actually generating virtual shots that could be used in the final edit."

Finishing

Continued tech innovation included new software to organize the process. Editorial also had help from Avid. Remembers Gaudio, "Avid modified their software to give us, I think it was up to 99 tracks. We would use, sometimes, all the way



up to 70. We'd have a track that we would view, but we would carry all the reference so at any time, we could look at any character and know exactly what they were doing, exactly what their sync was, because often we're using multiple takes for any given shot."

By the final year of production they were generally editing the shots created in virtual camera, but occasionally they went back to performance capture.

For example, late in *Fire and Ash* production Cameron wrote the scene during which Jake brings the clans together to take a stand against the human forces, a new way to effectively enter the third act. "We just got the band back together, we got the actors back. ... We captured that scene, and then we started editing around that."

Similarly, the moving portion of the film's conclusion during which Spider is accepted by the ancestors came together late in the process. "I wrote that very late in the day, and then Steve added to that the idea that the other characters would be floating underwater, and they'd be watching and they'd be smiling. ... This is just about us iterating and trying to figure out how to tell the story the best possible way."

When the editors do the final cut of the movie, they're still working with images at a more proxy level (called template), before they were sent to Wētā FX or ILM for VFX and final rendering. Rivkin explains that at this point, they "lock the scene to the frame and the lighting and all the digital assets. Everything is encompassed in the template, so that when it goes to [VFX], it is shot for shot what's in the movie."

"Our turnovers to Wētā FX are very complete blueprints," Cameron continues. "It's also exactly the camera move that we want, exactly the relationship between the character and the camera, even down to how we build our stereo into that." In approving final shots, Cameron is able to refer back to these templates and original performance reference for such details.

Camaraderie and collaboration were key themes for the editing team, who also remembered fondly Refoua and Brenner, as well as Cameron's longtime producing partner, Jon Landau, who died in 2024 after a cancer battle.

"It's something that Jon Landau created, this sense of family and team spirit, which is why we like to make these films," Cameron reflects. "If I come back and do another *Avatar* film, it's not going to be because I feel a compelling need to do the story as much as we just like working together." 



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Frankenstein

BY CAROLYN GIARDINA

Evan Schiff, ACE, brings to life Guillermo del Toro's reimagining of Mary Shelley's classic novel: "Themes of empathy and forgiveness and humanity are absolutely timeless."

Master storyteller Guillermo del Toro had long wanted to reimagine Mary Shelley's classic gothic 1818 novel *Frankenstein*, which Netflix released in late 2025. In doing so, del Toro reteamed with many longtime collaborators such as composer Alexandre Desplat, and to craft the story in the editing room, he turned to Evan Schiff, ACE.

While it was Schiff's first time in the editing chair with del Toro, he had previously worked with the director as first assistant to editor Bernat Vilaplana on 2006's *Pan's Labyrinth* and 2008's *Hellboy II: The Golden Army*. Schiff relates that when he heard del Toro was looking for an editor for *Frankenstein*, he was immediately interested. "I went the usual route of my agents meeting with [J. Miles Dale], his producer, but then I also just reached out to Guillermo directly on Twitter," he says, noting that they had followed each other for years. "I just told him, I'd love to work with him again. And he got back to me instantly, and within like a week, I had a script and a meeting and got the job."

Knowing del Toro's dedication to the material – as well as the numerous retellings ranging from film to TV and comic books, include the 1931 classic movie starring Boris Karloff – Schiff adds that he was meticulous in prepping for that first meeting. "I watched everything I could get my hands on. I read the book. I got the novel with the Bernie Wrightson drawings in it (first published in 1983). And really tried to catch myself up on all the different variations of *Frankenstein* that have existed over the years."

Del Toro's 1800s-set film opens with the crew of a British Navy ship trapped in the icy Arctic, when they find severely

injured scientist Victor Frankenstein, played by Oscar Isaac, and then face the creature pursuing him, played by Jacob Elordi. This time and place provide a framing device from which to learn the pair's story, first from Victor's perspective and then through the creature's retelling of the events. This involved figuring out how to tell their stories, including where and how they would overlap, and when to begin the creature's story.

"That was the thing that was in flux in the beginning of the shoot," Schiff relates. "We decided that the moment that the creature really needs to start taking things into his own hands was a good place to start his part of the story." This was the point at which Victor burns his castle to the ground, but the creature, trapped inside, escapes and begins his journey into the world. "And then, it was really making the Victor story and the creature story feel substantially different from each other's, both in terms of how they look and in terms of their pacing. The Victor section has all this frenetic energy, but the creature really needs time to develop – to grow and to mature."

Among the most emotional scenes in the film are those during which the creature, while starting his journey, is befriended by a blind man (played by David Bradley) who begins to teach him humanity. "You want to spend time there, but also be cognizant of the fact that it's late in the movie," Schiff says, praising the performances. "The first scene that they shot of that section was the creature entering the cabin for the first time, and so that was actually like assembling that kind of pivotal moment where he first meets the blind man face to face without having a lot of the other stuff around it. That lived in a sequence just by itself for a while.

“It was tricky at the outset to craft that without having the context of the things that came before and after it. And so that is a scene [for which] we left everything in [the cut] for a longer time than we usually do, until we had the surrounding context,” he relates. “Then once we have that, we sort of whittle that down to just the important bits and to get them to connect – to get to know the creature, to hear the word ‘friend,’ and then to start on their journey together and watch the creature’s maturation and education.”

This is when the creature, curious about his past, returns to the destroyed tower and finds clues to his history. “He then comes back and has immediate heartbreak, with the wolf attack that leads to the death of his new friend. “I think that discovery, both of compassion on the one side from the blind man, as well as violence from the other hunters and from the wolves, sets up a lot of internal questions and conflict for the creature. That is interesting to watch play out as he goes back to confront Victor.”

The scene that involved the most work was a montage earlier in the film, during which Victor sends his brother William (Felix Kammerer) on a task while he remains at his tower working on the creature. Meanwhile, Victor takes a liking to William’s fiancée, Elizabeth (Mia Goth, who has a dual role, also playing Victor’s mother in flashbacks).

