

VOL 11 NO4 Q4 2022

# CINEMONTAGE

JOURNAL OF THE FILM AND TELEVISION PICTURE EDITORS GUILD

## THE ROYAL TREATMENT

A'SIA HORNE OF  
'THE WOMAN KING'  
ON WORKING THE  
HOLLYWOOD  
DREAM



'DON'T WORRY DARLING'

'WHITE NOISE'

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*‘It’s kind of fun to do the impossible.’*

— Walt Disney

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The New York Times

# THE BEST FILM OF THE YEAR

A.O. SCOTT

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HOUSE OF THE DRAGON



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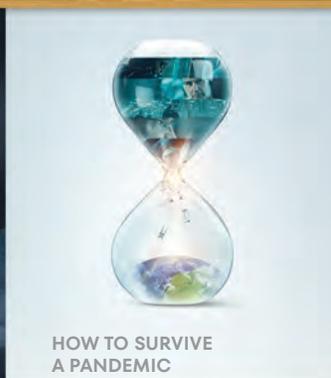
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IRMA VEP



WINNING TIME:  
THE RISE OF  
THE LAKERS DYNASTY



THE JANES



MASTER OF LIGHT



38 AT THE GARDEN



THE GILDED AGE



HACKS



WESTWORLD

# Perfectly Clear

IN THESE TURBULENT TIMES, ONE WORD KEEPS COMING UP. LET'S UNPACK IT.

I am certain I am not alone in indicating that I cannot even begin to count how many times in the last year I have heard the word “transparency.” It has been spoken of at our board of directors meetings. It has been voiced during our membership meetings. It has been posted about repeatedly within our private Facebook group, I Am the Union. And really, up until about a year ago, I very infrequently heard it uttered. Was my head buried in the sand? I don’t think so. And now, it’s uttered so many times, it is literally impossible to count. One could say that, for our union, all this focus on transparency is the result of the last IA Basic Agreement ratification vote. That is certainly a piece of it, but it goes well beyond our union. It is a recurring mantra in new stories and social media posts everywhere.

And I admit, as someone in a leadership position, when it first started being repeated within my circles, my impulse was to question whether those asking for more transparency were implying, or even outright directly indicating, that somehow, not only had I not been transparent, but even worse, that perhaps I was intentionally going about the business of purposefully being non-transparent. That is not even close to who I am or how I see myself. So, I had to do a bit of self-reflection. Why did my mind go straight to thinking that a demand for transparency had a negative connotation associated to it? Was I the only one who thought so? It took me a while to step back from that reaction and instead search for answers to what those advocating for transparency were really seeking. After all, the dictionary definition of the word “transparent” in this



PHOTO: MARTIN COHEN

context is “free from pretense or deceit, easily detected or seen through, readily understood, characterized by visibility or accessibility of information.”

“Free from pretense or deceit.” Neither I nor anyone else in a leadership role in the Guild is guilty of this notion. ‘Easily detected or seen through.’ That one needs a bit more exploration, because there are so many facets to the union structure and policies and obligations, I am not sure where exactly this lands.

I began reading news and feature articles on government transparency, on transparency within business, and of course, I read every source I could find about the call of union members for transparency within their unions throughout the country. And I had to not just listen to you, the members of this Guild, but to really hear you, to put myself in your shoes, to look beyond any sense that the cry for transpar-

ency maybe wasn’t about accusations, was not about what we had not intentionally not done, but really was more about how we could do more. And I found not only a new sense of comfort in that, but also a way to examine my resistant attitude towards the concept and better yet, I discovered a path towards embracing it.

After all, I have always wanted you, the members, to feel informed, to have enough detailed information available so that you may make educated decisions to understand the nuances, the potential political maneuvering we need to do, the historical perspectives, and everything else needed to understand the realities of what you are facing.

Interestingly, I have had members tell me I am too transparent, saying I provide too many details, and get too into the minutiae, and I am not sure really what to do with that. Because that is not how I see it. Then again, I had someone recently tell me that, in their opinion, the best leader is both feared and respected — and I wasn’t sure what to do what that either. Hmm. This was in the context of a not-so-subtle evaluation of that person’s opinion of the type of leader they see me as. I do disagree with that overall philosophy. And I do disagree I have been too transparent. I, in fact, want to be transparent and I do not want to be feared by the membership.

So, if you desire more information or even the same information but in a different format, I welcome you to tell me. I may not always agree with you, but I will respectfully consider your input. And I also want you to recognize that in the midst of negotiations, some things need to be protected so not to publicly put us in a compromised

position, so it sometimes is a fine balancing act. This I really want you to understand, I need for you to understand, and at the same time when this occurs I want you to recognize I am not trying to be non-transparent.

We are all literally in this together. I want to stand side-by-side with you, to have mutual respect, and a willingness to

self-examine from me and from you. We can all always endeavor to do better. Let us always be kind and gracious and decent to one another. Oh, and if you want a leader who you fear, you picked the wrong person.

And now, how many times in this column does the word transparency appear? I did not count. ■

**CORRECTIONS**

The masthead of the Q3 issue incorrectly listed Bobbi Banks as an ACE member. The Q3 cover story about the series “Gaslit” reversed the photo identifications for Joe Leonard and Franklin Peterson.

CineMontage regrets the errors.

# “What Did They Say?”

HIRE A UNION SOUND TEAM AND YOUR AUDIENCE WILL HEAR EVERY WORD



F O R Y O U R C O N S I D E R A T I O N

# BEST PICTURE

## BEST SOUND

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THE  
**BATMAN**  
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# The Fights Ahead

## WHY WE NEED SHOP STEWARDS IN OUR UNION

By Rob Callahan

In our recent elections, hopefully you took the time to study the candidates' statements, to mark the names of the folks you choose to lead the Guild, and to return your ballot. Solidarity and democracy are the twin pillars of unionism, without which our house cannot stand.

I want to turn attention, though, not to those names on the ballot, but to the leaders who largely go unnamed. Every muncher of popcorn knows the name of the leading man or leading woman, the big star chewing the scenery. But such performances, of course, are made possible only by a council of department heads coordinating the army of craftspeople laboring off-camera to ensure such scenery is in place to be chewed. It's those leaders outside the limelight on which so much depends. And the thing about limelight is that it can blind us to all that falls outside its glare.

The protagonists of the histories taught in my schooldays were often monumental figures. Rulers, martyrs, and heroes — the big stars of history, you might say — that loomed larger than life in our collective memories, their names chiseled in stone, preserved for the ages, repeatedly invoked in appeals to our defining mythology.

Sports fans squabble over who's the G.O.A.T., but not only in the arena of athletics do we valorize such a notion of a greatness that transcends and defines history. Every culture, subculture, faith, or movement exhibits a similar impulse towards canonizing the greats. We reflexively identify and incant the names of those giants whose shoulders prop up the tales telling us who we are, the colossi who stand for their times and thereby stand outside of all time.

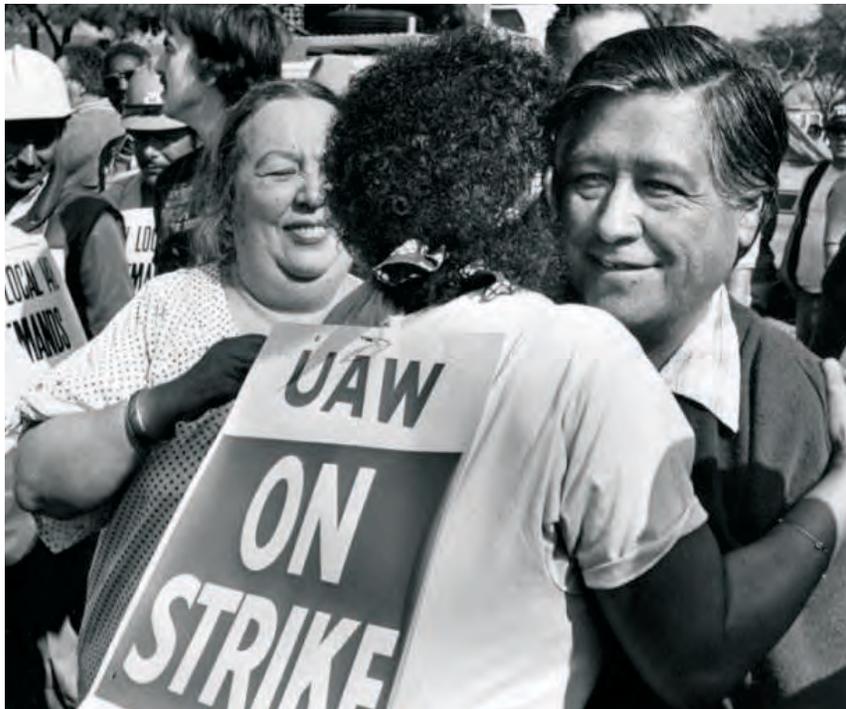


PHOTO: LOS ANGELES PUBLIC LIBRARY

Terry Moore hugs United Farm Workers leader Cesar Chavez at the UAW rally in 1984 against Douglas aircraft at Long Beach Park (Wardlow Park).

“Yet they were of a different kind,/The names that stilled your childish play,” Yeats writes in “September 1913,” before name-checking Irish revolutionaries of past centuries whose heroism only underscored the supposed debasement of Yeats’s contemporaries. History told in terms of such great figures — great men, almost all of them — is a history told in superlatives, enacted by superhumans, casting long shadows over lesser mortals such as ourselves.



Rob Callahan

In the labor movement, too, we tell much of our history by name-checking the legendary heroes of our pantheon. The names we invoke are of working-class champions, heroes from and for those who toil, but they are stars still notwithstanding salt-of-the-earth origins: Mother Jones, Joe Hill, Eugene Debs, Big Bill Haywood, Lucy Parsons, John L. Lewis, A. Philip Randolph, Walter Reuther, Bayard Rustin, Cesar Chavez, Dolores Huerta, to call out a handful of our greats. Their names and stories may have been given short

★★★★★

“Martin McDonagh’s Beckettian drama is simply perfect...  
a visually stunning and consistently witty film.”

THE  TIMES

“Editor Mikkel E.G. Nielsen does a phenomenal job of breaking up the film’s tense scenes by splicing in idyllic B-roll of Inisherin’s rolling hills, stunning seaside cliffs, and livestock.”

CONSEQUENCE

FOR YOUR CONSIDERATION  
in all categories including

# BEST FECKIN’ FILM EDITING

Mikkel E.G. Nielsen, ACE

Editor



# The BANSHEES Of INISHERIN



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shrift in high school history textbooks, compared to the presidents and generals about whom we were taught, but they're remembered in the labor movement as titans who marshalled the power of working people in epic fights against exploitation.

As instrumental as any leader's vision, direction, or charisma might prove, though,

## Struggles for justice are always bottom up, not top down.

the stories of movements cannot be fully told as the stories of individual, powerful figures. The grand gestures of particular high-profile personae might serve as useful focal points for telling the history of a movement in shorthand, but the actual work of a movement is carried out by a multitude of hands performing smaller, sometimes even invisible acts. Struggles for justice are always, necessarily propelled from the bottom up, not from the top down.

Our fixation on the great and powerful isn't a concern just for how we tell our history, though — it also affects how we can understand and shape our present and future.

Take our union. Last year, some journalists wrote of our contract fight over the Basic Agreement in terms of the dynamics between the high-profile leaders on each side. "Do-Or-Die IATSE Contract Talks Expected to Continue Friday; [AMPTP President] Carol Lombardini & [IATSE President] Matt Loeb Have Long History of Finding the Deal," declared one unwieldy headline in *Deadline*. But such a characterization reduces the complexity of the situation to a drama playing out between just two actors, Loeb and Lombardini, effectively sidelining



PHOTO: WIKIPEDIA

Eugene Debs leaving the White House the day after being released from prison in 1921.

the more than 50,000 IATSE members who had voted to authorize a strike (never mind an array of studio executives and stakeholders to whom Lombardini was accountable). In a labor movement powered by collective values and collective action, we are done a disservice by narratives framing our story as one of powerful individuals acting in isolation.

Because, ultimately, whatever we may collectively achieve as a union isn't really up to Matt Loeb — or, for that matter, to Cathy Repola, or even to our elected board of directors, the body that sets official Local 700 policy. It's up to the 9,000-plus members of the Editors Guild and up to the 160,000-plus members of the IATSE. In the fights ahead of us, each member will need to play an active role; we can't prevail with members sitting passively in the audience.

In our most recent Guild elections, you might have noticed more names on the ballot than you're used to. We saw a significant uptick in the number of members running for seats on the board. That's a good thing. A healthy union is one in which people take an interest in governance, run for office, and engage fully in the democratic process.

But our Guild's system of proportional representation by classification means that the ratio of members to elected board members is close to 200-to-1. That ratio works fine for a legislative body charged with deliberating and deciding organizational policy, but it's not a large enough group to ensure that every rank-and-file member has a direct and personal connection to Guild leadership.

It's for this reason that the Guild seeks to develop an intermediate tier of leaders:

**"BEST SHOWS OF 2022"**

THE NEW YORK TIMES



**P-VALLEY**

**"AN UNRELENTING SENSORY EXPERIENCE"**

THE HOLLYWOOD REPORTER

**"INCOMPARABLE TO MUCH ELSE ON TV"**

SALON

**STARZ**

## GETTING ORGANIZED

Local 700 stewards. The Guild's stewards comprise a network of grassroots leaders, with close ties to the members in their charge through workplace connections or professional networks. Stewards ensure that individual rank-and-file members know what's happening with the larger organization and that the larger organization knows what's happening with rank-and-file members. When contract issues arise in the workplace, workplace stewards work with field representatives and with their coworkers to get those issues resolved. When the union has events or campaigns in which we need members participating, stewards get their coworkers involved. In short, they keep the union internally organized.

The role of a steward isn't especially glamorous or glorious. Shop stewards don't get monuments erected in their honor, and their names will largely be lost to history textbooks. But, as the life-sized leaders closest to the members they marshal, they are key to building and maintaining the solidarity that can make our membership a formidable force.

We will need to muster such a force for the fights ahead.

Last year, more than 50,000 IATSE members voted to invest Matt Loeb with the authority to shut down the motion picture and television industry. It was an astounding show of strength. And make no mistake, it was the membership that made that happen, from the bottom up. Even with such a display, the agreement our negotiators achieved at the bargaining table — objectively the most progress the IATSE had made in a round of Basic Agreement negotiations in decades — left a huge portion of the membership clamoring for still more.

If we are to achieve those aims, we'll need to head into the 2024 talks with a membership fully engaged and prepared to take action. Such engagement and preparation depend on not only wise leadership at the top, but also upon a strong network of member-organizers — Guild stewards — who can together wrangle thousands of individual members into a cohesive force capable of grinding the industry to a halt.

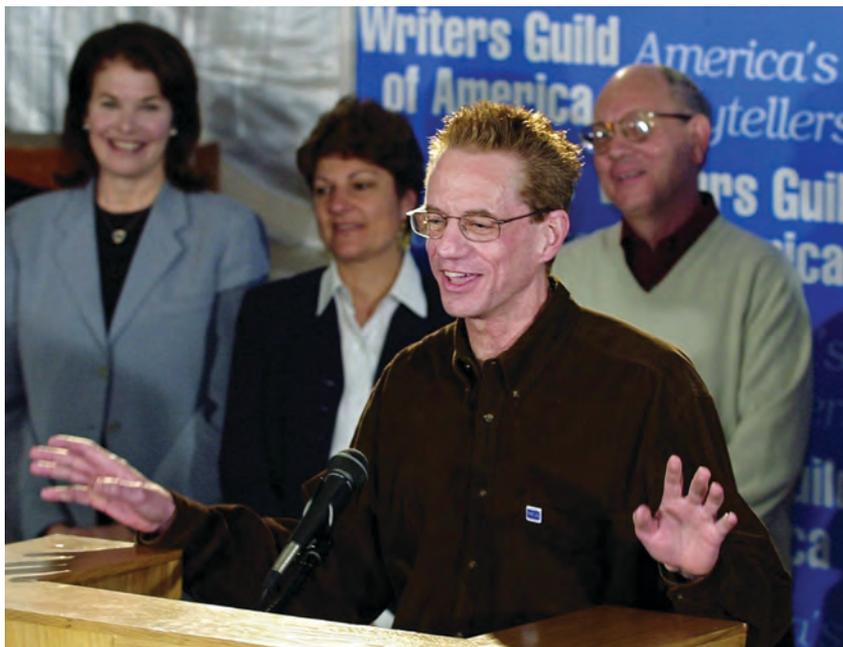


PHOTO: COURTESY AP

Michael Mahern, co-chair of the negotiating committee for the Writers Guild of America, gestures during a news conference to announce an agreement with producers averting a strike, Friday, May 4, 2001, in Los Angeles. In the background, from left, is Paramount Pictures-Motion Picture Group Chairman and CEO, Sherry Lansing, Carol Lombardini, Sr. Vice President of the Alliance of Motion Picture and Television Producers and guild consultant, Bob Hadl.

## We need to head into the 2024 talks with members fully engaged.

The fact that ours is chiefly a union of freelancers has always made it tricky to build and maintain a solid network of shop stewards like those found in other unions representing more stable workforces. But we are working to identify workgroups where colleagues do have longer-term relationships with one another and with a common employer, because stewards

can lead best when the members in their charge are also their coworkers. For those members who don't share an employer with a stable group for any length of time, we're supplementing our workgroup stewards with an infrastructure of at-large stewards whose connection to their charges is based not on shared employment but instead on a common professional or social network.