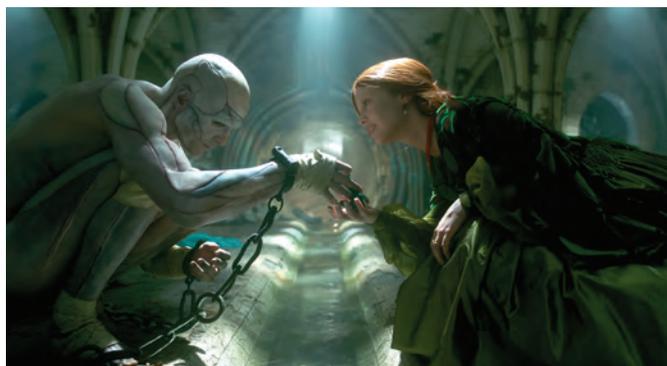
In the montage, Schiff aims to convey the passage of time along with “how we show that he’s basically evicting William to this distant location so that he can spend more time with Elizabeth. And also get the impression that although Harlander (Elizabeth’s wealthy uncle who funds Victor’s experiment, played by Christoph Waltz) accuses him of not really working on the body, he is making progress.”

Schiff explains that ultimately, many of these editorial choices were focused on establishing the relationship between Victor and Elizabeth, and secondarily, showing some progress and some failure on Victor’s efforts to bring the body to life. “One of the last things that we added was the passage of time with the snow in the tower,” he says. “So when Harlander expresses his disappointment and institutes this one week deadline, you really understand it’s been a fair amount of time that Victor hasn’t shown any results.”

Schiff remembers that del Toro would come to the cutting room each day while working on this sequence. “We’d switch shots around. We’d add things, we take things away,” he says.



We were editing every day, two hours before call, no matter how early that was. And so by the time that [del Toro] went off to set, he had a cut of the previous day’s material.”



“Originally those scenes were two separate montages with a couple of scenes in the middle, and that all got condensed.”

During filming, Schiff stayed close to production, including while the team shot on stages in Toronto and during a six-week location shoot in Scotland and England. “We were editing every day, two hours before call, no matter how early that was. And so by the time that [del Toro] went off to set, he had a cut of the previous day’s material,” the editor relates, noting that he would then continue to work.

“Sometimes we would shoot a scene on Monday, we’d cut it together Tuesday morning, and then on Wednesday, we would turn it into a montage,” Schiff remembers. “He would also go home at night and on weekends, and he would rewrite based off of the edits that we were doing. I think a lot of those variations that you might see in a traditional process, happened actually in the writing stage. Because we were editing so much every day and revising our cut so much every day, we had the ability to adapt the shoot to how the edit was coming together.”

The *Frankenstein* team included first assistant editors Brit DeLillo and Luis Freitas, trainee assistant editor Braden Sheets, post supervisor Julie Lawrence and post coordinator Valerie Laurie.

To conclude the film, which returns the viewer to the story being told on the ship in the Arctic, the story is punctuated with the novel’s themes. “Themes of empathy and forgiveness and humanity are absolutely timeless,” Schiff says. “It’s always important to recognize the humanity in others who are not like you, necessarily. I think that both Victor and the creature come to a resolution. Victor acknowledges his faults and the creature forgives them; that’s a really satisfying moment of connection and empathy between two people who have had such a long history at that point of being at odds.”

Zootopia 2



Jeremy Milton, ACE, returns to Disney Animation's beloved franchise to shape the next step in Judy Hopps and Nick Wilde's journey

BY CAROLYN GIARDINA

Nearly a decade after Walt Disney Animation Studios' *Zootopia* earned an Academy Award for best animated feature, the beloved franchise's sequel opened in late 2025 and audiences flocked to theaters to reunite with the characters of this imaginative anthropomorphic animal metropolis. At press time *Zootopia 2* had topped \$1.7 billion at the global box office, making it Disney Animation's highest grossing movie ever and one of 2025's biggest hits.

The heart of the franchise is the unlikely friendship between a determined bunny, Judy Hopps, voiced by Ginnifer Goodwin, and former con artist Nick Wilde, a fox voiced by Jason Bateman, who at the conclusion of the first movie have embraced their differences and learned to cooperate, becoming partners in the Zootopia Police Department (ZPD).

"The thing that resonates so much in that first movie is the relationship between Judy and Nick because they're such different characters," says editor Jeremy Milton, ACE, who won an Eddie for editing 2016's *Zootopia* alongside Fabienne Rawley, ACE. "[When you] approach things from different angles, you actually end up doing things better. I love that core idea."

Where to Start?

The filmmakers wanted to continue to explore that theme in the new movie, but a key question was, where should the story

begin? It was decided that it would effectively start where the last film left off, with Judy and Nick as rookies in the ZPD. "In earlier versions, a little more time had passed between the first movie and this movie, and what we found was, when there was that extra time, you started wondering what they were doing together during that extra time? Were they working really well together, and if so, then what is causing the conflict now? Or were they sort of butting heads all the time and not working well together – and who really wants to come in on a train wreck to start the movie?"

"It took a while to figure out we really wanted to start this right after the first movie," he continues, explaining that after Judy and Nick's shared success in the first movie, the filmmakers wanted to explore their relationship and how they will actually work together. "[That meant] shaping the idea that this was the first time they really had to sustain a working dynamic and what is it going to be like with [the pair] trying to do things together, even though they're so, some would say, mismatched. That's the arc that we landed on for the movie, sort of the story of their relationship as kind of a main character."

Their differences are apparent as the movie begins. Judy remains the pair's moral compass, who won't be deterred from her pursuit of justice. In contrast Nick, Milton admits, "knows the world's a complicated place, and sometimes it's best just to avoid conflict. They're equally viable worldviews, but they definitely don't work well together."

That's the dynamic as the pair find themselves on the run from the ZPD and in pursuit of a pit viper, Gary De'Snake (voiced by Ke Huy Quan), whose arrival in Zootopia sparks chaos but also seems to hold a key to a mystery. True to their opposing views, Judy is laser focused on solving the case while Nick wants to ensure their safety.

This leads to an exciting sequence that takes place in the Marsh Market, a new section of Zootopia frequented by semiaquatic animals. Here, Judy and Nick pursue Gary on a kinetic, action-packed chase through a series of water tubes that serve as the public transport system. "There was so much going on in that scene where her point of view and his point of view were sort of pulling (literally and figuratively) in separate directions, and it was all done without dialogue," Milton relates. "You could just sort of feel the conflict with them very viscerally."

They exit the water tubes and arrive at a house where they have a pivotal argument before the police arrive and they are separated. For Milton, the key to this disagreement was "crafting how deep that [divide] was between them beforehand, so that you could believe the conflict and their different points of view, but you didn't feel that their relationship was completely broken. You want to make sure you're still rooting for the relationship."

He adds that this also required a delicate balance so that the audience doesn't effectively choose a side. "It was easy for Nick to get too pouty or for Judy to get too mean and self righteous. They both have legitimate points of view," Milton elaborates. "He wants to protect her, and he feels hurt when he feels like she's not with him. And she has a legitimate point of view. She wants to do the right thing, she wants to help the world."

Chaos ensues and Judy escapes with new characters Gary and Pawbert (Andy Samberg) as Nick is left behind. “She’s so important to him. I think that’s kind of the emotional discovery of the movie,” Milton says of Nick’s reaction.

Expanding the World

Zootopia 2’s rich world features a cast of 178 unique characters, including new ones such as Gary De’Snake; Nibbles Maplestick, an oddball beaver whose podcast explores mysteries about her home in Marsh Market, voiced by Fortune Feimster; Milton Lynxley, the patriarch of the powerful Lynxley family, voiced by David Strathairn; and Lynxley siblings including the youngest, aforementioned Pawbert.

“They all had their different trickiness,” Milton says, citing, for instance, Quan’s Gary. “Ke really defined who that character is. ... There’s an earnest, wide eyed quality to him, a lot like Judy from the first movie, especially, and a good sense of humor,” he says. “The trick was figuring out how sweet he was and how much of him to have on screen, early on ... when to really sort of get a sense of his backstory.”

Nibbles was tricky to land. Explains Milton, “I think in an early version, she was actually a good natured rookie cop, and then she became various versions of reporters, and then she finally became the conspiracy podcaster, which seemed to sort of fit best comedically- and storytelling-wise.”

Pawbert was also a challenge. “We had different versions of that character where it was really hard to believe that Judy would trust him,” Milton admits, adding that when they recorded Samberg’s voice acting “it really started to feel like it clicked, because he had a goofiness, which was plausible.”



[When you] approach things from different angles, you actually end up doing things better. I love that core idea.”

The Team

Zootopia 2 was written by Disney Animation’s chief creative officer Jared Bush (a co-director and co-writer on *Zootopia*) who directed with Byron Howard (who also co-directed the original along with Rich Moore). “They’re awesome to work with. I worked with both of them on several movies now,” Milton says, noting that they allow room to explore and experiment. “They’re very trusting directors, which is one of the things that I love about Disney, how collaborative the place is.”

It was a tight two-year schedule for Milton, who came directly to the film after concluding work on *Moana 2*. The editor gives a shoutout to the editorial team, including associate editor Shane Glock, first assistant Mason Haynes, and second assistant Dylan Stayman. “It really takes a talented and dedicated crew,” Milton says. “I was very, very grateful to have them on there. Just a tremendous bunch of people, very collaborative and very good natured, and I couldn’t have done without them.”

Homage to *The Shining*

A fun aspect of *Zootopia 2* is a series of references to other movies ranging from Pixar’s *Ratatouille* to Stanley Kubrick’s *The Shining*. “That one was on the chopping block for a while,” Milton admits of the horror classic, which is referenced in a chase sequence set in a maze of hedges.

“We went through a few different versions on that,” he says. “You sort of had to find that balance of doing the nod, which was really fun, but not have it feel self indulgent.” He relates that earlier cuts were longer than what appears in the film. “We had this long fight scene through the maze. Byron and Jared both really believed in having the scene in there. And Byron said, ‘Look, we don’t need to make a big deal of this. Why don’t we just have [Judy and Nick] get into a tractor and just plow through the maze, and then we can sort of have our moment and be through it quickly and then off to the next thing.’”

“It’s such a satisfying moment, especially when you see [Pawbert] in the maze, dragging his feet and looking bedraggled and evil at the same time,” he continues. “And then, you sort of flip it with them just driving through the maze, and then you’re off to the final part of the movie.”



Sentimental Value

Public personas and private lives unraveled and restitched by director Joachim Trier and editor Olivier Bugge Coutté

BY ADRIAN PENNINGTON

The intimate and intergenerational, yet universally relatable, story of a fractured family is the heart of *Sentimental Value*. Directed by Joachim Trier, who wrote the screenplay with Eskil Vogt, the Norwegian language drama and Neon release follows sisters Nora (Renate Reinsve) and Agnes (Inga Ibsdotter Lilleaas) as they reconnect with their estranged father, Gustav (Stellan Skarsgård), a once-celebrated film director. When Gustav offers the lead in a new film he has written to Nora and she refuses, the part goes to Hollywood star Rachel (Elle Fanning), causing old wounds to resurface.

There's a strong bond in the creative marriage of Trier and editor Olivier Bugge Coutté. They met 30 years ago at the European Film College in Denmark and shared rooms while both attended the National Film and TV School in London. A friend as much as an artistic colleague, Coutté has cut all six of Trier's features including 2022's Academy Award nominated *The Worst Person in the World*.

"I took the decision a long time ago not to read one of Joachim's scripts until the very last moment," Coutté explains, noting that his initial concern with the script for *Sentimental Value* was how they would clearly convey the backstory of Gustav, a Swede, with a Norwegian mother who grows up in Norway, then abandons the family home, only to return years later.

"All of that was complicated to understand and we just needed to be aware that it had to be told in a smooth way so that people don't get entangled in something that is not super important."

A non-Scandinavian viewer might not pick up on every regional nuance but this is something Trier and Coutté concluded wouldn't matter. "Because at the end of the day, whether we're talking Oslo, Sweden, or Denmark, it's all part of Ikea country."

Indeed, the Swedish multinational store is referenced in the movie when the Hollywood star is tricked into believing a wooden footstool is an ancient family heirloom. It is one of several jokes that lighten a drama that handles topics as serious as suicide and torture.

The opening scene might also be a comment on the way the furniture depot is laid out. It essays a brief history of the family house, its geography and its inhabitants with narration by an unidentified elderly woman.

"Voiceover driven montages have become a trademark of Joachim's films," Coutté says. "*The Worst Person in the World* also opens with a long montage. In this case, we're telling a story about the breakup of the family told from the point of view of what Nora saw and heard as a child. What we are actually doing is telling the story from the perspective of the house.

"It's intentionally cut as if the house is a character and were witness to the tragedy and drama. We use a lot of shots with windows, which are – if you will – the eyes of the house. The scene is often cut in a way that shows an empty frame, then a person enters the frame and they exit again, giving the house a subjective view."

Sounds such as footsteps play an important role in the montage. "It's okay to show an empty room because of the sound of people outside the frame," the editor says. For example, there's a shot of a super messy living room with toys everywhere and you hear people outside the house, windows slamming. Instead of being where the action is, you are where the perception is. And the perspective is that of the house."

The rationale for this choice is because the house has been a fixture in events that have happened over decades and that continue to reverberate down the generations. The effect is to intrigue the audience but also keep them wanting to find out more.