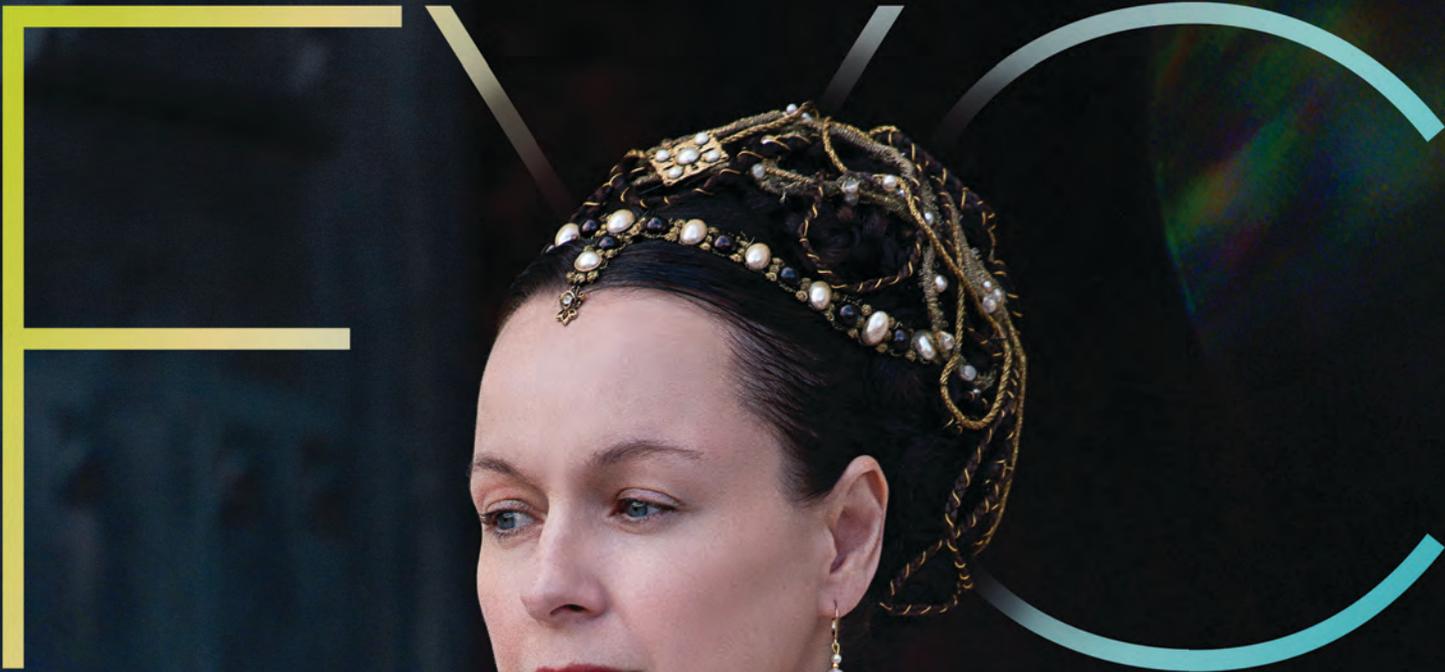
It is this set of stewards, workplace stewards and at-large stewards alike, that will be the backbone of our union as we face the challenges ahead. Building this backbone will take time; we won't recruit and cultivate a corps of rank-and-file leaders overnight. But ultimately we intend to be a stronger union for it. ■

*If you're interested in stepping into a leadership role and being part of your union's backbone, learn more about Guild stewardship on our website at [www.editorsguild.com/Stewardship](http://www.editorsguild.com/Stewardship).*

**Rob Callahan is the National Organizer for Local 700.**

"10 BEST TV SHOWS OF 2022"

LOS ANGELES TIMES



# THE SERPENT QUEEN

"VISUALLY DYNAMIC"

TV GUIDE

"DARN GOOD TELEVISION"

PASTE

**STARZ**

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AND ALSO FLY BY WITH  
GRIPPING TENSION.”

*Hollywood*  
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IN ALL CATEGORIES INCLUDING

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A FILM BY TODD FIELD

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WRITTEN AND  
DIRECTED BY TODD FIELD

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Alex Anderson



Christy Moore and Sharon Smith Holly



Jamie Gross and David Eagan



Megan Daniels



Anthony and Elizabeth Ayson

# DODGER NIGHT

Members of Local 700 joined IATSE kin for Union Night at Dodger Stadium on August 5. It was a good time to attend, as the Dodgers beat the Padres, 8-1.

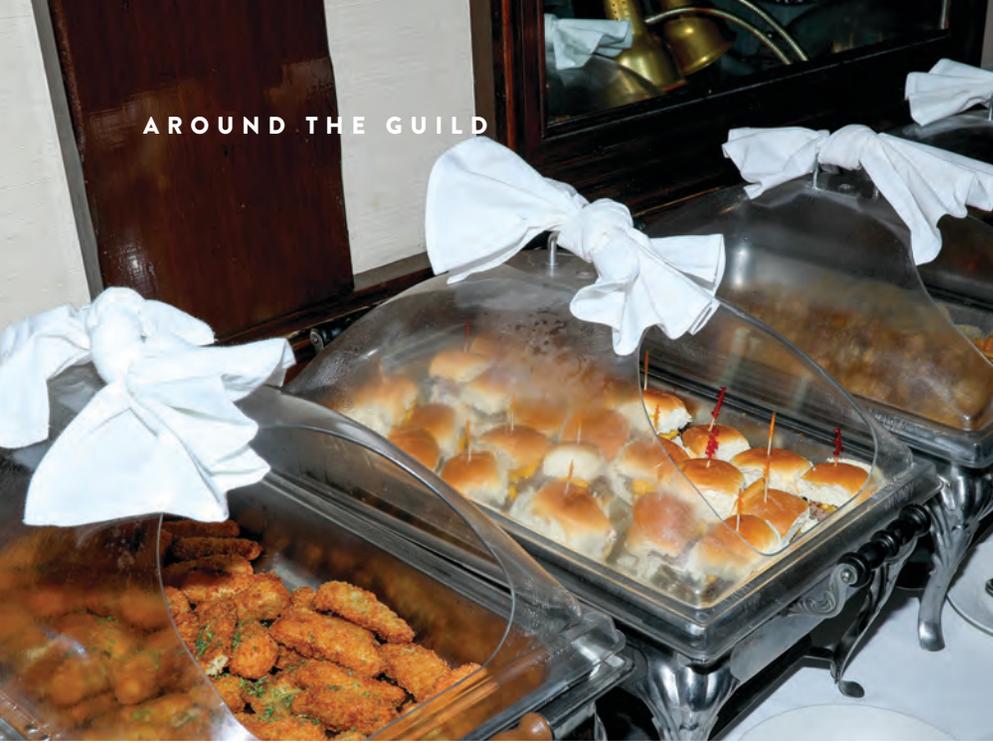
Photos by Deverill Weekes



David Blackburn and Michael Bortez



Daria Livshitz



# SMOKEHOUSE MIXER

Solidarity was on the menu as members headed on Sept. 8 to the legendary Smokehouse restaurant in Burbank for a night of fine food and great company!



Lara Ramirez, Ian Morabito and Brett Schlaman

Photos by Deverill Weekes



Emily Hsuan, Molly Shock, Mary DeChambres and Q DeChambres



Josh Amato and Meredith Mantik



Sam Mausnes and Craig Eustis



Tamar Federknopp and Shiran Amir



AROUND THE GUILD



Diana Yip, Illisa Greenberg and Samantha Lerman



Stephen Myers and Mitch Danton



Chad Rittenbaum and Leah Tuscano



Adriana Dietl and Harolena Gaines



Cynthia Ruiz, Vasha Van Heertum and Richard Van Heertum



Joel Salazar, James Farlow and Brian Uskokovich



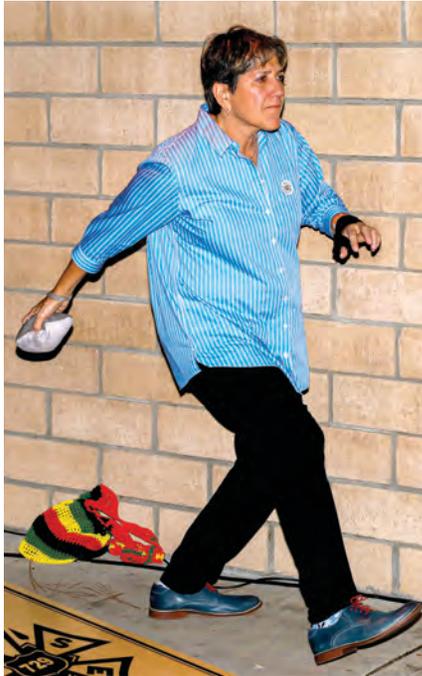
# ALL-IN LOCALS MIXER

Love that union kinship. Members of the IATSE Hollywood locals gathered for a fundraiser October 15 at Local 80 in Burbank. There were food and drinks and even a cornhole tournament. Good times!

Photos by Deverill Weekes



Lester Hernandez



Cathy Repola



Sam Hunt and wife



Alan Heim and Erik C. Andersen

Below: Local 700 members won big in the raffle: Glenn T. Morgan, left, Nancy Morrison, Shiran Amir, Amy Duddleston and Erik C. Andersen.



Penny Dreadful



Deanna Boulton and Bill Taliaferro



Suzanne Law, Natasha Konowalla, unidentified



Athena Andoniades and Josh Gramber



Brigitta Romanov, Dia Romanov, Michelle Moore and Gouda Randolph



"LET US NOW PRAISE BILL NIGHY! EVERYTHING FROM THE OPENING CREDITS TO AN IMMACULATE SCRIPT BY *THE REMAINS OF THE DAY*'S KAZUO ISHIGURO MAKE THIS FEEL LIKE ONE OF THE RARE OCCASIONS WHERE EVERYTHING ALIGNS JUST RIGHT. AN ABSOLUTELY GORGEOUS, HEARTBREAKING PIECE OF WORK."

-David Fear, ROLLING STONE



# LIVING

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FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

## BEST PICTURE

### BEST FILM EDITING

Film Editor Chris Wyatt

"WRITER AND DIRECTOR FLORIAN ZELLER'S SOPHOMORE FOLLOW-UP IS AN OSCAR® CONTENDER. THE PERFECTLY MODULATED DRAMA WILL BE AN ACROSS-THE-BOARD CONTENDER IN ALL CATEGORIES INCLUDING **BEST PICTURE**. ZELLER HAS QUICKLY BECOME ONE OF THE MOST EXCITING VISUAL STORYTELLERS IN THE GAME. THE RACE IS UNDERWAY."

-Clayton Davis, VARIETY



# THE SON

A film by FLORIAN ZELLER

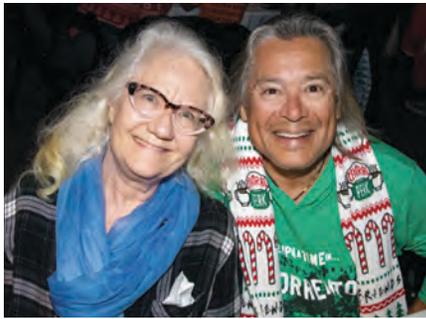
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FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

## BEST PICTURE

### BEST FILM EDITING

Film Editor Yorgos Lamprinos, ACE



Jennifer Morgan and Glenn T. Morgan



Shannon Baker Davis and family



Jeff Cenker



Ashley McKinney and Mary DeChambres

## L.A. ZOO LIGHTS

'Tis the season for a colorful party. Local 700 members and their families came out on Dec. 5 for a bright gathering that took in the magical seasonal lights at the Los Angeles Zoo.

Photos by Deverill Weekes



FOR YOUR CONSIDERATION

# Don't Worry Darling



“Extraordinary craftsmanship, impeccably rendered.”

- *INDIEWIRE*, Kate Erbland

“An extraordinary piece of worldbuilding.”

- *EMPIRE*, Helen O'Hara



## BEST FILM EDITING

AFFONSO GONÇALVES, ACE

## BEST SOUND

SOUND MIXER

SUPERVISING SOUND EDITOR  
RE-RECORDING MIXER

RE-RECORDING MIXER

STEVEN A. MORROW, C.A.S. / PAUL URMSON / SKIP LIEVSAY

“A sensory delight.”

- *The New Yorker*, Richard Brody



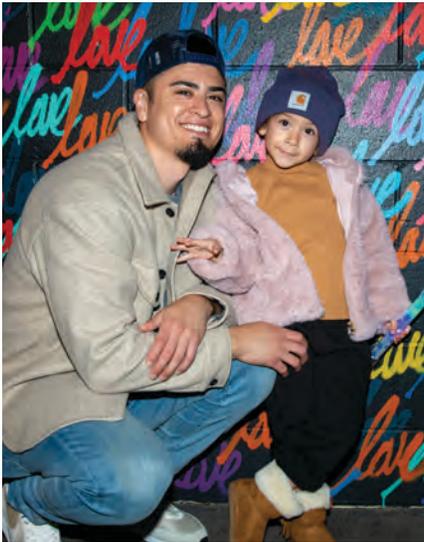
“A visual masterpiece.”

- *THE MARY SUE*, Rachel Leishman

AROUND THE GUILD



Rob Sherwood and Amanda Zemeke (with Finn and Owen)



Victor Perez and family



# BIRTHDAY MILESTONE

MPEG board member Bill Elias and wife Phyllis travelled to San Marcos, Calif., on Aug. 14th to celebrate the 100th birthday of legendary sound editor Peter Berkos (center), who was awarded a special Oscar in 1976 for “The Hindenburg.” Congrats on the special birthday, Peter!



August 8, 2022

Peter Berkos

San Diego, California 92128

Dear Peter,

It is a great privilege to be able to congratulate an Editors Guild member on their centenarian milestone birthday. **Turning 100 is the benchmark for an elite club of senior citizens!**

Your impressive career including many notable awards, an inspiring body of sound work, a selfless mentor, as well as your many personal achievements as an author and educator, makes you a superior leader among your peers. Most couldn't fathom surpassing, let alone matching.

It is an honor to celebrate you on this momentous birthday. On behalf of the Board of Directors, 9,000 active members and 2,200 retired members, we sing your praises loudly, Mr. Berkos, and wish you...

**A very happy birthday!**

Alan Heim, ACE  
President

Cathy Repola  
National Executive Director



“★★★★. A poignantly observed and beautifully acted drama about love, life and the fragile art of moviegoing.”

The Guardian

“What better definition of ‘movie magic’...”

VARIETY



For Your Consideration  
In All Categories Including

**BEST FILM EDITING**

**LEE SMITH ACE**

EDITOR

# EMPIRE of LIGHT



SearchlightPictures.com/FYC

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ILLUSTRATION BY GARY LOCKE

# DUMP THE DISCS

THOSE AWARD-SEASON DVDS CREATE A LOT OF WASTE AND BOTHER. LUCKILY, THERE'S A BETTER WAY.

**By Isabel Yanes**

*(Inhaling deeply)* Ahhh, awards season. Can't you just smell the red carpet, hear the camera shutters, and imagine holding that statue in your hands?

Soon, people of all crafts will be recog-

nized for their artistic and technical merit as another movie awards season gets under way. Albeit some may have their speeches edited out of the programming, who's really paying attention to those categories

anyway, right? Before these nationwide televised events air, however, a lot of time, money, and effort goes into promoting the multitude of nominations we see on the screen. Unfortunately for the planet and

FOR YOUR  
CONSIDERATION IN  
ALL CATEGORIES  
including

## BEST PICTURE

Produced By  
Anthony Katagas, p.g.a. Marc Butan, p.g.a.  
Rodrigo Teixeira James Gray, p.g.a.

## BEST FILM EDITING

Scott Morris

“A deeply personal,  
compassionate film,  
ARMAGEDDON TIME  
is a clear-eyed and  
emotionally intelligent  
work of great empathy.”

the  
PLAYLIST

# Armageddon Time



WRITTEN AND DIRECTED BY  
**JAMES GRAY**

“ONE OF THE  
BEST PICTURES  
OF THE YEAR.”

VANITY FAIR *the Atlantic*  
Vox TIME

“ARMAGEDDON  
TIME is a  
triumph.”  
Entertainment

Sign up at [FocusInsider.com](https://FocusInsider.com) for exclusive access to early screenings, film premieres and more.  
For more on this film, go to [FocusFeaturesGulds2022.com](https://FocusFeaturesGulds2022.com).

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our mailboxes, this has historically meant DVD screeners — a LOT of them.

It's nice to have that kind of promotion behind our work, but this avalanche of screeners creates a lot of waste. There is a better way — and MPEG members can do their part to lead the change.

Movie promotion has come a long way since the first film award advertisement was released by MGM in 1935 for “Ah, Wilderness.” It wasn't until the late 1940s that “for your consideration” (FYC) promotional campaigns took flight and proved to be successful in gaining nominations. The following decades saw a rise in campaigns for noteworthy productions, but tactics became more elaborate in the form of dinner parties, coffee table books, and more. Though many of those practices stopped after they received criticism for blatantly trying to buy votes, sending out video cassettes and the successive DVDs became common practice.

As television entered its “peak” at the turn of the century, and streaming platforms entered the competition seeking Emmys, campaigns once again ballooned out of control, with Netflix and Amazon opening lavish exhibits that were separate from the Academy's facilitated events. An abhorrent amount of screeners and other mail ads also found their way to IATSE members' mailboxes in hopes of reaching Television Academy voters, which inevitably led to some people receiving multiple of the same FYC packages.

Many major studios like Warner Bros. and streaming companies like AppleTV+ have switched to providing digital codes for individual members, as is evident on the FYC page of the Editors Guild website. This is largely due to the ban on DVD screeners announced in 2020 by both the motion picture and TV academies, and the studios' desire to appear more environmentally friendly. Switching to online codes simultaneously reduced the overhead cost of creating and shipping these DVDs. According to one report, a DVD mail campaign to 14,000 academy members can cost nearly \$100,000, while mailers promoting multi-

ple titles can easily soar past \$1 million.

But despite the academy bans, DVDs are hardly disappearing. During the 2021 campaign season, local IATSE members' mailboxes still filled with screeners from Netflix, including those for the political satire “Don't Look Up,” which is ironic given the film's commentary on climate change and the company's claims of the importance of sustainability. (Some producers have said they have kept using DVD screeners due to requirements in award competitions and concerns about digital piracy.) In an effort to reduce screeners from entering

## Each American already receives an average of 41 pounds of junk mail every year. Tons end up in landfills.

the landfill, the MPEG Young Workers group collected over a thousand screeners at an interlocal bake sale in January 2022, and handed them over to Netflix to be properly recycled at Arion Global, Inc. Members were elated to have a place to drop off their screeners and voiced their support of reducing the unnecessary amounts of FYC mail received every award season.

Interestingly, many screeners sent to Guild members arrive individually wrapped in bubble packages instead of in a bundle, leading to unnecessary waste and emissions. More elaborate mailer campaigns have been said to include binders, stone tablets, booklets, keychains, and other knick-knacks. Americans already receive

an average of 41 pounds of junk mail every year, with 5.6 million tons of it ending up in landfills, and reducing this junk mail requires removing yourself from mailing lists, which is time-consuming and frustrating. While the MPEG website offers the option to not be notified of “Promotional Paid Advertising,” it's no surprise that screeners still end up in the mailboxes of those who have chosen to opt out.