Later in the film, a second montage also from the perspective of the house, gives us more information about the fate of Gustav's mother and why Gustav moves back there. Gustav's mother, we learn in flashback, fought for the Norwegian resistance against Nazi occupation, was detained and tortured, and later – as a result of this trauma we are led to believe – commits suicide.

"A lot of that information was initially packed into the first montage but it proved to be too much for the audience to take in.

It's great to have a big palette of information but you don't need to know exactly what everything means as long as you feel that you will be helped to understand it later on. At some point information becomes overloaded and irrelevant so that was moved into the second montage further down in the film."

In the early part of the drama especially, Coutté cuts from scenes abruptly which serves to keep the audience on edge. "First of all, cutting hard into and out of a scene is a style that Joachim and I both like," he says. "It means the end of the scene is filled with suspense and questions instead of conclusions and answers. Cutting a Joachim film is a constant balance between imparting enough information and keeping some of it back.

"It's like that in the dialogue scenes too where the expressions and performances of the main protagonists give us a lot of forward momentum. We want the audience to keep on asking questions and looking for answers."

The scene where we first encounter Gustav face to face with his daughters at their mother's wake is a case in point. "It is establishing the triangle of relationships between the three main characters that we are going to follow for the rest of the film. We see that his presence has disturbed them and that Nora's reaction is more confrontational than her sisters but also that everyone's reaction is different."

All four principal actors in *Sentimental Value* have landed Oscar nominations so it's interesting to hear Coutté explain how Trier's direction has evolved over successive films

"At the beginning he was a little bit more controlled in terms of the latitude of performances. Over time he's gravitated to what might be called 'jazz takes.' That's not to say there's improvisation but there is much greater freedom for the actors to move around



the core of the text. Joachim has pushed further and further in this approach and [*Sentimental Value*] is the furthest he's gone in allowing actors to deliver a different emphasis or change words provided it remains in the spirit of the scene."

He continues, "This means I receive a lot of material that has many different tones and colors. Joachim is seeking variations. He often says that he's looking for a life-like moment, an event to happen that feels representative of a moment of life. So, the edit becomes a meticulous process of stitching together from a huge variety of possibilities."

One unusual shot which wasn't scripted appears toward the end of the film in which cinematographer Kasper Tuxen, DFF, has shot portraits of the three leads in such a way that their faces blend and merge into one another.

"It's a very powerful, poetic image about the conflict and reconciliation between these characters but what it actually means I can't tell you," Coutté says. "This is often how it is working with Joachim. There are a lot of moments that are very specific, that this particular action is going to lead to this event. But we try also to keep interpretation open in some areas and let a shot like that exist. It's a shot of the trio becoming a family, perhaps. We had no idea that it was going to be used until the last two weeks."

Coutté, who is Danish and based in Copenhagen, cut material shot on location in Norway and Sweden throughout principal photography. Since Trier lives in Norway, remote review sessions are normal.

"On this occasion, he only saw maybe a scene or two before he came to Copenhagen after the end of shoot. Joachim sits in the edits almost every day but ... he's doing something else. We can sit in the room and work for hours often without speaking.

"We've known each other for so long, we know all about each other's families and backgrounds so we just sit in the suite and talk about our private lives. It's a very intimate room."

Coutté relates that they play a little game together at least once when cutting every movie. "We pick a scene and let it run and I'll put a marker where I would end the shot. He doesn't see where my marker is. Then he looks at the shot and makes his own mark where he would end the shot. We are within ten frames. Every time.

"Maybe it's because I'm a stupid romantic but I believe that by him sitting in the room and just talking about our families we share the same heartbeat. I hope that reflects in the film." 



Reflections

A year later, a look at how the ACE community responded to the L.A. wildfires

A Year of Showing Up for Our Community

ACE Connect-Support Committee

As the community marks the one-year anniversary of the devastating fires that tore through our region, many ACE members are still living with the after-effects. Those losses came on the heels of an already difficult period for the filmmaking community, following the strikes and the significant slowdown in production. Taken together, these events made it clear that many of our colleagues were struggling; not only professionally, but personally.

In response, American Cinema Editors took a hard look at how the organization could better support its members beyond the cutting room. Under the leadership of new ACE president Sabrina Plisco, ACE, the board began exploring more intentional ways to acknowledge hardship, reduce isolation, and offer real, practical support within the membership.

Out of those conversations, the ACE Connect-Support Committee was born.

From Crisis to Connection

The initiative began with “Summer of Support,” a series of health- and wellness-focused events across Los Angeles. These gatherings were designed to bring members together in low-pressure settings, encourage honest conversation, and offer a sense of solidarity during a period of uncertainty.

What started as a handful of events has since grown into an evolving framework

for support, connection, and community care within ACE. The Connect-Support Committee is now preparing to launch several efforts aimed at matching members who have specific needs with members who are in a position to help.

New Programs Taking Shape

ACE is introducing a range of programs under the Connect-Support umbrella, including:

Tech Buddies: A peer-to-peer resource for members who need help navigating new technology – whether that’s devices, apps, or the latest editing software. Tech-savvy members can volunteer to guide others through upgrades, transitions, or workflow changes.

Coffee Pairings: Simple, one-on-one meetups (in person or virtual) that focus on conversation and emotional support. These pairings give members a chance to talk about work, life, or anything in between with someone who understands the unique pressures of the industry.

Errands & Practical Help: A network of volunteers willing to assist with everyday tasks – rides to appointments, grocery runs, pet care, or other short-term needs that can feel overwhelming during times of stress, recovery, or heavy workloads.

Community Gatherings: Small, member-organized meetups and events intended to strengthen bonds within ACE. These might be informal get-togethers, walks, screenings, or other low-key social events that help keep members connected.

Looking Ahead

The creation of the Connect-Support Committee represents a shift in how ACE thinks about community – one that openly acknowledges that life is not always ‘picture perfect.’ Many members have experienced loss, upheaval, and uncertainty in recent years. By recognizing that reality and responding with concrete action, ACE is working to ensure that no member feels they have to navigate those challenges alone.

As the organization reflects on the past year – from the fires to the ongoing impacts of industry disruption – the message is clear: ACE is committed to doing better, listening more, and showing up for one another in meaningful, tangible ways. The Connect-Support Committee is one step in that ongoing effort, and its work will continue to evolve alongside the needs of the community.