Whether or not these screeners are being watched, these mailers undeniably exacerbate our waste problem. Each DVD is digitally watermarked for privacy concerns, meaning they are single-use DVDs that must be stored or destroyed upon receipt. While take back programs have popped up over the years, most screeners pile up in people's homes and offices before finally getting tossed (and headed to the landfill). On their website, the Television Academy instructs members to recycle them in an LA City recycling bin, but neither LA Sanitation nor S.A.F.E centers accept DVDs for recycling. Some private recycling centers will take the discs, but for a fee based on weight. It's unrealistic, in other words, to expect members to recycle screeners.

Instead of placing the burden on the members who receive these DVDs by no choice of their own, media companies should assume responsibility for the problem they've created. If these mailers do in fact continue to be sent to IATSE members, they should create an opt-in system where members must request a DVD instead of automatically receiving one. This would significantly reduce unnecessary waste, emissions and headaches. As for FYC screeners of years past, companies should facilitate take back programs with easy to access drop off locations, such as academy buildings, guild offices and studio lots. These changes may seem small, but they help create more sustainable systems that take into account people and the planet, not just profits. ■

*Isabel Yanes is an assistant editor.*

F O R Y O U R C O N S I D E R A T I O N

**WINNER**

**AFI TOP 10**

MOTION PICTURES OF THE YEAR



"ONE OF THE **BEST**  
**FILMS OF THE YEAR. AN**  
**EXHILARATING SPECTACLE."**

TIME



**WINNER OF 11**  
**AACTA AWARDS**  
INCLUDING  
**BEST FILM**  
BEST EDITING BEST SOUND

**BEST PICTURE**

**BEST FILM EDITING**

MATT VILLA, ASE ACE | JONATHAN REDMOND

**BEST SOUND**

PRODUCTION SOUND MIXER

DAVID LEE

SOUND DESIGNER/SUPERVISING SOUND EDITOR

WAYNE PASHLEY, MPSE

RE-RECORDING MIXERS

ANDY NELSON | MICHAEL KELLER

**ELVIS**



PHOTO: MARK EDWARDS

A'sia Horne.

# A'SIA HORNE

## ASSISTANT EDITOR

**Q: Where are you currently employed?**

I just finished working on “The Woman King.” I’m currently on hiatus before my next project.

**Q: Describe your job.**

As an assistant editor, it is my duty to help my editor create the vision of the director or showrunner. Whether I’m grouping dailies, adding temp sound effects or providing feedback when I have the chance, it is my job to help my editor perform at their

optimal level and to do my best to stay a step ahead of them.

**Q: How did you first become interested in this line of work?**

I was introduced to editing in high school where I learned Final Cut Pro 7. But college really sparked it. I went to Florida A&M University where I majored in broadcast journalism. We had to edit segments for our live newscast three times a week. We were handed the manual and tutorials.

The tutorials gave you the basics but, of course, I was one of the nerds who read the entire manual.

Also, our documentary class really set it off for me. I was good at the other bits — producing, shooting — but editing seemed to really mesh with me. I loved figuring out the deeper details of Final Cut Pro 7; it helped us learn how to heighten the storytelling for our doc. In my senior year, I interned at ESPN as an editor and cut high-

lights for shows like “NBA Fastbreak” and “Sportscenter.” That was when I realized editing was not only something I was good at — I also wanted to make it my career.

**Q: Who gave you your first break?**

My first break happened twofold. I worked in advertising so I didn’t know many people working in scripted. A friend, Aziza Ngozi Walker, was bumped up to editor on an OWN (Oprah Winfrey Network) Christmas movie called “First Christmas.” She knew I was looking for my break and asked me to be her assistant. I was grateful for the opportunity because it was difficult to transition from advertising. The TV movie had a fast schedule. I learned so much from her on that project. Coincidentally, Aziza used to assist my most recent editor, Terilyn A. Shropshire, so you could say it was fate! “First Christmas” definitely helped prepare me for the next opportunity: Aziza passed my resume on for my next big break, where editor Jeremy Cohen gave me the chance to work on my first major TV show, NBC’s “Young Rock.”

**Q: What was your first union job?**

That was the OWN TV movie, “First Christmas.”

**Q: What credits or projects are you proudest of, and why?**

So far, “The Woman King” is the project I’m most proud of. As a kid, I grew up watching “Love and Basketball” over and over again. So to have an opportunity to work for two amazingly creative and legendary Black women, Terilyn Shropshire and Gina Prince-Bythewood, is something I simply could not have fathomed. But I am blessed to have had the opportunity. To have worked on a film that was #1 in the nation opening week, and to see its impact on social media, has been amazing.

**Q: What was your biggest challenge in your job (or on a particular project) and how did you overcome/solve it?**

My biggest challenge was to just get a job in the first place — to find the path to scripted/union work in post-production. It was a journey. Coming here to Los Angeles without any industry contacts, I unfortunately spent a while just trying to figure out

which way was right. Then I learned there was a union process to get the post jobs for scripted TV. I found that answer by networking and getting to know more people who were working on the types of things I wanted to work on. These jobs were not posted in places like LinkedIn. Eventually, I was able to create a vision and get everything in order to join the union.

**Q: What was the most fun you’ve had at work?**

The most fun I’ve ever had in post was working in marketing. Our editorial department hosted a ping pong tournament for the entire office. It was fun and competitive and created a lot of camaraderie amongst everyone.

**Q: Jobwise, what do you hope to be doing five years from now?**

I’m in the process of figuring out what this may look like, but I would like to be a producer/editor. I love editing, but I also enjoy writing and creating stories and inventing different worlds. I want to be able to use all of my skill sets to create my own shows. I already have two created that I would love to see on TV one day. Hopefully, I’ll have the opportunity to fulfill both career paths. We’ll see in five years where I land. Maybe you’ll soon see my first “Created By” credit!

**Q: What are your outside activities, hobbies, passions?**

Outside of work, I love traveling and trying new cuisines and restaurants. My passion is also teaching. I co-founded a non-profit called The Hue Collective where we teach youth of color about post-production. So far, we have taught in Alabama, Florida and recently California. During COVID, we hosted bootcamps virtually and taught students from all across the country.

**Q: Favorite movie(s)? Why?**

My favorite movie of all time is “Pan’s Labyrinth.” I love fantasy, drama and sci-fi. When I first saw this film, I was captivated by the storytelling. I love the fusion of real life with the fantasy world. Everything in that movie is so well done.

**Q: Favorite TV program(s)? Why?**

I absolutely love “For All Mankind.”

When I saw the first season and watched the alternate history unfold, I was blown away. I said, “Now THIS is storytelling.” Everything in that show is perfect. They elevate the story for all characters season after season. And it’s sci-fi. I love space shows.

**Q: Do you have an industry mentor?**

One program I have been blessed to be a part of is the ACE Diversity Mentorship Program. I met editor Shannon Baker Davis as I was trying to make my way to scripted. She helped me so much by submitting me for this program and, thankfully, I was chosen. This program has given me access to many people who have given me advice, shadowing opportunities and encouraged me as I worked toward getting my first scripted gig. And I can still reach out to people and ask about future moves and scenarios I may not be familiar with.

**Q: What advice would you offer to someone interested in pursuing your line of work?**

My first piece of advice is to use whatever you have access to. DaVinci Resolve is free software, so get your feet wet by learning that. Then start to invest in yourself. Take courses to learn other software like AVID and workflows. Save to go to EditFest. As we open back up after COVID, see if you can shadow assistants so that you’re ready to hit the ground running when the opportunity happens for you. Shadowing helped reinforce workflows I had read about but had not seen in action.

**Q: Was there ever a circumstance when you had to rely on the Guild for help or assistance?**

Our reps are amazing. There was once a circumstance where we needed assistance with a pay situation. They got right on it and got everything in order.

**Q: Is there anything you’d like to say to your fellow Guild members, some words of encouragement?**

We work hard, but always remember that life outside of work is important, too. Create, but always make time for family and friends. Living and rest is needed to continue to grow in our craft and stay creative. ■

*Compiled by David Bruskin.*

# Things To Do in Denver

## HOW A TRAILER EDITOR GOT HER START

By **Thea Huang**

I was born and raised in Denver, Colorado. As a kid, I enjoyed playing sports -- basketball was my favorite -- and I loved doing anything creative: writing, drawing, sewing. For my 13th birthday, I got a sewing machine and I was ecstatic. I loved sewing together pieces of fabric to make something new.

In high school, my English teacher announced he was tired of reading essays about books, so instead he would teach us film criticism and we would write about movies. I fell in love with the way movies were put together. It had never occurred to me they weren't shot in sequence. I watched everything I could get my hands on. I even got a job at Blockbuster where I could check out free movies.

My mom and stepdad had always followed their passions — they had day jobs, but played in a band and had practice at our house on the weekends. After hearing me talk non-stop about movies, my stepfather suggested that I study film in college and pursue that as a career. I am lucky to have supportive parents; when I was younger, my mom signed me up for basketball teams where I was the only girl. I was never told I couldn't follow my own passions.

I enrolled at the University of Denver with a double major in mass communications and digital media. I quickly learned I hated production work but loved editing. As luck would have it, a new campus sports complex with a broadcast center was being built. As part of the deal, the broadcast center was given a weekly one-hour public access TV spot. The only two people running the broadcast center were so busy they could barely keep up. I volunteered to help out — yes, for free. That one-hour time slot soon became mine to edit. Mostly we made highlight reels with coach and player



Thea Huang.

interviews. I got amazing experience cutting these spots, working with music and learning the world of deadlines. They hired me my senior year and I continued working there until I graduated.

After graduation, I got a local job as an editor at a company that made a show called "Encounters With The Unexplained." Being small enough to fit behind the decks in the machine room, they gave me the job of patching and troubleshooting the equipment. It was an amazing experience with great mentors who helped me learn. Once the show ended, however, work sort of dried up. Colorado wasn't exactly a happening scene in the entertainment industry, so I decided if I really wanted to edit, I needed to move to Los Angeles.

I packed up my Honda Civic with whatever would fit, and with my cat Zippy in tow, I drove to LA. I knew no one there, so I had to make some contacts. I had lined up one job interview and cold-called several businesses — asking if they would be willing to talk to me about what they do. Surprisingly, several people said yes and I got some great advice and good leads. A lot of people have

been helped by others in this industry and I found people were willing to pay it forward if they see you have a good attitude.

From those meetings, I got a lead that a trailer editing house was looking for a production assistant (PA) and because of my machine room experience (i.e. fitting behind the decks), I was hired. From there I moved up to machine room operator. Then the assistant editor, who really wanted to be an editor, knew that if he trained me to handle his job, he could be promoted, so it became a symbiotic relationship. When my company merged with a sister company, part of that merger entailed making all the editors union workers, and I was lucky to join the union as an assistant editor.

Along the way, I've had an amazing slate of mentors and help. I would stay after hours and cut and show my work — which was totally nerve-racking at first, but over the years it's become one of my favorite parts of the job. So many times there are things I don't see, or a suggestion will start me on an even better path. I'm a quiet person, but I've learned that you have to let others know what you want or they can't help or give you a chance. Eventually, when an editing spot became available, I got up the courage to ask to be considered and was moved up to editor.

I have now been a trailer editor for the past 17 years — working on all kinds of "movie marketing" from trailers to TV spots, digital spots, behind the scenes and content pieces. I love getting to work with these amazing movies, plus it's creative. I also get to work with like-minded people who love movies, which is an awesome perk! ■

*Thea Huang is an editor working in Los Angeles in the entertainment marketing industry. She can be reached at [thea1510@gmail.com](mailto:thea1510@gmail.com).*

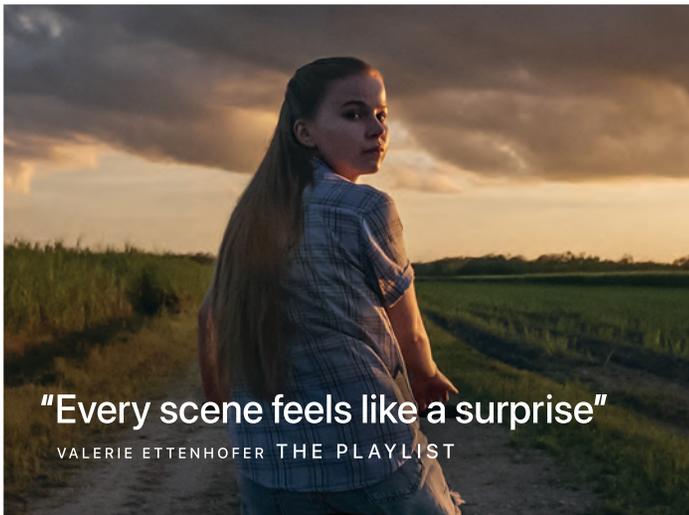
# "Polished and engrossing"

VALERIE ETTENHOFFER THE PLAYLIST



"It's a tone poem. It invited people in with a crime story, only to leave them with a call for deeper introspection"

KRISTEN LOPEZ INDIEWIRE



"Every scene feels like a surprise"

VALERIE ETTENHOFFER THE PLAYLIST



FOR YOUR CONSIDERATION

## Best Edited Limited Series

and all eligible categories

Jonathan Alberts ACE  
Editor

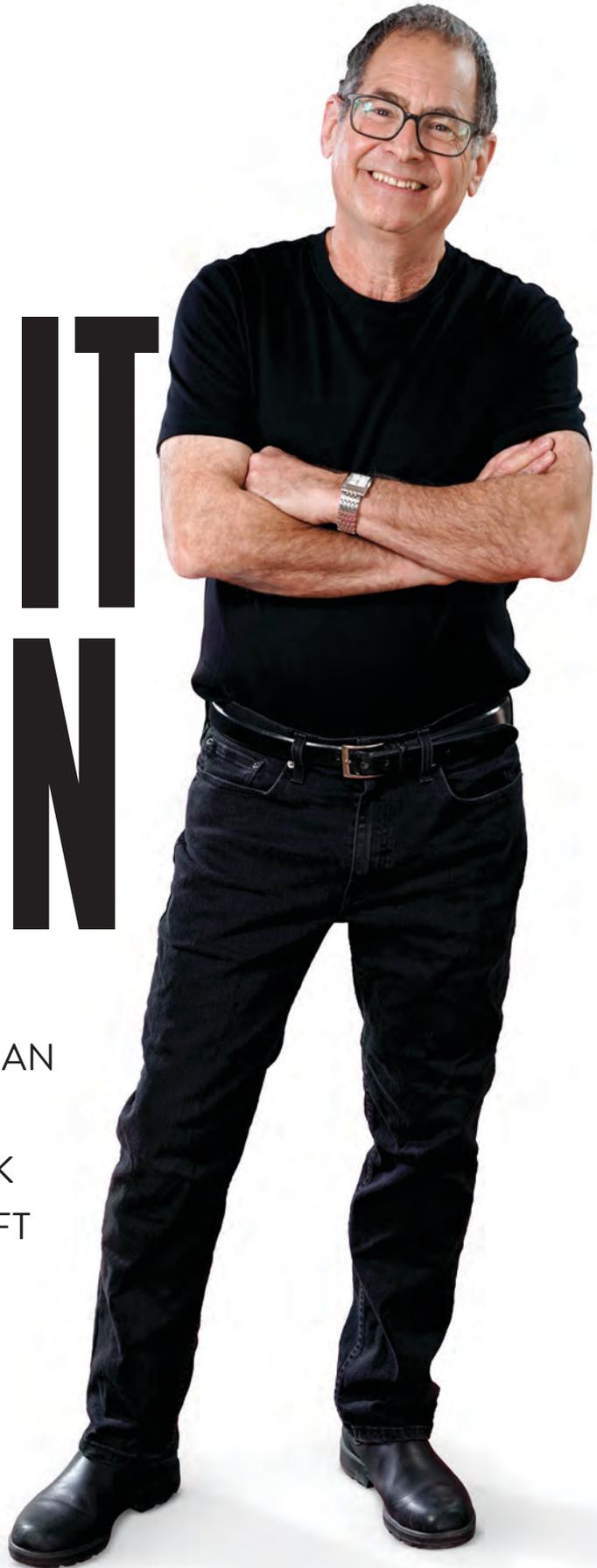
Rob Bonz  
Editor

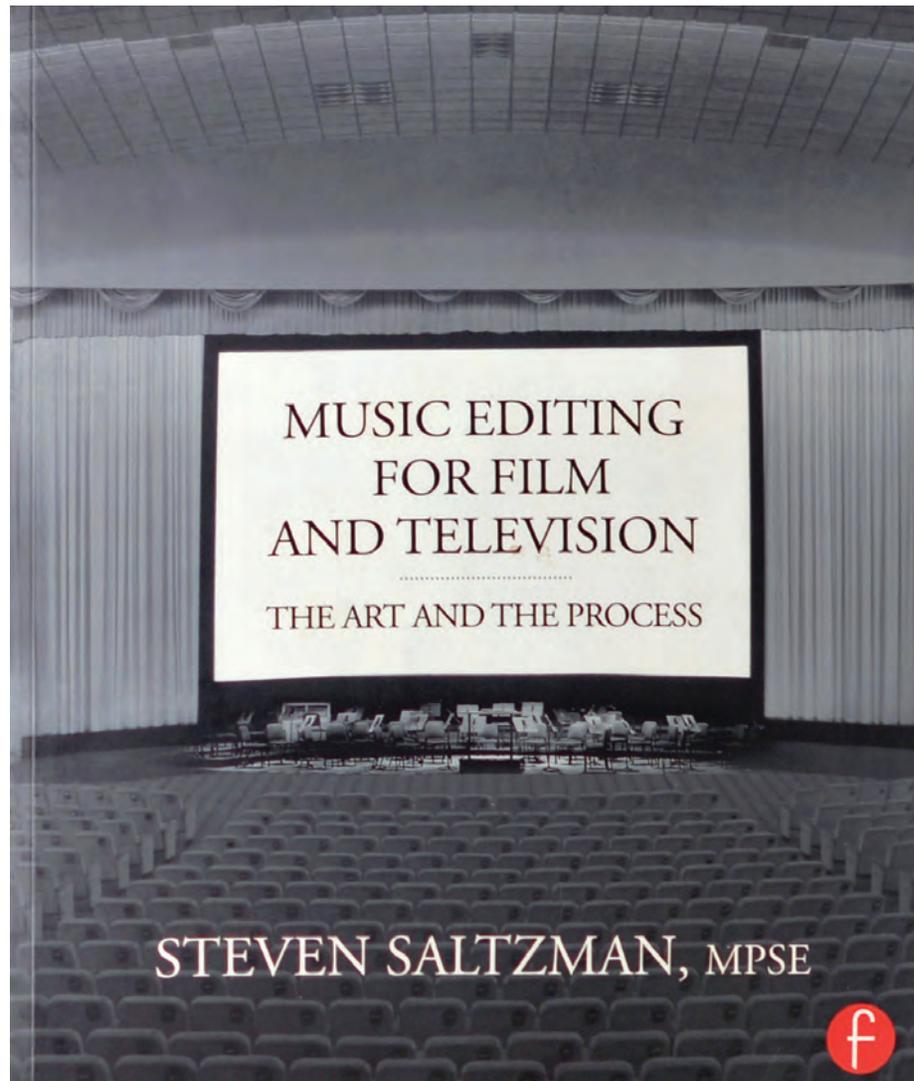
# BLACK BIRD



# PLAY IT AGAIN

MUSIC EDITOR  
STEVEN A. SALTZMAN  
IS BACK WITH  
ANOTHER BOOK  
ABOUT THE CRAFT  
OF FILM MUSIC





Saltzman's first book.

PHOTO: MARTIN COHEN

**'I want this book to be a resource to inspire and guide.'**

**By Kristin Marguerite Doidge**

**A** new book is celebrating the creative and collaborative nature of music in film and television.

"The Music of Film: Collaborations and Conversations," by music editor, composer, and educator Steven A. Saltzman, MPSE, opens up the world of film music from the inside. Through a series of in-depth interviews and conversations with 20 professional composers, music supervisors, music editors, and picture editors, this

insightful book provides a comprehensive collection of techniques, tips, and personal insights on how these key players in post-production interact, collaborate, and successfully build their careers.

Saltzman has been music editing for more than twenty years. He is an AMPAS and MPEG member with more than 90 films and television shows to his credit, including "The Package," "24 Hours to Live" (with Ethan Hawke), "The Revenant"



PHOTO: MARTIN COHEN

Saltzman with his books.

(with Leonardo DiCaprio), and “Tides of Fate.” He has worked with many composers, including Tyler Bates, Klaus Badelt, Laura Karpman, Bryce Dessner, Mark Mothersbaugh, Pinar Toprak, and Nathan Furst. He also enjoys lecturing and teaching music editing and post-production audio for composers, editors and filmmakers in multiple venues including a continuing core course at UCLA Extension.

Previously, Saltzman wrote the book “Music Editing for Film and Television, The Art and The Process” published by Routledge/Focal Press in 2014.

CineMontage recently caught up

with Saltzman to learn more about what inspired his new book and what makes it essential reading for composers, editors, directors, and producers—aspiring and established alike.

**CineMontage:** *I’m curious to learn how the book first came about and more about the process of writing it.*

**Saltzman:** I wanted this book to be a resource that would inspire and guide, a filmmaker, picture editor, director, sound designer, composer, students or new graduates with these career dreams, or anybody in the industry just starting out.

I felt it was important to ask critical

**‘It’s about timing, and maintaining the composer’s idea.’**

F O R Y O U R C O N S I D E R A T I O N

"BLISTERING EDITING"

-MATT NEGLIA, NEXT BEST PICTURE



**BEST FILM EDITING**

EDDIE HAMILTON, ACE

**TOP GUN**  
**MAVERICK**

SKYDANCE



questions of the interviewees such as: what is success to you, how did you get started, what are your approaches when working with difficult people, and how do you specifically interface and collaborate with each of these other four key players?

As I dove into the research, interviewing and writing, there was an interest in things rarely discussed in the industry: the work/life balance, the challenges of a career in the arts, the impact of intense work followed by the in-between periods of no gigs, are the impact of all of this on family, and the meaningfulness of one's work.

One of the things about the process was coming back to my personal experience of moving to Los Angeles and struggling as a composer with a young family. We were challenged by my dream and reality of breaking into a Hollywood career. My wife Katherine took on the burden of being the breadwinner in a demanding vocation. Money and time were tight. As a stay-at-home dad, I juggled pursuing building relationships in the industry and finding any opportunity for work. Despite the stressors, we made it work, but how did others?

Exploring many elements of the work created a whole picture of what it entails professionally and personally to pursue these career paths. It was amazing to hear the many perspectives and insights.

**CineMontage: How did you settle on 20 interviews?**

**Saltzman:** I looked at the core roles in music and film, focusing on composers, music editors, music supervisors, and picture editors who I felt are intrinsically involved in the creation of music and the delivery of the music soundtrack through to the final print master. There are many others involved, yet limiting it allowed for in-depth exploration.

I think [my word limit] was 80,000 words, a standard starting point. And very soon after doing some interviews, I reached out to the publisher and conveyed [that] I want[ed] to do fewer but more in-depth interviews, which would require upping the word limit. Fortunately, they agreed,

expanding the word count to 140,000. That helped a lot. I ended up with about 6,000 to 7,000 words per interview, resulting in the 20 conversations that covered a range of diversity and experiences.

The laborious process was what to choose to leave in and take out without losing the meat or the impetus of what they were saying. Many words were left on the cutting room floor, if you will. The publisher expressed an interest early on to do streaming audio of the interviews. That's not in the works as of yet, but I hope it will be in the future.

**CineMontage: What does the book editing process feel like compared to music editing?**

**Saltzman:** I would not have thought of comparing editing of words to the editing of music. However, William Ross in his

## 'People's careers are on the line with any creative work.'

interview, talking about his composing style and approach, said, "... So often, in trying to move freely through various tonal centers they want to just jump there—they don't understand that you can horizontally set it up just like I'm putting these words together in a way that moves you to the spot that makes total sense—I can arrive at that chord. It's very similar to the way we stick words together to make meaning and arrive at a certain meaningful spot. Music is similar in that regard."

To be honest with you, I believe I'm a better music editor than author editing words. Analyzing it closely, I would suggest that when we are asked to edit a piece, our goal—for a multitude of reasons—is to maintain the composer's intention and musicality. A listener should not even notice,

as they're not analyzing it as a composer or a musicologist, they're just listening and getting the emotional impact.

If I were to extrapolate that into editing words or sentences, I guess one could use the same rule of thumb in that there are structures in the language that we use, just as in music.

But there's also the artistry. One of the many responsibilities of a music editor involves when there's a picture change: conforming. When the director moves a scene or takes out or adds frames, seconds, or minutes to the picture, music, sound, and dialogue have to be adjusted to the same extent that the picture was altered. It's about timing, and with music, you have to maintain the integrity of the composer's original idea.

As an author, in writing your book, you have to glean the most essential information while maintaining the integrity and the impetus of what was said overall. So I think that's a very similar kind of mindset.

**CineMontage: What's your advice for those just starting out and perhaps might be going through those challenging early days you experienced?**

**Saltzman:** One gem of advice that showed up in these interviews—which I also take to heart in my work and teaching—is that trust often influences our careers. If I were asked what I'd recommend, it is to be a trustworthy person and professional. People's careers are on the line with any creative work—a film or a television show or a book. Creative collaboration requires good communication, technical skills, a willingness to admit mistakes, to be continually learning, finding humor in the tough moments, and a great attitude. Whether you are a composer, music editor, picture editor or music supervisor, integrity and trust go hand in hand. You've got to have faith and trust people. And that carries one's career, I think, further than almost anything. ■

**Kristin Marguerite Doidge is a frequent contributor to CineMontage and the author of "Nora Ephron: A Biography."**

VARIETY

“THE TECHNICAL MASTERY OF BYTHEWOOD’S ARTISAN TEAM IS AMONG THE YEAR’S BEST ASSEMBLIES.”



“THE METICULOUS SET DESIGN AND TRIUMPHANT SOUNDSCAPE COME TOGETHER TO CREATE AN ENCHANTING, APOCRYPHAL NARRATIVE ABOUT PROTECTING AND ETHICALLY EXPANDING AN EMPIRE.”

*Hollywood*  
THE REPORTER

FOR YOUR CONSIDERATION

BEST FILM EDITING

TERILYN A. SHROPSHIRE, ACE

BEST SOUND

SUPERVISING SOUND EDITOR BECKY SULLIVAN | RE-RECORDING MIXERS KEVIN O’CONNELL TONY LAMBERTI | PRODUCTION MIXER DEREK MANSVELT



“AUDIENCES MAY REVEL IN THE INTRICATELY CHOREOGRAPHED FIGHT SEQUENCES, BUT IT IS OUR CARE FOR EACH CHARACTER THAT MAKES THE BATTLES OF ‘THE WOMAN KING’ SO IMPACTFUL.”

[PLAYLIST](#)

# THE WOMAN KING

STORY BY MARIA BELLO AND DANA STEVENS | SCREENPLAY BY DANA STEVENS

DIRECTED BY GINA PRINCE-BYTHEWOOD

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# SIGNALS AND NOISE



MATTHEW  
HANNAM HELPED  
FIND THE WARM  
HEART OF  
A CLASSIC  
POSTMODERN  
NOVEL WHILE  
EDITING  
'WHITE NOISE'

**By Peter Tonguetta**

*PHOTO BY MARTIN COHEN*



PHOTO: NETFLIX

(Front L-R) Greta Gerwig as Babette, Dean Moore/Henry Moore as Wilder and Adam Driver as Jack. (Back L-R) Raffey Cassidy as Denise, May Nivola as Steffie and Sam Nivola as Heinrich in "White Noise."

**F**orget raindrops on roses and whisks on kittens. Here are some of picture editor Matthew Hannam's favorite things: Robert Altman's "The Long Goodbye," Michael Mann's "Thief," David Cronenberg's far-out adaptation of "Naked Lunch," Lawrence Kasdan's "Body Heat," the cinema of Chevy Chase, and the film scores of Danny Elfman.

Hannam was born in Winnipeg, Manitoba, but as a child of the 1980s, he avidly consumed movies and shows not only made in his own country but those produced in that big popular culture factory across the border: Hollywood. "I'm the cliché: kid watching movies in the basement," said Hannam, who put his wide and deep appreciation of pop culture to good use in his latest film, Oscar-nominated director Noah Baumbach's new phantasmagoria of comedy, drama, suspense, and satire, "White Noise." Hannam recently sat down with CineMontage to talk about the movie — and

the many movies that informed its making.

Based on the celebrated 1985 novel by the iconic American author Don DeLillo, the film stars Adam Driver as Jack Gladney, a professor who specializes in an arcane field at a college somewhere in middle America in the 1980s. Jack and his outwardly bubbly (and inwardly troubled) wife Babette (Greta Gerwig) are parents to a drove of children and stepchildren — including, most importantly, Babette's daughter from a previous marriage, Denise (Raffey Cassidy) — who flit about their cramped suburban house and haunt the aisles of the nearby A&P supermarket.

Over the course of the film, which Netflix released in theaters on Nov. 25 and which became available on the streaming service on Dec. 30, the Gladney family contends with several crises, including Babette's addiction to a strange drug, Dylar, and the emergence of a toxic cloud following a train crash. If both incidents compel Jack to

**'We wanted a warm family story.'**



PHOTO: NETFLIX

(L to R) Adam Driver as Jack, Greta Gerwig as Babette, and Don Cheadle as Murray in "White Noise."

ponder his own mortality, the world of the film — full of the movies, fashions, and merchandise of the 1980s — serves to distract him. In a way, that's the point.

"It's like as long as you are in the shopping center, you're going to be safe because everyone else is there doing the same thing," Hannam said. "But the second you put your neck out and do something on your own, you could die. I think that's a really salient concept."

That all may sound heavy, but in truth, "White Noise" is bright, bold, and fun. Anchored by Driver and Gerwig's appealingly cockeyed performances, the film at least in part embraces the consumerism it parodies. "There is the satirical, weird spirit of celebrating commerce as well as being

## 'The second you put your neck out, you could die.'

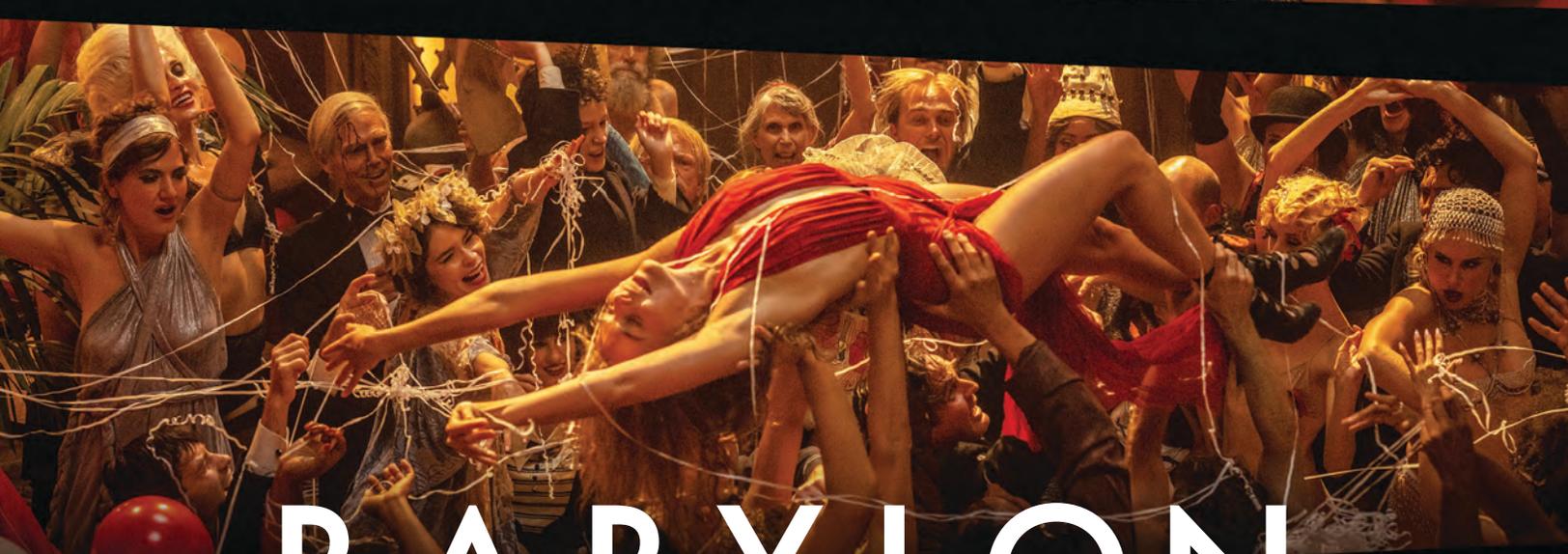
firmly anti-commerce," Hannam said. "We didn't want to be a negative downer of a 'White Noise.' We wanted it to be a warm family story."

With his encyclopedic grasp of high and low 1980s pop culture, Hannam, who had not previously collaborated with Baum-

bach, was an inspired choice to edit "White Noise." "I met Noah and we hit it off," Hannam said. "I said, 'I was born to make this movie: I love the '80s, I love assertive American literature from this period.' We talked a lot about books and writers." And, for his part, Baumbach recognized a kindred spirit in Hannam. "I like to involve the editor from the early drafts of the script onward so our process started quite early, and I'm in the editing room every day, so we had to really get along," Baumbach said in a statement to CineMontage. "Matt has a great sense of rhythm and storytelling, as well as knowing good places to eat and shop for clothes. It was a very happy collaboration."

For Baumbach, whose earlier films include "The Squid and the Whale" (2005),

FOR YOUR CONSIDERATION  
**BEST FILM EDITING**  
TOM CROSS, ACE



**BABYLON**



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“Frances Ha” (2012), and “Marriage Story” (2019), “White Noise” was by far his biggest and most ambitious picture, and Hannam was brought in on the ground floor. “I was in Cleveland for about five months, and a month of that was prep time,” Hannam said about the film, which was photographed in locations throughout northeast Ohio. “We went on location scouts, and I would work on little cuts of things and cutting storyboards. We had a storyboard artist, who’s a good friend of mine, who came on.”

Throughout, Hannam immersed himself in the movies of the period — at one point, the editor sent Baumbach a bunch of scenes from Mann’s “Thief” for no particular reason other than he felt it related in some way to what they were working on — as well as the inimitable authorial voice of DeLillo, of whom he was already an admirer. “I always had a copy of the book around, and then, during the editing, I actually just listened to a lot of DeLillo [on audiobooks] on my walk to and from work,” Hannam said. “I really loved ‘Mao II.’ That was one that I listened to. It was interesting, because there’s a certain rhythm to his dialogue and an illustrative quality to the writing that I thought might be inspiring.”

Before Baumbach became involved in the project, “White Noise” had been bandied about as a possible film for years. Perhaps it even had the reputation of being un-filmable, but Hannam rejects that notion. He feels that Baumbach took a dense, sprawling novel and found what he calls its narrative engine: Babette’s addiction to Dylar, and Jack’s attempts to uncover her abuse of the drug. “One of the parts of the movie Noah and I talked about the most was [Jack’s] relationship with Denise, and the sort of Nancy Drew subplot of her trying to find the Dylar,” Hannam said. “That was something that was really one of the inventions that Noah had that made the movie really tick as a movie. . . . That was always the engine of the edit.”

That didn’t mean that there weren’t challenges to making DeLillo’s work play as cinema. The author’s dialogue is arch, stilted, and very self-conscious, and so are

the lines in Baumbach’s adaptation. For Hannam, it’s a matter of being confident in the sound of DeLillo’s language. “It starts with a writer who’s got the guts to put it down and not shy away from it when the actors show up, and about casting actors that have the ability, the chops to do it,” Hannam said. “Adam and Greta were able to do that stuff.” But then it’s up to the editor to trust the material, he said. “Just stick to it and not cut it up too much,” Hannam said. “You have to really let it be what it is and preserve the musicality of it.”

Yet “White Noise” isn’t a film in which a great author’s dialogue is treated preciously. Instead, Baumbach and Hannam created chaotic, cacophonous scenes in which characters chatter. In an early scene in the kitchen, parents and offspring gab at each other relentlessly. “We talked a lot about

## ‘There’s a certain rhythm to DeLillo’s dialogue.’

’80s Altman,” Hannam said, referring to the great filmmaker’s penchant for overlapping dialogue. “We wanted it to feel like you were dropped into a family that didn’t really care about the movie.... They are a family, and the reality of a family is that there’s no setup.”

The kitchen scene features Jack navigating two sides of the room, each engaged in their own overlapping conversations. “We moved the camera in a way that would energetically link side to side, and we had it covered in different sizes,” Hannam said. “All of the shots hinged into other setups. The camera would depart one character and stick on another so the person could pass through that conversation, land in a new conversation, and pass back through.”