SUZANNE ZUMBRUNNEN

I don’t know if I’ll ever get my head around how much and how quickly my life was changed. I’m sad about all of the things that I lost, things I gathered throughout my life that are just gone, but I have a very clear understanding now of how much more important it is to have people – friends, neighbors, a caring community – than to have stuff. And I’ve learned not to wait for a special occasion. Use the stuff. Wear the jewelry. Drink the wine.

Susan Fitzer, ACE

When we lost our home and our belongings in the Palisades Fire it was as if we lost a bit of ourselves ... our identity. The life we were building, our children's artwork, our parents' heirlooms, memorabilia from films we worked on, souvenirs from family vacations ... all gone forever. We felt as though we were drifting without roots and without the community we loved so much.

What surprised me most six months after the fire was the physical toll it had taken on me and my friends. I was experiencing PTSD that manifested in extreme physical pain. It took several months to be properly diagnosed and to start feeling like myself again. Many friends from the Palisades described similar health issues they were dealing

with. We all are broken and feel like we can't catch a break.

It's been almost a year now and there isn't a day that goes by that we don't think about something we lost. It could be as mundane as looking for an apple peeler and remembering we don't have one anymore or it can be a deep guilt when thinking of my mother's ashes that had been returned to ashes once more. Like waves from the ocean, sometimes the grief comes in small ripples and other times it washes over you and pounds you to the ground.

But among all the loss is great love and support. Friends from work, from college, high school, past colleagues, close family, and distant relatives halfway across the world have all been so wonderful, caring, and present for us in our loss.

Chris Lebenzon, ACE

Losing my home in the Palisades fire has been devastating – for me, for my family, and for so many neighbors and friends who made that place feel alive. I went to work one day and never came home. A home is more than walls and a roof; it's the container for memories, milestones, quiet routines, and the sense of belonging that grows over time. In an instant, all of that was gone. I lost everything that I owned including deeply personal and irreplaceable items – signed movie posters, crew jackets, hats and artwork that marked both my life and my career. Watching that disappear has been heartbreaking in ways that are hard to put into words.

And yet, in the midst of that loss, I'm reminded of what truly endures. The films I've been fortunate to work on have given me more than a career – they've given me a community that feels like family. During this difficult time, the kindness, generosity, and steady support from friends, colleagues, and ACE itself have been a source of strength when I needed it most. Those gestures – calls, messages, check-ins, and simple acts of care – have carried me forward.

I'm deeply grateful for that support and for the clarity it has brought. Much like filmmaking itself, resilience is built collectively – frame by frame, person by person – through trust and collaboration. What was lost matters, and it always will. But it does not determine what comes next. We move forward together, strengthened by community, resolved in purpose, and certain that what we are building now will endure.

JIM MAY, ACE

I considered myself somewhat fortunate before the events of January 7th. Fortunate to be raised in a decent home with loving family, and definitely fortunate to work in this business, pursuing a dream I have had since I was little.

The fires of January 7th and 8th have changed all that. My life, and the lives of my family members (and countless friends and acquaintances), have been turned upside down, and will never be the same. On that day, we watched as this massive fire quickly burned our neighborhood and surrounded us. Our escape down the mountain where we live, late on the night of the 7th, was treacherous and terrifying, as my spouse and I were separated at one point.

And yet, after all that, nothing compares to the ongoing nightmare of having

a home in the middle ground, one that still stands and yet is unoccupiable. One for which we're still paying taxes and mortgage, but can't move back in without major remediation and reconstruction. One for which our insurance provider thinks they're only partially responsible, and are constantly pressuring us to wipe down and move back in. As it turns out, we're still very much at the beginning of a long road to recovery.

We're thankful for the institutions that have stepped in and stepped up, from IATSE and MPEG, to ACE and its members. We need all the grace we can get, and on certain levels need it more than we did a year ago. We're heartbroken and thankful at the same time, if that's possible. Our hearts go out to all of those who are suffering from this tragedy and its aftermath.

STEVE RASCH, ACE

My home in Pacific Palisades was built in 1925. One hundred years later ... it disappeared! I enjoyed living there for 30 years, and my career as an editor let me live in a great neighborhood.

My family and I appreciate the members of ACE who reached out and helped us through this event. With luck and some more editing gigs, I will rebuild a new home.

PAUL HIRSCH, ACE

When I was forced to evacuate our home on January 7, I was faced with the reality that there are only four ways out of the Palisades: Sunset Blvd, either east or west, and Temescal Canyon and Chautauqua Blvd., south to PCH. As I left the house, all the lanes on Sunset were jammed, backing traffic up on the streets that feed into it. When I finally inched my way to the corner at Sunset, wanting to turn east, away from the fire, a policeman blocked me and forced me to turn west, toward the fire. There was hardly any movement in either direction. It was clear that the police had no plan in place to handle the traffic in case of an emergency. They even advised drivers to abandon their cars, which then had to be bulldozed out of the way. They could hardly have done worse.

Later on, I learned about the reservoir that had been drained without providing required alternate water storage. Even later, I learned that when the water ran out, the fire department was ordered to stand down, and on the second day that the blaze ravaged the whole community, there were no fire engines deployed. There are innumerable pools throughout the Palisades, and I am told that fire engines have equipment that can suck the water up out of pools to use to fight fire. But that didn't happen. They were parked at the beach, backdrops for the standuppers that the mayor was giving for the media.

The fire that destroyed the community I have lived in for the last 42 years may have been unusually fierce, but the local government failed us residents badly. I was one of the lucky ones. Our house was still standing, but the damage to the town will take several more years to repair, and to their lasting shame, much of the blame for the devastation must fall on the shoulders of the mayor, the police department and the fire department.



David J. Turner

I have been wrestling with how to write my story of the fire for months. Traditional storytelling has a beginning of normalcy, a middle of struggle, and an ending of achievement and growth. And though I often look for the various endings to the stories that make up my life – the lessons learned, the new perspectives gained – my journey of this past year has been one of continual struggle. A perpetual middle.

It didn't look this way when the fire first hit. I had been working on an editor's cut of a documentary short the night of January 7 at my home in Altadena. The winds had been torrential throughout the day, but were growing even more violent into the evening. Around 6 p.m. my director called to tell me that a fire had started a few miles from me, and within an hour the lights in my house were pulsing like the movie *Poltergeist*. Suddenly the power went out. My night of editing was over, and my focus returned to the world around me. My deck furniture sprawled across the lawn. My fence flapping violently in the wind. My back door pulsing so hard from the vortex outside that it looked like it could break the deadbolt holding it in place. I was suddenly keenly aware of the dangerous situation I was in.