Hannam describes “White Noise” as

consisting of “layers” — of image, sound, music, even TV commercials heard in the background. “We scored the movie with commercials and TV shows,” Hannam said. “All the commercials were done practically on-set. I would cut TV content, and we had it cued up for every scene. We always had an idea of the media content of the scene.” Also essential to the production was the music of composer Danny Elfman. “Scoring with Danny and using Danny’s music is different than anyone else because it’s got a buoyancy to it that lives in a cinema landscape,” Hannam said. “He’s just an absolute original.”

One of the film’s most memorable scenes intercuts competing presentations by Jack and his colleague Murray (Don Cheadle) — with Jack discussing his academic specialty, Hitler; and Murray talking about the focus of his research, Elvis Presley — with the collision between a train and a truck that results in the toxic cloud that eventually sends Jack, Babette, and their kids to pack up the car and get out of town. “In the editing room, we called it the dueling lectures,” Hannam said. “The movie we looked at a lot for that sequence was [Steven Spielberg’s] ‘Duel.’”

When it came time to shoot the classroom portion of the sequence, however, the company only had two days to work. “I was sitting on the set with Noah, next to the monitor, and we’re looking at our storyboards, and it was like: We’re just shooting this the best we can,” Hannam said. “There is no way that we can stop these actors and these performances and be like: ‘OK, can you swing your arm because it’s going to match a train that we’re going to shoot in two months?’” Consequently, the train collision was designed around the footage that was captured in the classroom. “It was just about finding footage that matched well,” Hannam said.

Although Baumbach and Hannam made use of storyboards — a first for both men — the editor adopted a far looser approach during post-production. As he has on a number of recent films, Hannam dispensed

SEE PAGE 83

BEST EDITED DRAMA SERIES

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PHOTO: ADAM LERNER

Skip Lievsay and Paul Urmson.

# SOUNDS UNSETTLING

SKIP LIEVSAY AND PAUL URMSON  
TALK ABOUT FINDING THE RIGHT SOUND  
FOR ONE OF THE YEAR'S MOST-TALKED-  
ABOUT MOVIES, THE THRILLER  
'DON'T WORRY DARLING'

**By Peter Tonguetto**

From the beginning to the end of director Olivia Wilde's "Don't Worry Darling," it's obvious that there are plenty of things to worry about.

The film's setting — a vaguely late 1950s/early 1960s suburb called Victory, bursting with bright colors, peppy personalities, and houses that resemble, in the words of the folk singer Pete Seeger, "little boxes made of ticky tacky" — is strangely artificial and

**‘It feels intimate, like you’re right there.’**



PHOTO: WARNER BROS.

Florence Pugh as Alice in “Don’t Worry Darling.”

oddly unsettling. And something doesn’t sound quite right, either: Wine glasses clink with too much sharpness, bacon is fried with too much ferociousness, dialogue sounds unusually intimate — and plastic wrap sounds way screechier than usual.

Of course, all of these uncomfortable auditory choices are entirely intentional: Supervising sound editors and re-recording mixers Skip Lievsay, CAS, and Paul Urmson created a heightened, subtly synthetic-sounding world that is appropriate to one of the most widely discussed movies of the year. In the Warner Bros. Pictures release, Florence Pugh stars as Alice, a woman married to her clean-cut, inscrutable husband Jack (Harry Styles). Their desert community is made up of other attractive and charming couples, including Bunny (Wilde) and Dean (Nick Kroll), as well as an enigmatic, guru-like figure, Frank

(Chris Pine).

(Beware: multiple spoilers follow throughout.) In fact, Alice and her fellow wives don’t actually inhabit this “Stepford Wives”-like world but are the mostly unwitting participants in a simulation imagined by their male spouses. The men have signed up for a program that allows them to transport themselves to a kind of “Mad Men”-style alternate universe, and their wives are trapped there with them. The reason that the dialogue sounds so up-close, and objects sound so sharp, is because the sounds don’t exist in reality but in virtual reality.

Lievsay, who works in dialogue and music editing, and Urmson, who handles sound effects editing, joined “Don’t Worry Darling” after working on Wilde’s directorial debut, “Booksmart” (2019). In a recent conversation with CineMontage, the highly

respected longtime collaborators spoke about their work on what was a uniquely creative project — one befitting a story as memorably strange as this one.

**CineMontage: Did you recognize the sound possibilities of “Don’t Worry Darling” when you read the script?**

**Paul Urmson:** The whole thing was very top secret, because obviously it has a twist ending. They shot it with a tiny crew during COVID in the fall of 2020, so it was very tightly wrapped. We only got hints about what it was going to be. We got a script maybe in early 2021, but then we got to see a cut. It was radically different than the film now, as they always are.... [Wilde] was trying to create this sort of male fantasy world that’s really a nightmare for women in the same world.

**Skip Lievsay:** There are a lot of things happening, and a lot of characters, and we

had to have a very muscular dialogue track. “Muscular” is not really the right word because it’s so masculine. It’s not really fitting the movie, but it needed to be very strong. We wanted to guide the audience and help them understand what was happening, but we also needed to be able to pull the rug here and there, and have misdirects. Above all, we had to be clear and we had to have a really profoundly strong track to be the backbone of the whole story.... There’s a lot of stuff going on, a lot of people, a lot of moving parts, so we had to have clear and concise dialogue.

**CineMontage:** *So many of the scenes are small get-togethers or chitchat among the characters, or interiors in Alice and Jack’s house. There’s an intimacy to the sound. What was your approach to the dialogue in those scenes?*

**Lievsey:** It was basically sort of hyper-realist, a musical term. It feels intimate. It feels like you’re right there, and that was really the key sound: to make the audience feel like they’re sitting at the table with [the characters]. That, of course, does so many things for the audience. But then there’s also the contrast. We have scenes that are so intimate and almost like you’re there, and then other things we can get away with a greater contrast. And then the contrast is more exciting and more profound.

**CineMontage:** *The ordinary sounds — the bacon frying, the egg being cracked — sound heightened.*

**Urmson:** There are also insects. We said, “Let’s have these really annoying insects every time they’re outside.” Even though they don’t necessarily have cicadas in Palm Springs, we thought, “Yeah, let’s try that.” We had a lot of different kinds of cicadas and things that were coming and going. There’s always this very high-frequency, heightened humming or buzzing going on. The thing about all of these sound effects was that Olivia said, “Let’s try to do this ASMR thing. [ed. note: Autonomous Sensory Meridian Response: a tingling, static-like, or goosebumps sensation in response to specific triggering audio or visual stimuli.] Let’s try to have it be very binaural and



PHOTO: ADAM LERNER

Skip Lievsey.

## ‘Olivia loves low-frequency sounds.’

close to the hearing of Florence.” It gives you goosebumps.

**CineMontage:** *When Florence’s character, Alice, reaches the desert, the edge of the simulation, we hear a low rumble.*

**Urmson:** It really turns out to be the portal to reality, but we don’t know that. We were trying to have this deep throbbing hum. Olivia loved low-frequency sounds. She loved all that range. In addition to all the

very high-frequency stuff, she was really into some low rumble and lots of throbbing, pulsing sounds. We tried a lot of stuff. I think our big initial inspiration was the monolith in [Stanley Kubrick’s] “2001,” when we approach the monolith on the moon and the Ligeti music is coming out of it.

**CineMontage:** *One of the creepiest scenes is when Frank’s wife, Shelley [Gemma Chan], enters a dance class, and we don’t actually see her for a long time. Instead, we see a tracking shot that simulates her perspective as she is walking into the studio, and along with it, we hear her footsteps. You were using sound to delay a character’s entrance.*

**Urmson:** That’s Olivia. That whole thing was her idea. We kind of wrestled

“The pacing established by Chinonye Chukwu and editor Ron Patane  
**WORKS BEAUTIFULLY”**

— DAVID ROONEY, THE HOLLYWOOD REPORTER



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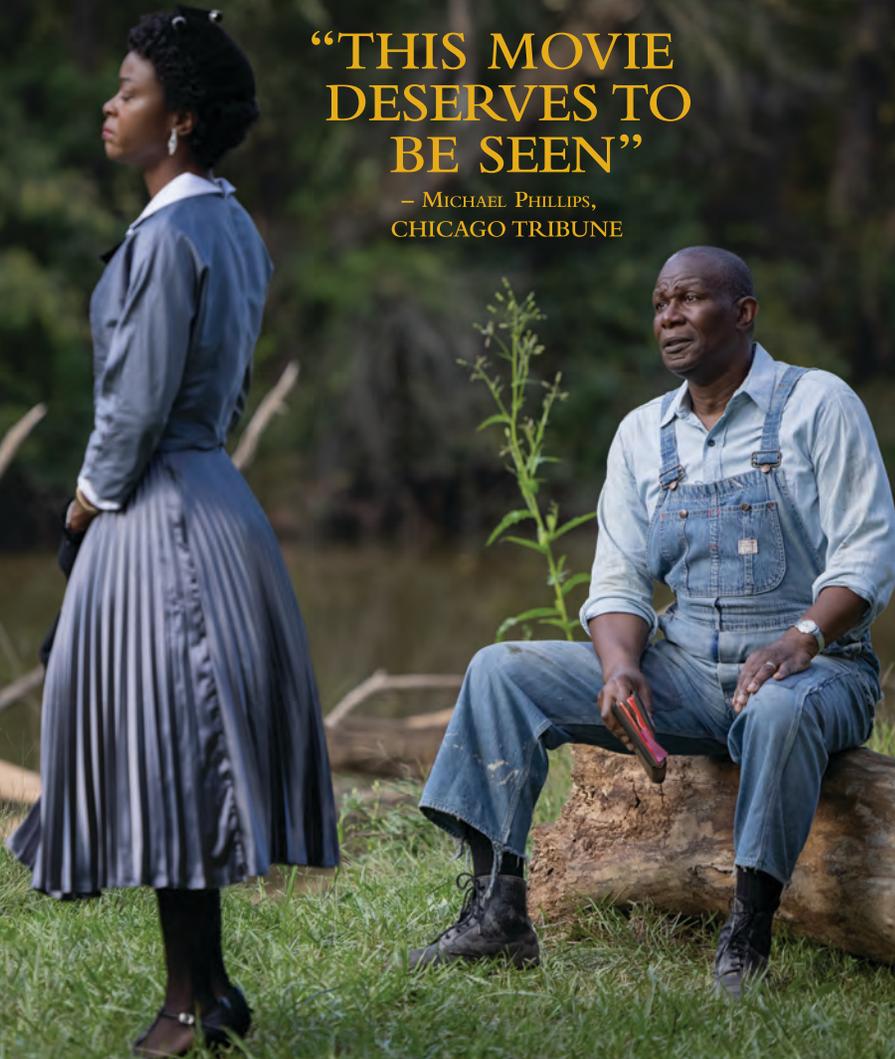
**BEST PICTURE**  
**BEST EDITING**  
RON PATANE, ACE



# TILL

“THIS MOVIE  
DESERVES TO  
BE SEEN”

— MICHAEL PHILLIPS,  
CHICAGO TRIBUNE



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WRITTEN BY MICHAEL REILLY & KEITH BEAUCHAMP AND CHINONYE CHUKWU DIRECTED BY CHINONYE CHUKWU

ORION



PHOTO: WARNER BROS.

Harry Styles, left, and Florence Pugh on the set of “Don’t Worry Darling” with Olivia Wilde (blue dress) directing.

with that scene because of the tempo of Shelley’s footsteps coming in. We were just trying to find the exact perfect tempo, and we tried it many different ways. It’s all Shelley’s point of view. She’s walking in, and it seems like the speed she’s walking would be this. We were like, “No, no, let’s make her footsteps lower and keep slowing them down.” Let’s keep slowing them down until it was this idea of a metronome, a very nice slow metronome, which then becomes the metronome that the class dances to.... Even though the shot tracks at a certain speed, to have the sound be slower than that and have it be much more of a pulse and more of a very rigid metronome. That’s who that character is: she’s the one who’s setting the pace for everything.

**CineMontage:** *Skip, talk about the process of music editing.*

**Lievsay:** [Composer] John Powell came

to the [re-recording] stage and stayed with us the whole time. With his crew, he was able to mix and match and change — and give pretty much anything — on an on-demand basis. Both John and Olivia were free to make a lot of interesting experiments, so we did that during the mix. We did a lot of experimentation, and we did a lot of weeding, basically — “It worked here; it didn’t work there; let’s try it there...” Traditionally, the music arrives and you can raise it and lower it, or you can bring it in a little later or something, but that’s kind of the limit because, in general, filmmakers have a pretty determined view of what the music is going to contribute.... “Don’t Worry Darling” was scored and recorded to suit the movie, but both the filmmakers and the composer had the luxury of being able to change their minds or try something different.

**CineMontage:** *Was the fun of this picture*

*creating a world within a world?*

**Lievsay:** It was the nature of our challenge, or our charge, to find all these little corners to sharpen up and keep the audiences on their toes. It was actually a joy, because Olivia and her team had a lot of ideas, and they knew where they were headed.... She’s very wise, and clever way beyond her two movies. She feels like a veteran. She’s so interested in what makes her movie better, and that’s all you really want.

**Urmson:** Olivia is super-enthusiastic about her projects. She’s very open-minded and loves to try new ideas. She has a good idea of what she’s going for. She doesn’t necessarily know how to get there with sound until we started presenting stuff to her, and we just presented a lot of different ideas to her. ■

*Peter Tonguette is a regular contributor to CineMontage.*

FOR YOUR CONSIDERATION

**"EXCEPTIONAL EDITING"**

PETE HAMMOND | DEADLINE

**"HUSTLE HAS GENUINE FLOW"**

JAKE COYLE | 

**"GROUNDED, AFFECTING,  
AND IMMACULATELY MADE"**

DAVID EHRLICH | 

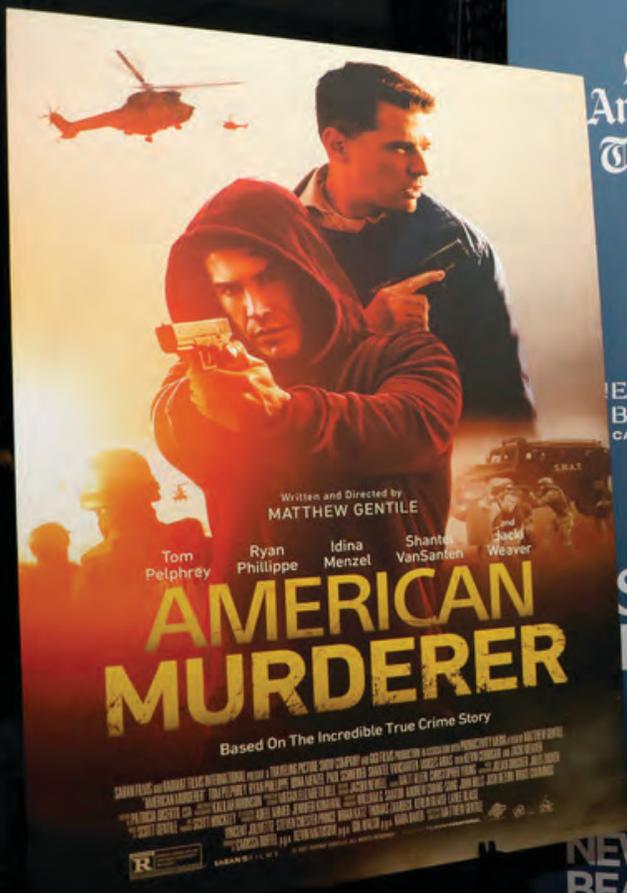


**BEST EDITED FEATURE FILM**  
(COMEDY)

TOM COSTAIN, BRIAN ROBINSON, KEIKO DEGUCHI

**HUSTLE**





Director Matthew Gentile, right, with actor Ryan Phillippe.

PHOTO: NEWPORT BEACH FILM FESTIVAL

# DRIVEN TOGETHER

IN THE DEPTH OF THE PANDEMIC, THE DIRECTOR OF ‘AMERICAN MURDERER’ FOUND HIS PERFECT EDITOR.

‘YOU HIRE THE RIGHT PERSON FOR THE JOB.’

By Rob Feld

**M**att Allen and Matthew Gentile were separated by a few years while attending American Film Institute, but the two came together to collaborate on their first feature film,

“American Murderer.”

Gentile is a director who was finally given the opportunity to make his first commercial film on a budget that has a few zeros behind it. Sticking with a less experienced editor might be a gutsy move, but

it speaks to the depth of collaboration and trust that can develop between a director and editor. Allen and Gentile developed a creative partnership during the pandemic lockdown, when Allen offered to help create previsualizations of “American Murderer”

set pieces during the film's development.

"American Murderer" tells the true crime story of Jason Derek Brown (Tom Pelphrey), a classic con man swindling his way through a life of debauched luxury. The walls start to close in, though, when he falls behind on gambling debts to a violent group and, in his coke-addled desperation, robs and murders an armored truck driver. FBI Special Agent Lance Leising (Ryan Phillippe) takes up the investigation, and the film, told in non-linear fashion, brings its audience forward and back through time, giving us glimpses of Brown's childhood and the people he betrays in adulthood, until he goes on the run and disappears, like his father did before him.

As Allen and Gentile tell it, the trust they built over time, and Allen's gumption to do some off-road conceiving on his own, made a significant impact on the third act in particular. It was the one section of the film where Allen was feeling a lack of suspense. Though Brown was on the run, a dramatic climax was missing. Allen had an idea but to sell it, he knew he would need to show rather than tell.

**CineMontage:** *Matt, you came up through the studio system. What's the best lesson you took from a mentor?*

**Matthew Allen:** Editor Matt Chessé would always tell me, "Keep the drama on the screen. You need to handle the politics all around you well and be solid for the director and producers, and deliver the movie on time. You must be a mediator and a problem solver." He would also say, "They only see what you show them. There may be parts of the dailies that don't tell the story well, but at the end of the day, they only see what you show them in the timeline."

**CineMontage:** *Matthew, it's hard enough getting your first feature made. What was it about your relationship with Matt that gave you the confidence to hire him for what would also be his first feature?*

**Matthew Gentile:** I've seen producers say to directors before me, "I know you like your film school friends, but we can give you someone more experienced." I noticed that most people who took that deal left



Matt Allen.

PHOTO: MICHAEL KRULIK

the process thinking their movie got taken away from them a little bit. You hire the right person for the job. I came to know that was Matt, because we were friends for a while, we talked a lot about film, and in the year leading up to production, he offered to pre-visualize scenes together with the software he won as part of his ACE Eric Zumbrennen Fellowship. I told him I had bosses and didn't know if I could ultimately give him the editing gig, but he said, "We're stuck in COVID with nothing to do, let's just try it." He would build a set in 3D, we would take my shot list and roam a camera through. Really, he got me directing again. You come from film school where you made six shorts, all ready to go. But then development happens, years pass, and you feel like you're forgetting how to block actors. So Matt got me back in the chair and we discovered how well we worked together. Then it became me saying, "I have to get you on this movie." I was very lucky.

**CineMontage:** *Did you find the previz useful by the time you were actually shooting and cutting?*

**Allen:** For me, the process was really helpful. It got Matthew and me working together without the clock running. It's one thing to watch movies together, have a beer together, but let's see us in a room for 10 hours cutting scenes and doing virtual camera moves. There was a lot of synergy there. I also got a lot of insight into what Matthew was planning. He might come in with a list of 20 shots but then see we could cut seven of them. That was helpful for me to get into his brain and see what Matthew Gentile likes and what he's looking for. You still have a lot of work to do with a director after you put together a first cut of a film, but it helped me get on the same page with him more quickly. I put the previz aside and didn't look at it again, figuring I'll just work with whatever he shoots on the day. I actually went back to it recently and realized that



PHOTO: MICHAEL KRULIK

Matthew Gentile and Matt Allen.

many of the core camera moves we planned are actually in the movie.

**Gentile:** Working on a budget, we found that the previz for anything complex was very helpful. You want to know your shots for a boat party because you're going to be on the water, and you're not going to be able to do it forever. There's a lot of geography to keep track of in an armored truck robbery or a SWAT invasion. We had a couple of days where it was two cameras shooting, and one day to get each scene. The previz allowed me to know exactly what beats I needed and how to establish geography. Then it gave me

the space to be flexible on the day.

**Allen:** Part of the collaboration with Matthew is "be prepared but be flexible." Matthew had a strong vision but allowed me to try things. One example of that great collaboration was when we needed a little bit more of a spike towards the end of the film, so we took some creative license when Jason is on the run. The individual scenes were working well as scripted, but we realized we could scramble them up and have things happen simultaneously. When they were intercut, it added more dimension and emotion to what was happening. We

called it "the third act scramble." We also wanted to go a little bigger and better with a chase sequence, so we were able to do a bit of previz before Matthew went back out for pickups and got the shots to create a full chase with vehicles.

**Gentile:** He's being overly modest. It was his idea. It was a non-linear film, but the third act in the script was linear. There was no real chase, and Matt realized we needed something there. So he got stock footage from other movies and engineered a chase for me to see. Then I said, "Oh." So in a way,

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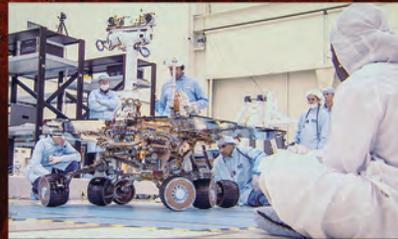


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# A REMOTE CHANCE

HOW A BURBANK COMPANY HAS AIDED POST-PRODUCTION WORKERS SEEKING REMOTE-WORK SOLUTIONS

By Jennifer Walden

**C**OVID lockdowns may have hastened the adoption of remote editing, but filmmaking teams are now enjoying the benefits that this new norm provides. That includes minimizing downtime by using time zone differences to one's advantage (as editor Tom Eagles did on "The Harder They Fall," editing in New Zealand while the production team was shooting in Santa Fe) or just saving time by eliminating the commute to a production office or editing facility. There certainly have been growing pains in the transition to remote editing, but it's becoming easier to embrace this workflow as the process evolves.

One company improving the experience of remote editing and decentralized creative collaboration is Remote Picture Labs (RPL; remotepicturelabs.com), based in Burbank, California. In the early days of lockdown, J/KAM Digital (a company specializing in production and post-production equipment delivery, setup and technical support) joined forces with Creative Mobile Solutions (which specialized in tapeless workflows for live events and studio-based shows) to form Remote Picture Labs RPL. By leveraging their years of experience in both equipment rental and cloud-based media storage and sharing, RPL devised a highly efficient remote editorial solution that its leaders say can replicate (and even rival) a traditional editing facility workflow.

RPL Media Technologist Erik Beauchamp said, "We wanted teams to be able to focus on being creative, and that meant restoring the collaborative workflow so teams would be able to work and operate as if they were in rooms next to each other, just like in a normal on-premises setup. That



Philip Neel's home office.



Philip Neel.

was the inspiration to build Remote Picture Labs the way we did."

Three-time Emmy-nominated editor and two-time Eddie-award winner for editing "Boston Legal" and "Ally McBeal", Philip Neel, ACE is currently cutting the second season of the HBO Max dramatic series "Julia," inspired by chef Julia Child's life. Neel has worked with RPL on a few series, starting with "Queen of the South."

"When COVID first hit, everyone was trying to figure out how to edit from home and interface with producers and directors to implement changes as though we were in an office setting," Neel said. "One option was to edit with the media on external drives and email the bin to our assistants who had mirrored drives with the same media. They would then make QuickTime videos to share with the showrunners. It just got to be very complicated. Then our post-producer discovered RPL, which had implemented the Teradici-based remote workflow, and it instantly became practical to edit from home."

## VIRTUALIZED, CENTRALIZED AND SECURE

Content is the most crucial part of a production. It needs to be shared — dailies from the set need to get to the editor, the editor's cuts need to get to the filmmakers, visual effects teams need scenes and se-

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quences to work against, those shots need to get back to the editor, and so on — but it must also be kept safe through security and redundancies.

RPL offers a virtualized, data center-based, private cloud solution. This means all content and redundancies are centralized in a secure data center. Unlike other remote editing approaches where editors connect to computers set up in offices or in machine rooms at editing facilities, RPL has virtual workstation units and shared storage servers housed in racks at a colocation facility (a type of data center where equipment, space, and bandwidth are available for rental to retail customers), which editors and RPL technicians access virtually. RPL techs don't have to go to the facility in order to help clients with technical issues. They can manage, control, and restart all of the user's services in just a matter of minutes from any location. Beauchamp said, "We have monitoring services that allow us to see when issues arise, and we deal with them most often before editors or production teams are even affected by them. We're able to quickly solve any issues thanks to the tool sets that we continue to put in place."

As a virtualized platform, RPL can react to clients' needs almost immediately. They can add editors and other team members in just a few hours, deploy a whole new



Erik Beauchamp.

editorial environment with a few mouse clicks, and make adjustments to the workstations instantaneously. "Whether the editor is working with higher-res source material or doing a tremendous amount of exports and transcoding or visual effects, if they determine that they need additional processing power, with a simple reboot of their workstation, we can double or triple the CPU power, add more RAM, and double the GPU power — all without having a technician go out and swap out a computer or components," said Beauchamp.

"If a production shot twice as many dailies and needs to get that to the editor faster, we just move a virtual fader and sud-

denly they have more bandwidth in their environment. A lot of the dailies houses have big data lines so they can dedicate that bandwidth to that production and we can accommodate it on the other end," added Jeff Bass, Partner at J/KAM Digital and Co-Founder of RPL.

Physically accessing the equipment is still possible, but that requires going through biometric and RFID security. "The physical security of the colocation facility could not be higher. And we matched that with the same level and care for our digital content security by setting up a private cloud environment over which we have full control," said Beauchamp.



A graphic showing a remote workflow example from Remote Picture Labs.

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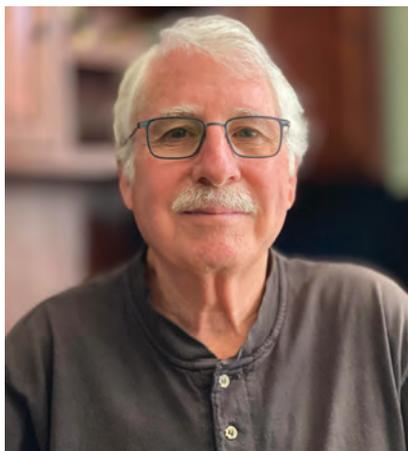
Not only is a private cloud more secure than a public cloud, it allows RPL to avoid a metered pricing model typical of public clouds. “Productions have budgets and want fixed pricing so that we’re not metering how much data is coming in and out or how many hours these workstations run,” said Bass.

An editor connects to the workstation virtually using a zero client hardware device. It’s not a computer; there’s no operating system or hard drive for storing content locally. The editor connects the zero client device to the internet and to their own monitors, keyboard, and speakers. Then they’re ready to go. Beauchamp said, “It’s called a zero client because it has a zero attack surface. So on a security level, there’s nothing for a malicious attacker to hit. And the transmission of the stream and the input from the user go through hardware-encrypted processing (depending on the model). All we’re doing is pushing pixels and recording mouse clicks and keyboard input, and we’ve put it all together so the editor feels like they’re sitting right in front of a workstation.”

Neel agreed. “It’s very streamlined and simple. It keeps the operation really quick and efficient, as though I’m working with local drives in a production office. I’ve ramped up my internet at home to 1 Gbps download speed, so as I’m editing, there’s no audio lag or picture lag,” he said.

RPL can remotely manage the zero client device. They can monitor it, push updates, and make configuration changes without having to go on-site. Beauchamp said, “They’re incredibly reliable and robust little boxes. We’ve partnered with HP (which recently acquired Teradici) and they keep improving the quality of the codecs. We’re now using a new technology they have called PCoIP Ultra. It requires about a third of the bandwidth of the original PCoIP codec. For monitoring, it delivers higher frame rates and better-quality images at that lower bandwidth, allowing our clients to output UHD on up to four monitors.”

#### **WORKSTATION APPLICATIONS AND REMOTE ASSISTANCE**



Jeff Bass.

The majority of RPL clients use NLEs (Non-Linear Editing software) like Avid Media Composer, Adobe After Effects or Premier, or Blackmagic Design’s DaVinci Resolve. “Our environment is tailored towards the high-performance GPU accelerated workloads, so anything that requires a lot of video processing power is really well-suited for what we’ve built,” said Beauchamp. And even though the workstation is accessed virtually, it has everything the editor would have in an editing facility. For instance, if a client is using third-party effects or plugins (such as Boris FX Suite or Digital Anarchy Beauty Box), RPL can transfer those licenses into the editor’s cloud account so they’re available in their workstation.

On the support side for software-related issues, RPL can set up remote sessions to guide users through workflow problems. “Our team is comprised of not just engineers and technicians, but also skilled operators of the production software that we’re using for our teams. So in many cases, our team may have better and more in-depth information about how the systems and software work than the end users have themselves,” Beauchamp said.

Neel, who recently switched to Avid Media Composer 2022 for this season of “Julia,” said, “Erik [Beauchamp] has been extremely helpful in answering questions about the Avid and other things that come up with their system. I especially like how they can take control of my desktop almost

immediately to solve an issue.”

Partnership agreements with technology vendors allow RPL to test new software features and functions early on, so they can see how those updates will improve their clients’ workflows. And RPL continually implements new features and functionality on the back end to improve reliability and quality of service. “These aren’t things we charge our clients for. They see the benefit of these improvements, and the reward for us is returning customers and new projects; people are excited to continue working with us,” said Bass.

#### **CUSTOMIZATION AND COMFORT**

RPL deals with a wide range of productions, each having specific needs, so they create a customized package for each one, providing as many or as few services needed to get content in, edited and finished, and out for final deliveries. Services include everything from supplying dailies houses or vendors with a high-performance Signiant Media Shuttle portal (a highly secure and accelerated method for transferring files into the RPL cloud environment) to setting up editors’ workstations with software and hardware (i.e., physical equipment such as adjustable electronic desks, studio speakers on stands, large screen OLED TVs, office chairs, and more). “If they’re going to be traveling and working on a laptop, we can set up their personal computer with a software client that allows them to virtually access a workstation that has the same performance and horsepower they’d have in an editing facility. The beauty behind what we’ve designed is that it’s completely scalable and customizable on the client side,” said Beauchamp.

Neel’s setup from RPL includes furniture such as a height-adjustable workbench and a comfortable office chair, two monitors for editing and a larger one for playback, two Bose speakers, a PC keyboard that’s been remapped for Mac users, a mouse, and a 10ZiG zero client device connecting Neel to an Avid Media Composer 2022 workstation.

For the production of “Julia,” four of the eight episodes have been shot so far – three of them primarily in France, and the rest are

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scheduled to be shot just outside of Boston. The series footage (shot on ARRI ALEXA cameras) is shuttled to the dailies house, Picture Shop Post in Boston. The dailies are processed there and pushed to RPL's catch station using Aspera Faspex. The assistant editors (Amy Pellouchoud, Matthew Caron, and Moe Friday) then copy the dailies to the episode drives and organize and prepare the shots in the Avid for the editors. (Besides Neel, the other two editors are Farrel Levy and David Dworetzky.)

"Usually, my assistant Amy will have the dailies put together for me by 9 AM and then I can start cutting. Oftentimes, I'll leave one scene for myself to do the next morning in case I want to get up early. That way, Amy has time to get everything put together, and she's not trying to hurry because I'm waiting," said Neel. "Right now, I've finished editing my first episode, and the director and I remotely watched it together this morning on Moxion, with her giving me notes along the way. Once I'm done making those changes, I'll contact her and we'll both get together again to review. This virtual connection is very close to the experience of editing in an office setting, even though the director is 3,000 miles away."

One of RPL's more complex projects involved a production shot in a studio in Atlanta, with assistant teams working from offices in Los Angeles and from their homes, and editors located all over North America. This was a 12-camera broadcast-quality shoot that needed to be transferred almost in real-time. RPL sent out 10 Gb-capable laptop kits to the studio to hook into the servers on-site to handle the automated transfers of the footage into the RPL environment. They sent traditional edit kits to editors that needed them and set up software client kits for those using their own equipment. To meet this production's physical archive requests – getting content onto LTO (Linear Tape-Open) tapes and having the ability to restore the previous season from LTO — RPL sent out a few physical workstations with attached LTO tape drives so that archived material could be restored physically and then automatically pushed into the RPL

cloud-based environment.

Beauchamp said, "This was a full soup-to-nuts type environment where we managed all the incoming record streams and handled the entire turnaround to get the show completely finalized at high broadcast resolution and sent out to their delivery destinations. After we got the right physical components in place, it was a seamless experience for the end users. Even with all the complexities behind it, the editorial team really doesn't feel the burden of all of those moving pieces and parts."

### **CREATIVE COLLABORATION, ANYWHERE**

Another essential aspect of production is communication. Remote workflows can have production team members dispersed across the globe; content review platforms like Sohonet's ClearView Flex, Moxion (an Autodesk company), and EverCast are what bring them together. There are many options for remote collaboration and RPL can

## **'Remote editing is here to stay.'**

incorporate their client's preferred platform into the workflow. "RPL is agnostic as far as software packages and collaborative toolsets. We don't have any limitations. If a client brings us something that we haven't had a chance to test or work through, we build a relationship with the vendor and set up a quick lab test to vet everything. Once we get that signed off and the client is happy with it, we turn it over for production. Our team is open to new workflows and toolsets; they make us, as an organization, more experienced and stronger in what we're doing," said Beauchamp.

As Neel said, he's using Moxion to collaborate with the filmmakers on "Julia." This platform allows Neel to video chat with the production team, play and review the cut, and make simple edits with the team

watching. He said, "These remote collaboration platforms, like Moxion, are very helpful to bring everyone together because all they need is a phone or laptop and a WiFi connection to join in."

### **REALITY OF REMOTE EDITING**

"Editors are seeing that they can head to the production office for a one-on-one session, and while they're waiting for notes, go back home and handle those notes from there. It's one of the things that editorial teams really like. I think remote editing is here to stay. It's been a major shift and we were forced to jump into remote editorial, but everybody's gotten a taste of it now, and we hope that our platform will give them that 'facility-based workflow from anywhere' kind of experience," said Bass.

For Neel, that hybrid approach (editing dailies at home and then coming into a facility to work with producers on the fully edited episode) offers the best of both worlds. He said, "I like the personal connection you get in an office environment. And a lot of producers like to work in person. The advantage to that is that I'm making changes while they're watching."

However, when doing the director's cut, Neel prefers editing remotely from home since he's typically communicating with a director on location. He said, "It's more and more difficult for directors to meet editors in person, with so many shows shooting in distant cities. This virtual system puts them back in the editing room once again where they can review and collaborate in real time."

Neel concluded, "As a result of COVID, the remote post-production interaction with other members of the team had to be developed and implemented very quickly, and it happened quite successfully, especially given the short learning curve that we all had to go through. I think Remote Picture Labs and their system helped us realize how to effectively work from home." ■

*Jennifer Walden is a frequent CineMontage contributor who specializes in covering post-production technology.*

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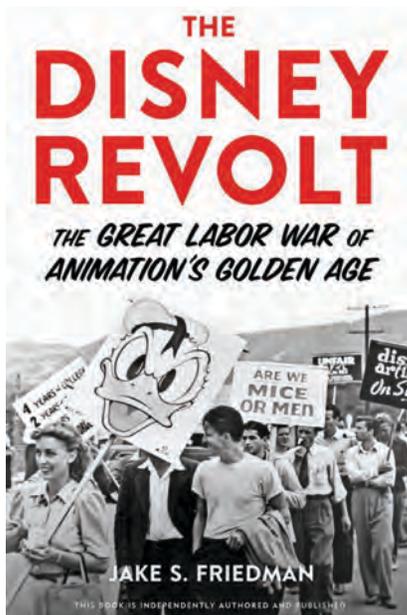
THE STORY OF THE 1941 DISNEY ANIMATORS' STRIKE  
MAKES FOR A PAGE-TURNING READ



By Betsy McLane

**J**ake Friedman deserves a rousing hurrah for writing “The Disney Revolt: The Great Labor War of Animation’s Golden Age.” This is an eye-opening book full of many fascinating stories about a World War II-era Hollywood labor battle, and even readers who are familiar with the history of animation, or the growth of entertainment industry unions, will discover something new in its pages. As Leonard Maltin, the film expert and author of “Of Mice and Magic: A History of American Animated Cartoons,” wrote, “I learned many things I didn’t know from this treatise, which allows the reader to make up his or her mind about the still-simmering divisions caused by the dispute.” Maltin is correct in calling this a treatise, but it is an absorbing one.