My wife and daughter were thankfully still out of town for the holidays, but I decided I needed to leave the house for the night too. I began running computers, hard drives, and important documents out to my car as the trees above me buckled under the hurricane force torrents. Every time I closed the front door behind me, my dog Jasper wailed in fear inside the house. Every time I ran to the car, I could only carry a few small items in one hand, because I needed to cover my head with my other hand, lest a tree limb fall and strike me from behind.

At this point, my mind wasn't on the fire. I lived over 2 miles west of Eaton Canyon where the fire started, and there was at

least a mile and a half of city between me and the nearest edge of town bordering the foothills. I had never once considered the possibility that a fire could stretch that far through Altadena to reach my house. The firefighters would surely stop it before it got to us.

But even with my confidence about the fire, my journeys to the car and back still constituted the most apocalyptic hellscape I had ever experienced in my life. The world felt like it was being torn apart around me. The wind screamed, the trees convulsed, the smell of smoke filled the air. Each run to the car felt like taking my life into my own hands.

After three trips to my car and a quarter of a trunk full of items loaded, I couldn't risk it anymore. I carried Jasper out to the car, got in, sealed the door, and felt immediate relief. We were safe.

As I drove south down Lake Avenue toward Pasadena, that feeling of safety immediately gave way to a new threat though. Looking in the rear-view mirror, I saw the fire that I thought was two miles east of us already one mile north of us. Looming over the city like the mountains of Mordor. It had shot miles west through the foothills in just a couple of hours, and was staring down on us in western Altadena. My mind immediately shot back to my house. Had I grabbed enough? I had pulled out my computer and hard drives, but none of my synthesizers and instruments. I had left our wedding book, our family heirlooms, our daughter's favorite toys, every article of clothing I owned except what I was wearing. Should I go back to get more? If it wasn't for Jasper trembling next to me, I might well have turned the car around, but I couldn't put him through that trauma again.

I pulled into my sister's house in Highland Park, veering around downed trees on the way. I brought my computer and

hard drives in, thanked her for offering her place for my dog and I to stay the night, and I went to bed. No evacuation alert had been issued for western Altadena by midnight, so I figured I would return home the next morning.

But when I woke up at 7 a.m., a new picture slowly began to emerge. The evacuation alerts now covered all of Altadena. My director said she had heard of homes in western Altadena burning. I started texting and calling my neighbors. A friend down the street said she had lost her home. Another texted that our corner coffee shop was on fire. Another had returned to his house around 4 a.m. to gather up some of his own music gear, and saw my backyard on fire.

And then finally the call I knew was coming. My next door neighbor told me that she had escaped her own house at 4:30 a.m. as the embers rained down, and she saw my house destroyed.

And within a half hour of that phone call, my dad in Minneapolis texted me a video from his local news that showed three close-up shots of our house on fire. I could see the inferno consuming my dining room through the front window. Life altered. Normalcy shattered. Nothing would ever be the same.

And so the great struggle began. Dramatic lows as it settled in that my town and neighborhood were gone. The relationships I had nurtured for almost a decade now scattered across the city and country. The unique beauty that made up our street would never be the same.

And yet immediately following that were dramatic highs. Our community near and far showed up for us in ways I never saw coming. Daily GoFundMe donations, 15 offers to stay in friends' homes, our church's pastors literally digging through the ash and rubble of our home to retrieve a family heirloom ring for us. Near-daily emails from friends telling me about grants for fire victims, instrument makers offering to replace some of my gear for free, periodic check-ins from Jenni McCormick and the Connect-Support Committee, and my wife's parents even lent us half of their house to stay in for months while the dust of our lives settled. It was quite simply the closest thing I have ever experienced to the end of *It's A Wonderful Life*. The townsfolk pouring into George Bailey's home to help his family in their hour of need.

And then the miracle. Two weeks after the fire, my wife Laura walks into the room. "You're going to want to sit down for this." Laura was pregnant with our second child.

We had lost nearly every material thing we owned, and yet we left the fire with our lives and family intact, and a new life on the way. Something cosmic and eternal had spoken. The hand of God hugging us in that moment. "You will be OK."

A new purpose to our struggle. A new life to prepare for, a motivation to rebuild, to strive for a new normal.

And so daily insurance paperwork. A full-time job. Two months of searching. A rental home found.

No tools to cook food in the kitchen. The process of replacing the things we lost.

Thankfulness for insurance coming through. And yet the daily grind of buying again what we had spent a life-time acquiring before. The due date approaches. Infant supplies replaced. The cycle continues.

And yet in all of this there were lessons learned too. So much of what we lost we had no actual need for. Before the fire I had purchased 15 kitchen knives when I only actually used four. In years past I had purchased thousands of blu-rays and DVDs when I only watched one or two a week. My needs versus wants became so much clearer. The impulse to collect versus the actual daily practicalities of life. I needed so, so much less than I had before the fire. What at first felt like a destitution of loss now felt like an openness of possibility. How little could we get away with owning? How free could we be?

And then the birth. The first cry. The joy of life. And yet contraction again. Limited time, limited sleep, limited energy, limited focus, limited resources. Exhaustion. Struggle.

Our church starts a meal train for us. We share our daughter with our community. We see her personality develop. We love her. And again, struggle. Our church hits a breaking point under the pressures after the fire. Staff leave. Goodbyes are said. All kinds of new questions.

November comes. The weather gets colder, the days get shorter, and suddenly my body is keenly in touch with the events leading up to the fire again. That blisteringly windy night.

All at once, the full weight of 10 months of struggle falls on my shoulders. The adrenaline has run its course. The loss sinks in, and I fall into one of the deepest depressions of my life. The holidays are heavy. We remember the Christmas tree that was still up in our house when the fire consumed it. We take solace in our time with family, but sadness is always pulling up against us. New Year's Day, we finish *Stranger Things*, at least they defeated Vecna.

January 7, 2026. The year has passed. The days are getting longer again. The weather now reminds me not of the events leading up to the fire, but of the events after the fire. The love of our community, the beginning of our recovery, the discovery of new life, the renewal of spring.

But is this the end? Our insurance was thankfully good to us this past year, but the day before the anniversary of the fire, I learn that they're dropping our policy. A daily deluge of bad news that seemed to start during COVID and has never let up. The murder of Renee Good back in Minneapolis on the anniversary of the fire. More trauma, more weight.

As I pass the year, I can look at it as an end of sorts. We made it through the year. There have been lessons learned, perspective gained. But every day there is a new struggle. We bought that smaller set of kitchen knives, but what about the new crib after our newborn grows out of her bassinet? I saved the computer and hard drives, but what about all the cords, monitors, power strips, and myriad of other small contraptions that make up an edit bay and a house? Do we spend the next two years rebuilding or do we buy a new house and lose our community? What do we do when insurance drops us as they've told us they will? And how do we navigate all of these unending questions, decisions, losses, and defeats without passing the stress and pain onto our two young daughters?