The history of the 1941 Disney animators strike as laid out by Friedman is dramatic and filled with enough twists to make for a page-turner. He structures the narrative around the backgrounds, personalities, and career intersection of two central figures, the animator Art Babbitt and Walt Disney



himself. Walter, born 1901, and Arthur (b. 1903) shared more than Midwestern childhoods: Chicago, a family farm in the small town of Marceline, Mo., and Kansas City for Walt; Omaha, Sioux City, and then New York City for Art. They both also had early

exposure to labor organizing and social injustices. Friedman describes each man’s formative years amid the social background of the time: labor unrest, Eastern European immigration, and World War I. He draws on their early experiences with family, work, responsibility and organized labor to help explain why decades later they became first colleagues, then enemies.

Walt’s father Elias Disney was a supporter of the socialist politician Eugene Debs, one of the founders of the Industrial Workers of the World (IWW or The Wobblies) and was active in the populist/socialist movements that roiled American politics at the turn of that century. Solomon Babitsky, Art’s father, was an immigrant from Eastern Europe, a Jewish scholar who had no skills that were marketable in the US. Neither man provided financial stability, and both boys had to work to help support their families, eventually rebelling against their ineffectual fathers. The artistic talents that Walt and Art displayed while young were encouraged by the women in their lives, Walt’s aunt Maggie and Art’s mother





PHOTOS: 'THE DISNEY REVOLT'

Disney picketers in 1941 (above and preceding page).

Zelda. Solomon Babitsky was disabled in a work accident in 1923, and the family moved to New York, where it was forced to be increasingly dependent on Zelda's family. Art rejected his father's strict religious doctrines, and by fiercely standing up for his rights as an employee, found success as an advertising artist. Walt felt that his father, known as a "churchy" man, was a gullible pacifist, misused by a disreputable socialist farmers' cooperative. At age 16, when a bomb attributed to the IWW exploded close to him in the Chicago Federal Building, Walt decisively turned against Elias and joined the war effort as an ambulance driver.

These facts, and a great deal of other information presented in the first five chapters of "The Disney Revolt," may make it appear that psychological analysis will dominate the book, but this is not the case. While Friedman does refer to the possible emotional states of some of those involved in the strike and sets their careers within the context of their personal lives, he

## The family atmosphere of Disney morphed into paternalism.

fortunately does not wander into fanciful supposition. The book avoids specious speculation, an approach that creates trust in its authenticity. Even so, readers would have benefitted from a pictorial timeline that clarified the complicated events.

A simplified explanation of the strike is that the close-knit family atmosphere that characterized the earliest days of Disney cartoons morphed into a kindly paternal-

istic organization as Mickey Mouse and his pals rose to fame. Then as the studio moved from Hyperion Avenue in Hollywood to grand new facilities in Burbank and was riding high on the success of Hollywood's first animated feature film, "Snow White," the hiring of hundreds of workers, mounting debt, grueling production schedules, broken promises, low pay and hard-nosed bureaucracy drove star animators like Babbitt to feel increasingly sidelined and underappreciated. Babbitt was held in high esteem by the creative community for animating classic characters like Goofy, the evil stepmother in "Snow White," the Chinese Dance in "Fantasia," and Geppetto in "Pinocchio." He developed a technique with his personal camera for filming "action analysis," in which the actual movements of people were transferred to cartoon characters, giving them unique dimension and personality.

Although Babbitt was the studio's highest-paid animator, he was passionate

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Walt Disney at the Pancoast Hotel, Miami Beach, Florida, 1941.

PHOTO: PHOTOFEST

about getting decent money and working conditions for the lowest-paid employees. The studio's pay scale was erratic; the highest-ranking animators made as much as \$300 a week, while many lower-ranking film workers earned as little as \$12. A mysteriously arbitrary bonus system added to the confusion. Babbitt refused to join an exclusive club on the Disney lot because it would not admit anyone who earned less than \$100 a week. While working at Disney Studios was considered the prime artistic opportunity in the 1930s, animation, employees there were the lowest-paid in Hollywood. Many of the crafts, including The Society of Film Editors, were already

unionized, and the large national unions, the American Federation of Labor (AFL), the Congress of Industrial Workers (CIO), and especially the International Alliance of Theatrical and Stage Employees (IATSE) were all trying to expand their influence in Hollywood.

Babbitt was the acknowledged head of the 1941 strike, but an enormous number of factors led to it, and various versions of what happened when, and who did what to whom, and why, have been written and talked about for decades. Friedman seeks to uncomplicate the baffling amount of information surrounding his subject by wisely avoiding reliance on previous books

and instead cites recorded interviews, legal documents, contemporary publications (especially major newspapers and the trade press) letters, and thousands of what must have been mind-numbing records from the National Labor Relations Board. He is a thorough historian, using massive numbers of primary sources in research conducted over 10 years to explain an extremely complicated situation.

Through Friedman's efforts the roles of numerous individuals become clearer. One was Disney's Chief Legal Counsel, Gunther Lessing, whose most famous client had been Mexican revolutionary Pancho Villa for whom he negotiated a \$25,000 film contract. In late 1938, Lessing and Babbitt concocted a "fake" in-house union, the Federation of Screen Cartoonists, meant to block the IATSE from gaining control at the studio. Babbitt and others soon realized that this organization was simply a management tool, and by 1941, Lessing was considered the main obstacle between Walt and a compromise with the legitimate Screen Cartoonists Guild. The other major player in the saga was Willie Bioff. Bioff was a convicted Chicago gangster who partnered with IATSE Chicago President George Brown to bilk theater owners. With the help of Al Capone's men, Brown became National President of IATSE, and because most theater projectionists were IATSE members, Bioff and Brown were able to extort huge sums of money from Hollywood studios by threatening projectionist strikes. This technique played a strategic role in the Disney strike.

"The Disney Revolt" explains the machinations these men engaged in, as well as the shifting relationships among artists, employees, management, lawyers, the federal government, and friends. It does so with an easy readability that belies the thoroughness of Friedman's work. Photographs and cartoon drawings are scattered throughout, each of which deserves attention. While the book does not dwell on the repercussions of the successful strike, it does briefly follow up on the lives of each major player. In 1943,

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# FIGHT ON

A TWO-DECADE JOURNEY TOWARD GUILD MEMBERSHIP  
PASSED THROUGH USC – AND ITS ‘MAFIA’ OF FILM VETERANS



PHOTO COURTESY JOE WOO JR.

Joe Woo in Hawaii.

## By Joe Woo Jr.

**A** long, long time ago, in 1976, I was a grad student at the USC School of Cinematic Arts and learned the craft of film editing. I edited an award-winning short, “F.N.G.,” which led to a teaching assistant position working with an Oscar-winning professor.

While at USC, I became aware of some of the school’s 1960s alumni, who were nicknamed “The USC Mafia” because of their success in the industry. I decided to forgo further studies, hoping to join this illustrious group of filmmakers as I began my film career.

My path would not be easy. I’m Asian, and throughout my academic life and beyond, I had few Asian icons that could help pave my way in a white-dominated industry. James Wong Howe, the Oscar-winning director of photography, was one of the few Asians who had success in American fea-



PHOTOS COURTESY JOE WOO JR.

Woo with Harrison Ford.

ture films. Richard Chew, the editor of “One Flew Over the Cuckoo’s Nest,” was another role model for my filmmaking ambition.

I got lucky. I was surfing one day at San Onofre State Park when I recognized John Milius, known as a member of the USC Mafia. He had recently screened his latest film, “The Wind and The Lion” at USC. I approached him on the beach and told him I was a cinema-school alumnus. We spoke briefly about the mediocre San Onofre waves. I bragged about the waves I had enjoyed in El Salvador on a surf trip. Milius’ ears perked up when I mentioned El Salvador, and he asked if I had any photos of the surf. I did. He told me to contact him at the studio the following week.

At Milius’ studio office, we viewed my slide show of several surfing spots in El Salvador with the film’s producers. A film scout trip to El Salvador was set in motion. The scout was a success; several Salvadoran locations would be in Milius’ surf movie classic, “Big Wednesday.”



Woo in his edit bay.

After our meeting, the producers made a decision to hire me when editorial began. I made sure they knew I wasn’t in the union, but they felt they could work around the union and hire me anyway. But my luck turned bad as “Big Wednesday” began filming. The producers said hiring me was

a no-go.

A while later, I got a call from a USC alumnus to replace him as a boom operator on an independent film called “Opening Night,” directed by John Cassavetes. I was happy to get the work, but it wasn’t in editing. I took the job, met the editor and

got into post-production as a sound editor. I edited 35mm film for the first time and received my first feature credit.

Not too long afterward, the USC Mafia looked set once again to influence my career. Another fellow alumnus was working on director John Carpenter's now-classic horror film, "Halloween," and needed an editing assistant. Unfortunately, this time I lost out to a union assistant who had worked on "Close Encounters of the Third Kind."

My next feature was working on "The Fog." I was a gopher for the art department, but I did meet the movie's co-editor, who needed help doing dailies while he was cutting. (There was no pay, but it meant further feature editing experience.) After several months in post, the movie went into reshoots. I ended up getting paid for the reshoot and notched my first credit as an assistant editor.

Over the course of the next nine years, I built my feature resume with close to a dozen credits as an associate/assistant editor. All the films were non-union, which was the downside (flat-rate pay, no benefits). The upside? I had made a reputation as a hard worker and an excellent assistant.

My first and last movie of the week, "Broken Angel," was in 1988. The production went union midway through filming. However, I was told by the Guild that post-production was not part of the agreement, and once again, I was out of luck.

Twelve years had passed since my career launch — but the zeitgeist of the film business was changing. Independent movies were flourishing and opening up the industry to new voices and new audiences. What's more, unionism was under new threats from the Reagan administration and its anti-labor policies.

I spoke to a Guild representative about my situation. The rep did some research and determined that through my movie-of-the-week work I had, indeed met the criteria for union membership.

Finally, at long last, I became a union member.



The poster for "Opening Night," the film that gave Woo his first feature credit.

That wasn't the end of career struggles, of course. I still had to find jobs!

I got lucky and was hired on a non-union movie directed by James Cameron, "The Abyss." That meant going on location. After returning to Los Angeles, "The Abyss" was union-organized and I reaped the long-awaited benefits of working on a union project.

My last USC Mafia connection was made with Walter Murch (an original member of the USC Mafia), who agreed to take the editor's position on "House of Cards" and do a recut. Editorial would be at Skywalker Ranch near his Bolinas home because Wal-

ter needed to be in the San Francisco area for future project meetings.

The producers offered me the job at Skywalker to work with Walter. Taking the job would be a career-changer. He became my mentor and, most important, a friend. I worked with Walter on four more union films over the following years.

Today, I'm retired as a lifetime member of the Guild with the benefits that I earned and enjoy to this day. It's been quite a journey and for that I say: Hallelujah! ■

*Joe Woo Jr. is a retired Assistant Editor whose credits include "House of Cards," "The Abyss" and "Crimes of Passion."*



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**TUCKER WIARD**  
**NOVEMBER 10, 1941–AUGUST 28, 2022**

**P**icture editor Tucker Wiard, ACE, loved editing. On classic network television series ranging from “The Carol Burnett Show” to “Murphy Brown,” he loved making a scene sing, and he embraced the technical challenges that came with the job.

Wiard, who died on August 28 at the age of 80, loved editing so much that he chose not to pursue the occasional directing opportunity that came his way.

“Tucker had such a passion for editing that he didn’t want to go and do anything else,” said his widow Nancy, a now-retired longtime producer on “The Young and the Restless,” in a recent interview with CineMontage. “If that’s your passion, and that’s what you want to do, then stay with that passion and enjoy the heck out of it.”

For pursuing his passion, Wiard was honored and revered within the industry. “Murphy Brown” creator Diane English first worked with Wiard on the series “My Sister Sam” before tapping the editor to join her new show from the pilot through the series finale. In a statement to CineMontage, English described Wiard as an ideal cutting room collaborator.

“One of the most important aspects of choosing an editor is not only how compatible they are with the material but how well you get along in the editing room,” English said. “I loved how much he loved the show — how his laughs were so genuine.”

Wiard was a child of the Midwest. He was born in Detroit and grew up in Lansing, Michigan, where he attended J.W. Sexton High School. In 1962, he graduated with a degree in radio and television from Michigan State University. Even then, his long-range goal was clear. “He wanted to be in television — always,” Nancy Wiard said.

While at Michigan State, Wiard was a member of the National Society of Pershing Rifles, and upon graduation, he entered the U.S. Army. At Fort Benning in Georgia, Wiard developed and saw through to completion the Studio and Remote Videotape



Tucker Wiard.

Department. “He talked about buying these huge, behemoth machines, and flying back in the aircraft,” Nancy Wiard said.

After leaving the Army, Wiard worked at stations in Chicago and Michigan before, in 1968, moving to Los Angeles, where he gained employment in the Videotape Department at CBS. “He started out doing the technical stuff,” Nancy Wiard said. “He did not start out as an editor, but he was very interested in editing.” When a colleague took a sabbatical, Wiard seized an opportunity to work as a videotape editor on “The Red Skelton Hour.” “He was actually editing [by inputting] the hour, the minute, the frame, and dubbing to another machine,” Nancy Wiard said. “At that point, things became a little more creative, and the editor main-

tained total control on a show.”

Wiard ascended the ranks quickly at CBS, working on the pioneering sitcom “Good Times” from 1974 through 1976 and on the variety program “The Carol Burnett Show” from 1976 through 1978. That year, Wiard won the first of five Primetime Emmys for Outstanding Achievement in Video Tape Editing for a Series for the finale of the Burnett program, “The Final Show.”

Although Wiard excelled at comedic material throughout his career, he received considerable attention for his work in other genres. With picture editors Ken Denisoff and Janet McFadden, Wiard co-edited the public-television miniseries version of Nathaniel Hawthorne’s “The Scarlet Letter” in 1979 and, with picture editors Bill Breshears

## ‘He was a wizard at helping me find the most graceful cuts,’ says Diane English.

and Pam Marshall, co-edited ABC’s “American Bandstand’s 30th Anniversary Special.” Both projects garnered Wiard additional Emmys.

“It was the luck of the draw as to what he got and what came through the door,” Nancy Wiard said, pointing out that her husband did equally well with comedic and dramatic material. “He was just such a totally gifted editor. He edited ‘The Young and the Restless’ occasionally, when they were lucky enough to get him.”

Other sitcoms on which Wiard worked included “Charles in Charge” and “Alice.”

But Wiard burnished his reputation on “Murphy Brown,” the iconic CBS series starring Candice Bergen as the titular character, a trailblazing television news-magazine anchor contending with sexism, the news of the day, and single motherhood.

In her statement to CineMontage, English credited Wiard with honing the show during the editing process. “I always came in too long. Not seconds but minutes. Many minutes,” English said. “He was a wizard at helping me to find the most graceful cuts. Sometimes it came down to the painstaking process of pulling a single second out of every edit just to bring the show in on time without losing a favorite joke or moment. He never balked.”

Nancy Wiard remembered: “The ‘Murphy Brown’ pilot episode was turned over to the network, and then from there, they belonged to the network, but that episode was so tightly edited, CBS was unable to find



PHOTO: PHOTOFEST

Candice Bergen, right, and Faith Ford in “Murphy Brown”.

an edit to get the show to go to time.”

Wiard considered the show to be a high point, his wife said, and his colleagues recognized his efforts with eight Emmy nominations over the run of the show, resulting in two wins: for the pilot and for the episode “On Another Plane.”

Following the end of the original run of “Murphy Brown,” Wiard, who joined the American Cinema Editors in 1992 and was ACE Eddie-nominated twice, stayed active as an editor as well as a mentor. “He did a lot of training with other editors,” Nancy Wiard said. “He trained an awful lot of people on the Avid and other systems.”

Retired picture editor Stuart Bass, ACE, met Wiard in the 1980s at the Emmys. “He won that year — I didn’t,” Bass said. “We kind of hit it off. I think this is important for all editors: that you’re both left-brained and right-brained. He had a lot of technical acu-

men, but on the other hand, he also knew how to build a story.”

Even after he retired in 2009, Wiard remained engaged with his chosen medium. “He was up to date on what was going on and how things work,” Nancy Wiard said. “He was very happy sitting at home. Every once in a while, if he saw something that he thought was really well-edited, he would say something.”

But few shows were ever quite as well edited as those cut by Wiard.

“I remember a time when he literally built a guest actor’s performance in the editing room and that actor got an Emmy nomination,” English said. “We joked that it should have gone to Tucker. He was as good as it gets.” ■

- Peter Tonguette

**TERRY KELLEY**  
**JANUARY 13, 1944 – OCTOBER 4, 2022**

**F**ilm and television editor Terry Kelley, ACE, died in Santa Monica California on October 4th.

He was 78, although he worried he might “age out” of the business, so he claimed he was 68 — and most of us believed him. Terry was always good for a chuckle and was a deeply creative individual.

He studied art and worked on a number of installations with John Baldessari, the groundbreaking conceptual artist prolific in the 1960s and '70s. After earning his master's degree, Terry became an art professor in the Cal State system before finding his true calling as a television and film editor.

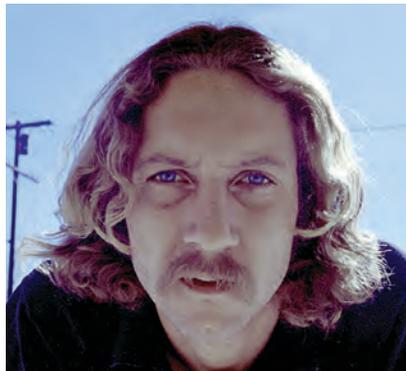
Editing allowed him to dive into the emotional fabric of a story and ignited the fun and sensitive inner 16 year-old that was at the core of who he was. (He went to Burning Man in his 70s!) Under the tutelage of the great Marsh Hendry, Terry learned to distill film dailies into core emotional elements and craft a simple powerful scene. He was a firm believer in visualizing the architecture of a scene before he started to cut and very often said that the solution to a problem came to him while he slept. This approach made him fast and yielded scenes that were clear and powerful. Terry always kept up with the latest technological innovations and was proficient in Resolve, Avid, Premier and FCPX... at age 78.

Terry worked on all kinds of iconic films and television shows, including “Beavis and Butt-head Do America.” During his job interview, Terry brought a toy Butthead that said catchphrases, and Mike Judge, the director and creator of the characters thought that was hilarious. In television, Terry won an ACE Eddie for his work on “Homeland” and cut an Emmy-winning episode of the Starz pirate drama “Black Sails.”

Terry had a deep personal and working relationship with the late author and producer Henry Bromell, with whom he collaborated on “Brotherhood,” “Rubicon,” and “Homeland.” The breadth of Terry's work throughout the years is incredible,



Terry Kelley (and below, in younger years).



with 89 iconic credits from every decade of work including “Bachelor Party” (as an apprentice,) “Jake and the Fat Man,” “Power Rangers,” “Star Trek: Deep Space Nine,” and “The Magicians.” He loved editing and would take on any project he believed in, bringing his acumen to those who couldn't afford his rate, donating his time to a number of award-winning documentaries, student films, and many other small projects.

Hollywood can be a brutal business, and nobody succeeds without a break from

someone who believes in their potential. For many of us, that someone was Terry. His love for storytelling was infectious, and when he saw talent in someone, he nurtured it and gave them a leg up, regardless of their bona fides. His legacy includes mentoring Academy Award-nominated feature editors, Emmy, and Eddie winners, believing in them before anyone else did. He championed people who were not born into the business, and his impact will live on indefinitely.

Although Terry never had children of his own, he was a father figure to the editors he mentored and to the community of artists with whom he surrounded himself.

Terry was a shoulder to cry on, a man full of words of wisdom and a voice full of creative freedom. He is survived by too many friends to count, two brothers, a niece, and two ex-wives who adored him. Donations in Terry's memory can be made to the ACE Educational Center (<https://americancinemaeditors.org/for-students/ed-center/>). ■

**- Shonnard Hedges, ACE**

KENNETH R. DUFVA  
OCTOBER 6, 1938 – SEPTEMBER 10, 2022

**K**en Dufva was a consummate Foley artist and a happy, exceptional man.

He was born on October 6, 1938, and began his industry career almost immediately, typecast in the role of Infant #1 in a 1939 film called “Everybody’s Baby.” Ken came into this world cinema-ready.

After graduating high school, he quickly found employment as a projectionist. He worked first at Technicolor, then, starting in 1963, at MGM.

His story in sound artistry begins in the mid-1970s. The three MGM Foley artists were each nearing retirement. They wanted to choose their successors, in whose hands (and feet) they could leave the stage with total confidence. So they vetted people for more than two years. And in that time of tryouts, they rejected all hopefuls.

Ken was the Foley projectionist. One day, the crew, reasoning that he had for years observed the workings of the stage, asked him to give it a try.

Probably nervous, definitely determined, he stepped to the mic. The film played. Ken walked the character. One take. Perfectly. A revelation for the crew, especially for Ken.

They loaded another scene. Ken walked. Same result. And the Foley guys, smiling, told him, “Ken, looks like you’ll be carrying on what we started here.”

A month later, I came in, auditioned successfully, and began a Foley partnership with Ken that endured for more than 20 years. His career, and our friendship, spanned six decades.

Ken created sounds for motion pictures and television shows. Many hundreds of titles, including “Raging Bull,” “Speed,” “Robocop,” “The Hunt For Red October,” “Black Rain,” “Red Dawn,” “Being There,” “Days Of Thunder,” “Deerhunter,” “Ghost,” “Clear And Present Danger,” “Dragonheart,” “Ghostbusters,” “Patriot Games,” the “Rocky” franchise, the “Star Trek” franchise, “Little House on the Prairie,”



Kenneth R. Dufva.

## He was a pioneer in the modern evolution of Foley teams.

“CHiPs,” “Fame,” “Charmed,” and “Highway To Heaven.”

He was a pioneer in the modern evolution of Foley that began in the 1970s and continues today — the redefining and expanding of the scope of sounds that a Foley team can create.

He gave classes at Chapman University and demonstrated for students from UCLA, USC, Pepperdine, and Loyola Marymount University. He delivered Foley seminars at the Sedona, Ft. Lauderdale, and San Luis Obispo Film Festivals. He received a Certificate of Commendation from the City of Los Angeles.

He appeared in several media, including

the Wall Street Journal, National Geographic, and NBC Dateline. He worked with disadvantaged youth to produce live sound effects for in-the-park performances of Shakespeare. He designed the layout of the Foley stage at Paramount Studios. He created the interactive Foley stage for visitors to the Hollywood Entertainment Museum.

He was a member of AMPAS, the Television Academy (Emmy nominated), the Editors Guild, and MPSE (officer, multiple Golden Reel nomination and awards), and an officer and lifetime member of the Order of Elks.

In later years, he returned to his infanthood place in front of the cameras, working as an extra, and became a member of SAG/AFTRA.

Ken brought care and intelligence to every aspect of his life - as husband, father, friend, artist. He solved problems with an agile creativity, figuratively and literally thinking on his feet. He had a down-to-earth honesty, wit, and welcoming nature. He mined human kindness with his own easy grace, and all were made richer.

The legacy of his work resides in the art of his sound that resonates across borders and time. His spirit lives on in the hearts of those fortunate to have known him.

“Into each life, some rain must fall.” It storms when a cherished one passes. But then I see this vision of Ken, up there, carrying on with the work he loves, creating sounds for the rain, the wind through the trees, the footsteps of people hurrying home.

Soon enough the rain will fade, the wind will travel on. What abides are the undying memories of the ones we love who have never truly left us. Bringing to each life sun that must shine.

Partner, dear friend, you lit up our stages. You radiated brilliance. My most profound and endless gratitude for the work we shared, the times we had. And the joy. ■

- David Fein

DAVID DEAN JACKSON  
JUNE 22, 1947 – AUGUST 16, 2022

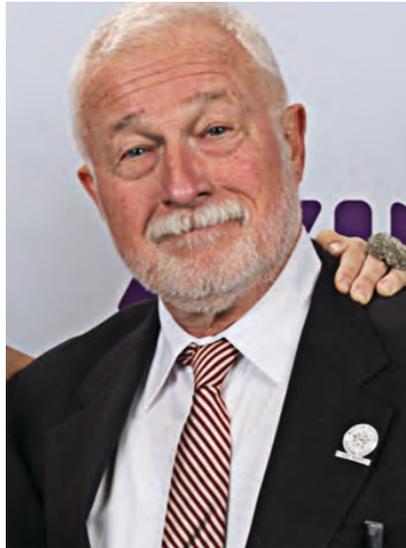
**D**avid Dean Jackson of Los Angeles passed away on August 16, 2022, at age 75.

Dave grew up among the citrus groves in La Verne, CA. He had childhood memories of smudge pots and orange groves. He attended Bonita High School and played football until an injury sidelined him.

After attending Orange Coast College, Dave successfully changed careers every 10 years: he served in the Air Force as a survival instructor, then moved on to be a shop expeditor (which he referred to as a “professional noodge”) for Fluor Engineers. He moved to Pittsburgh in 1976, where he actively fought for equality as part of the local gay rights movement. He owned and operated his own restaurant in the Pittsburgh Strip District called Jackson’s, bringing California cuisine to Allegheny County in the 1980s.

After Pittsburgh, he moved to Austin and became a seasonal park ranger at Hippie Hollow where he mostly asked people to put their clothes back on and quit smoking pot. He was not always successful. Moving on from Austin, Dave returned to Southern California, specifically Los Angeles, where he met the love of his life, Vince Filippone.

In Los Angeles, Dave worked as a park ranger for the Santa Monica National Recreation Area and volunteered on



David Dean Jackson.

firefighter hand crews during fire season. Ranger Dave would babysit filming companies, namely “Dr. Quinn Medicine Woman,” which introduced him to the editing rooms and the post-production world. He became an assistant editor and worked with great editors and assistants on “Jimmy Neutron: Boy Genius,” “Lie to Me,” “The Celestine Prophecy,” and “Grey’s Anatomy,” among other films and TV shows.

Dave also served as an assistant editor representative on the board of directors of the Motion Picture Editors Guild. During

his time on the board, he served on several committees including, in 2017, as co-chair of the newly formed Diversity Committee along with Maysie Hoy. He helped to develop it into a dynamic group that has become one of the most popular and active committees in the Guild.

After retirement from the film industry, Dave continued to serve on community boards and stay highly involved in all matters close to his home and his heart.

Dave lived life hard and fast and without regret. He was an accomplished outdoorsman. He loved seeing live music and spending time with family and friends. He was also an accomplished baker and cook.

He is survived by his loving husband, Vince Filippone, his parents Gordon and LaReta Jackson, his two sisters Leora Snyder and Judi Young, and a slew of nephews, nieces and cousins. He was an attentive and loving godfather to William Haddock and Lucas Filippone.

No memorial service is planned at this time. In lieu of flowers, please consider going to see some live music, exploring your local national park, or sending a donation in Dave’s name to the National Park Foundation (<https://www.nationalparks.org/>) or the Motion Picture Television Fund (<https://mptf.com/donate/>). ■

- Vincent Filippone

THE GUILD’S MEMORIAL ROLL CALL

DARRELL HANZALIK  
SOUND EDITOR  
(JUNE 15, 1949 – SEPTEMBER 16, 2022)  
43 YEARS A MEMBER

DAVID MANN  
SOUND EDITOR  
(FEBRUARY 24, 1966 – JULY 5, 2022)  
21 YEARS A MEMBER

ROBERT LOVETT  
EDITOR  
(AUGUST 19, 1926 – AUGUST 18, 2022)  
57 YEARS A MEMBER

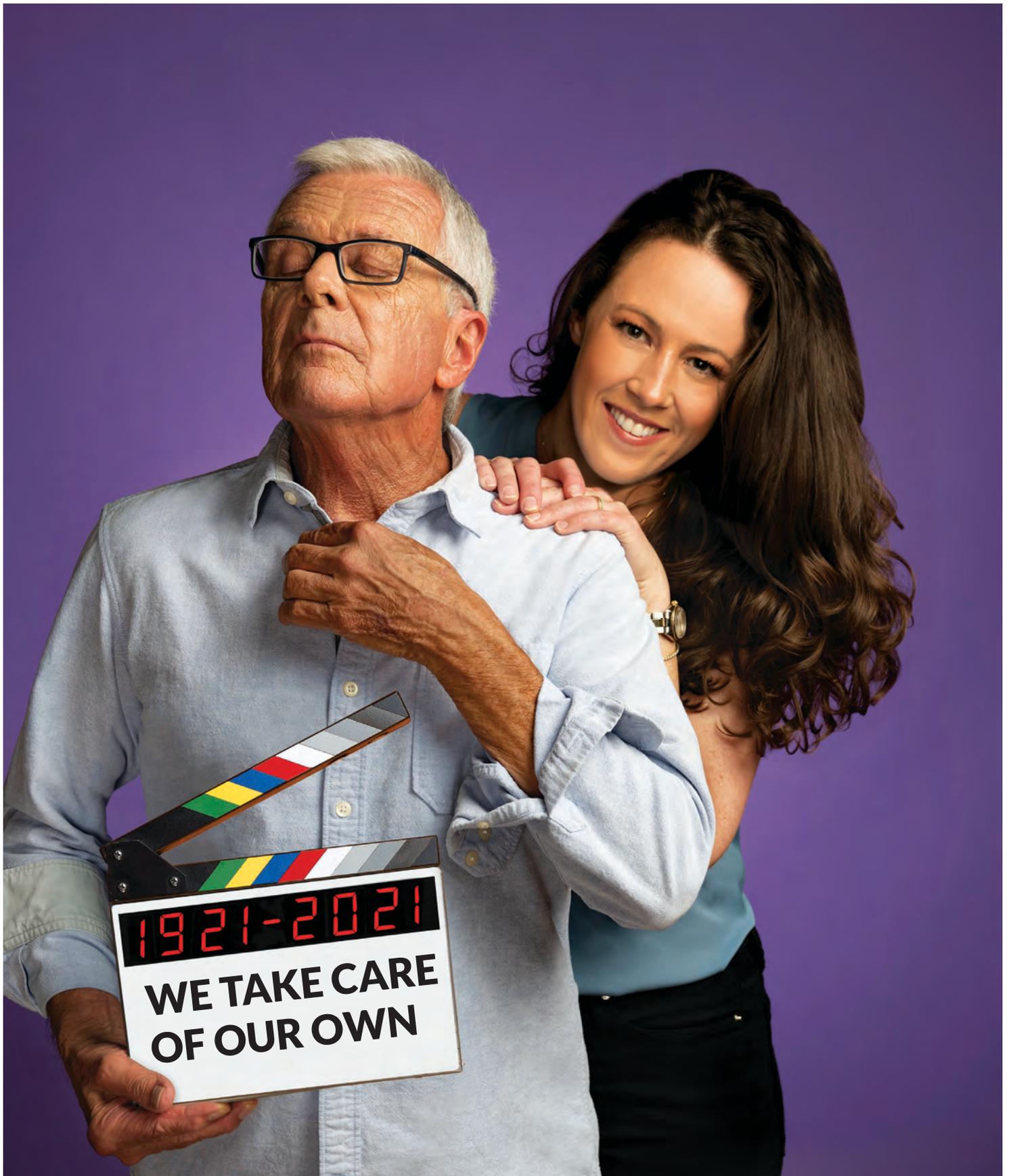
JOSEPH PARKER  
SOUND EDITOR  
(JANUARY 7, 1939 – AUGUST 12, 2022)  
53 YEARS A MEMBER



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## ‘White Noise’

CONTINUED FROM PAGE 46

with the usual routine of preparing an assembly from which he then works with the director. “Which frees me up to just cut scenes and say, ‘Hey, this could be cool to do next,’ or, ‘I think we could use this shot,’” he said, adding, “Noah is a very open and collaborative guy, but he also knows exactly what he wants to do.” Scenes would be cut and recut until Baumbach and Hannam were satisfied, and then they would go to work on another scene, usually those

surrounding the cut scene. “You just move inch by inch through the movie until you get to the end [and] it took us a long time to get to a [full] cut,” Hannam said. “We would show half of the movie to a few people and talk about that, and then rework that.” Lots of things were tried, but the movie’s soul stayed the same.

Hannam describes the role of the editor as that of a harmonizer of sorts. “My job as an editor is to bring together the elements that let the film present itself with all pistons firing,” he said. Few recent Amer-

ican movies have as many pistons firing as “White Noise” — making it the perfect assignment for the kid from Winnipeg who watched so many movies and so much TV.

“That’s why I loved making this movie so much,” Hannam said. “Noah is older than I am, but in a way we met each other on a lot of levels — musically and literature-wise and cinema-wise.” ■

*Peter Tonguette, a frequent CineMontage contributor, writes for the Wall Street Journal and National Review.*

## ‘Together’

CONTINUED FROM PAGE 56

he wrote that with stock shots, which to me is part of the power of editing; you can discover these things later. Everyone knows I wrote and directed the movie, so I’m not afraid to say that Matt works as a co-director and a co-writer, just like the actors do when you work together.

**CineMontage: I hear so many similar anecdotes from successful editors—going that extra mile to try out an idea that could flop or it can really pay off. For some, it even started a career.**

**Allen:** I think two things allowed me to

be in that space. One was working under really great editors like Matt Chessé and to be mentored by others like Kevin Tent and Alan Baumgarten through the ACE Eric Zumbrunnen Fellowship. You stand on the shoulders of giants — the filmmakers who have come before you — and you watch, learn and listen on how they went the extra mile. The second thing was having a director who was open to you saying, “Hey, this might be awful, but for your eyes only, let me know what you think.” That creates a safe space where they can either love it or hate it without a bunch of other people watching. Those intimate moments of

having an edit come together and fulfill a director’s vision are some of my favorite things about editing.

**Gentile:** Hiring Matt Allen makes me look good. He’s going to push you to be better. He will tell me if I have something stuck in my teeth. You need that in a collaborator. You need people who are going to rein you in and tell you if it isn’t working. It’s all a constant conversation. ■

*Rob Feld is a New York-based filmmaker and freelance writer whose work frequently appears in CineMontage.*

## ‘Disney’

CONTINUED FROM PAGE 70

the gangsters behind the IATSE were indicted for extortion of more than \$1 million from the biggest studios and charged with fraud against the stagehands and projectionists. Friedman does not point a finger at Walt Disney for his possible antisemitic beliefs, pointing out that Disney worked with many Jews. Nor does he excoriate Walt for testifying and naming names before the Congressional House Un-American Activities Committee in 1947. Three of the men he named were business managers of the Screen Cartoonists Guild, and the fourth was Dave Hilberman, a layout artist at the studio and a strike leader who was indeed a Communist. Still, within the industry, Walt

Disney’s name was tarnished by accusations of prejudice.

Friedman does not follow up on the long-lasting animosity that existed for decades between strikers and non-supporters of the union. He presents Babbitt as the stronger, more principled of the two men, and the vitriol between them is almost glossed over in the final chapter, where he notes Babbitt’s 2007 posthumous honor of being designated a Disney Legend, joining the company’s official “hall of fame.” Art Babbitt died in 1992, living more than a quarter-century after Walt Disney’s death in 1966. Babbitt ultimately became a much-revered elder of animation, influencing many artists. Disney became a mythic hero, the namesake of a huge corporation

and a household name for millions of fans. Each man, in his own way, was forever marked by the strike. It is difficult to know whether either would have liked the Disney Legend designation. It is even harder to imagine what they might make of more recent events, such as the March 2022 walk-out of some Disney employees in support of LGBTQ rights. ■

**The Disney Revolt: The Great Labor War of Animation’s Golden Age**  
By Jake S. Friedman  
322 pages

2022 Chicago Review Press

*Betsy McLane is a freelance writer and documentary film expert whose work frequently appears in CineMontage.*



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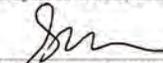
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# Coming Out

## GROWING UP WITH 'SAVING FACE'

By **Donna J. Choo**

I grew up in Hawai'i, on the island of O'ahu, where my moviegoing love began at Queen's Theater in Kaimuki, and the Waiialae and Kailua Drive-ins. It was at Queen's, before it screened only X-rated films, where I longed to be Charlie in Willy Wonka's glass elevator. It was where I finally understood my sister's high school crush on Al Pacino while watching "Serpico," and where my brother and I began our lifelong obsession with "Singin' in the Rain." We dared to be dreamers then.

I came of age at drive-ins on a steady diet of Carnation's Malted Milk and Disney, then moved on to snack bar pizza, and Boone's Farm, when wine with screw tops were for underaged teens. I remember those wonky metal drive-in speakers that precariously tapped against the car window as the film echoed around you from the surrounding cars, together under the stars.

I also grew up knowing early on that I was different. I knew I was queer before there was a language for it, before pronouns, hashtags, rainbows, Pride parades, and same-sex marriage were even a thought, much less believed possible. So despite my love of cinema, like one of my favorite Gershwin tunes, what I saw onscreen meant love was for everyone else, "but not for me."

That is, until 2004, when Alice Wu made her directorial debut with the romantic comedy "Saving