2025 has passed, and a part of our story is done. But before the credits even roll, the struggle has already continued into the new year. The middle continues. 



EditFest Global

ACE hosts a feast of tips, technique, and community

BY ADRIAN PENNINGTON

Following the in-person EditFest Connect, which ACE presented last August, ACE hosted a virtual EditFest Global on Oct. 4, reaching a wide audience from around the world.

The day kicked off with an EditFest favorite: “Global Editing Perspectives,” an ACE collaboration with TEMPO (an umbrella organization that unites editor groups from 36 countries). During the session, editors from six countries compared their paths and workflows, and the unique ways their culture shapes their storytelling.

“This is storytelling without borders,” said moderator and Irish editor Eoin McDonagh, ACE, introducing editors including Luisa María Martínez Arcaraz, BFE, AMEE, and Simon Njoo, ASE.

India-based Nitin Baid shared insights from the largest filmmaking industry on the planet. “People in the West know about India through Bollywood but a lot has changed as a result of new streaming platforms. We have 26 languages and 10 centers of industry based around different languages and cultures. Cinema in the south has a very different language and tone from cinema in Mumbai. Personally, I’ve been working in the Hindi film industry, which makes around 800 films per year but the whole output from India for films alone is 3000-4000 a year. It’s very diverse and very big.”

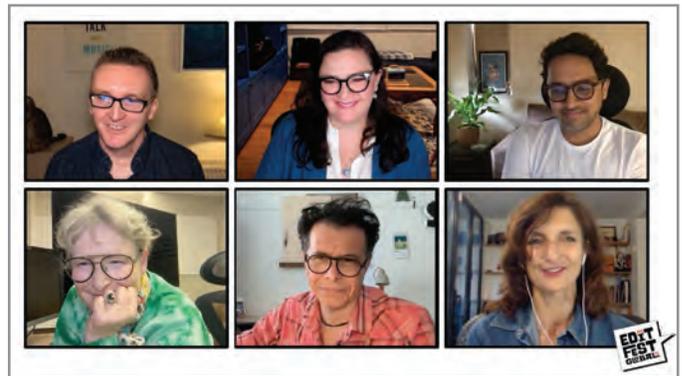
Icelandic Elisabet Ronaldsdóttir, ACE, began her career making local indie films before editing blockbusters like *John Wick* and *The Fall Guy*.

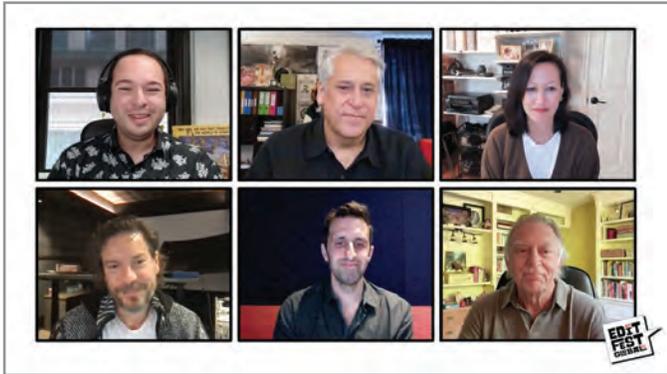
“It was very small when I started out, and it’s been growing ever since,” she said of the local industry. “Our population is 350,000 but we still manage to produce a lot of movies. There are some perks that come with working with bigger budgets in the States, like better pay and better coffee, but I have to say that everyone working, whether in Iceland or the U.S., is just trying to make the best movie with directors, actors, and footage.”

France-based editor Sylvie Landra shared the view that the craft doesn’t need its own passport. “I don’t like to be pigeonholed into a box. We all would like to work with

music and dance or action or comedy because every genre is nourishing. I don’t want to create the same thing all the time. It’s diversity which makes our job really interesting.”

Reflecting changes in the business, this year ACE is opening up Eddie Award submissions to YouTube and other online content, including a brand new shorts category. This is a major move to recognize the groundbreaking editing happening online and with perfect timing, EditFest introduced the creators of YouTube channel, *Every Frame a Painting*. Tony Zhou and Taylor Ramos broke down the craft of editing for YouTube in a master class in storytelling for the web (Zhou and Ramos are featured in a story on p. 32). Additionally, Zhou and Ramos





returned to answer audience questions in a breakout session hosted by John Venzon, ACE.

EditFest Global also included a panel titled “In Sync: The Art of Combining Picture and Sound,” presented with the Cinema Audio Society. Moderator Joshua Handler of The Q&Agency (formerly Picturehouse 441) led a conversation with teams behind *Only Murders in the Building* and *Wicked* (parts 1 and 2).

The post-production for both *Wicked* films was continuous with most of the team on the production for three years, while Myron Kerstein, ACE, began his journey a year earlier.

“I had been talking to John Marquis (supervising sound editor/designer and rerecording mixer) and Nancy Nugent (supervising sound editor) about coming onto the team as soon as I knew about *Wicked* four and a half years ago but Jack was the first person I hired because I needed a lifeline, somebody to guide me through two incredible musicals.”

Music editor Jack Dolan said, “I’ve personally never had the experience of being so aligned with sound and editorial for such an extended amount of time from so early on in the process. It allowed us to work through this material and let it evolve organically. You really need to be able to workshop a musical with the editor because every single scene has to make sense musically, and the answers are not obvious.”

Rerecording mixer Andy Nelson said of his process, “I always like the fact that I don’t have the history of the way a film has evolved, with scenes that may have not made it through to the final edit. I just respond to what I’m seeing as the first audience essentially. I consider my role to be making sure we tell the story as clearly as possible. Obviously with a musical you’re dealing with a lot of dynamics so it was valuable that I understood Myron’s perspective on it before I began.”

Only Murders in the Building was presented by editor and co-producer Shelly Westerman, ACE, who joined the show from Season 2. “I came from a feature background so I’m used to bonding with the sound team and getting them involved early on,” Westerman said. “I’ve worked on shows where picture editors are expected to fully sound out their director’s cuts. That’s not my expertise, so I think it’s very important to establish those friendships. Our sound team are looking at rough cuts early on to help establish the world in sounds. That’s their brilliance, and it seems a shame not to utilize that.”

Co-supervising sound editor Danika Wikke appreciated that this workflow was rare. “Many times I’ll come into a spotting session and I haven’t seen any kind of rough cut before-hand. Then there are other editors who are really tied to temp sound where it’s a guide track where we can understand what’s required but now it’s our turn to put our creative spin on it.”

Virtual attendees were additionally treated to an archive interview with Oscar-winning editor Marcia Lucas, reflecting on her work with George Lucas on *American Graffiti* and Martin Scorsese on *Alice Doesn’t Live Here Anymore* and *Taxi Driver*.

In conversation with author Bobbie O’Steen, Lucas talked about meeting her former husband, George Lucas, as well as Martin Scorsese, Steven Spielberg and Brian De Palma in the early ‘70s. She reflected, “When Marty was shooting *Alice* in Tucson and I was running the cuts, George was the happiest camper. I commuted to L.A. on Monday mornings, went to Warner Bros. and went back to George on weekends. He was scripting *Star Wars* which he wrote for four years, making a lot of changes. It really evolved a lot.

“Editing is my favorite part. I like to read a script knowing I’m going to be the editor,” she continued. “It’s a joy to bring the pieces together to make it work. I love looking at the dailies and thinking ‘this performance is great, I have to use that close-up.’ The challenge felt good. I had a gift for it.”

A pair of breakout sessions included one with the sound and editing team from Sony Pictures Animation and Netflix’s hit *KPop Demon Hunters*, who shared with moderator Annabelle Toé (a 2024 ACE intern) how they blended K-pop, fantasy, and action into a global hit.

Lead editor Nathan Schauf of SPA, said, “In order to get the tone right we had to have a nice balance and what worked well in our favor – that the [protagonists] HUNTR/X were three characters with distinct personalities and mannerisms and



their own brand of humor. That meant most people can relate to one of them.”

Sound designer and rerecording mixer Michael Babcock said, “There’s a lot of magic and warmth in the story but there’s also badass Demon Hunters, so you can’t just make things that sound cute. That is something our directors Maggie Kang and Chris Appelhans were concerned about. They didn’t want to make it too scary, but you can’t make it too cute because then it’s not cool. So finding that balance what a fun challenge.”

There were numerous producers and sound teams working on different songs all needing to be managed into the workflow. “The key to that is having amazing assistants,” Schauf added. “There was a lot of collaboration between Mike, myself, the directors, producers, the music people to ensure we keep the rhythm and the tone, but also make this sound like nothing else. A lot of the sound effects are music driven in that the sounds originates from musical instruments many of them specific to Korea. It was a fun having Mike explore using sound in a way that was very unique to this movie.”

During the second breakout session, a trio of past ACE interns discussed their journeys in a session designed to inspire emerging talent. Grant Ward (assistant on *Star Wars: The Mandalorian and Grogu*) advised, “Get to know the people who are working in the genre you want to work in. If that’s features, get in the room with feature editors. Being part of the community means gaining foundational knowledge about what that environment looks like.”

Kakhi Maxwell Jr., whose credits as assistant include Season 3 of *Reasonable Doubt* urged, “You have to decide if this is something you want to commit to as a career. Any city you live in will have a community of indie filmmakers making

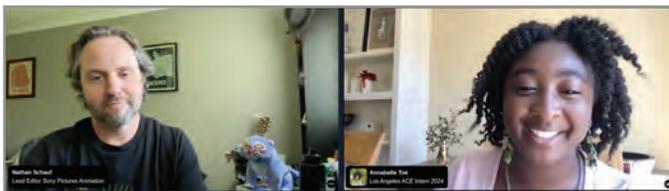


short films and shooting spec commercials who are sharpening their craft. Then there’s the professionals working on the shows that you want to work on. It’s important to build a community in both and over time, if you work hard, both lanes will merge because you’ll start meeting more people that know each other.”

The session was moderated by Alfonso Carrion who got his break as assistant on Netflix’s *House of Cards*. He said, “ACE has lots of different events like in-person EditFest, which is a great place to start meeting people. Consider cold calling. Look people up on LinkedIn. I emailed about 10 people per week and just kept going. To me, it didn’t feel like it was a struggle. It felt like I was getting somewhere.”

Available on demand as extras were select panels from the 2025 EditFest Connect program (*CinemaEditor* Q3 issue); the recent presentation of the BPM Trailblazer Award to Lillian Benson, ACE; the editing of *E.T. the Extra-Terrestrial* with Carol Littleton, ACE; the editing of *Moulin Rouge!* with Jill Bilcock, ACE; and editing *Andor* Season 2 with Yan Miles, ACE.

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Richard Halsey, ACE, who cut the neo-noir crime drama for writer-director Paul Schrader, remembers editing the iconic montage of upmarket male escort Julian Kay (Richard Gere) selecting his Armani wardrobe. “This is the scene that really created the whole vogue for gigolos. People went crazy for the look, the fashion. Gigolos were popping up everywhere in the early ‘90s,” Halsey says. “It’s very aspirational. He has the looks. He’s got the car to go with the cool apartment, the bachelor lifestyle. It’s L.A. cool and kind of looks like a fashion ad.”



At the same time, we learn as the story unfolds, Kay’s neat, ordered routine depicted in this scene is about to be completely upended. “This scene sets the stage for a character who is all about the image that he wants to project before being slowly stripped away and exposed.”



Halsey adds, “Schrader is a very descriptive director and he had the idea for the montage in the script.” The track is “The Love I Saw in You Was Just a Mirage” by Smokey Robinson & The Miracles, “which Richard sang on top of in a few places.”



The film was previewed in Denver, with a cut that opened with a one minute monologue by Gere/Kay. “It was kind of his pitch to a lady stating who he was and what he was about,” Halsey says.



“It was kind of hypnotic but it fell flat in the preview. Schrader and I were both unsure about this monologue so the first thing we did when we got back to the studio was to cut it out and just start the credits to the Blondie track [‘Call Me,’ lyrics Debbie Harry, composed by Giorgio Moroder] and with Richard driving on the freeway.



“It’s what I call the invisible edit. Nobody ever will see that monologue. It was very compelling but it’s one thing to start with a kind of very intellectual point of view about something as opposed to when that music hits you, and you’re on the roller coaster ride.”



John Travolta was initially cast as Kay. “After he dropped out, Schrader had 48 hours to find someone else because Paramount was not happy. He met with Richard and put some pressure on him, basically saying, if he doesn’t do the movie, it’s not going to get made. Richard is a very cool, thoughtful man. He understood. He ended up being a great choice. I’ve done over 100 movies and this is definitely in my top 10.” 





CINEMAEDITOR

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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

Committee for Creative Recognition

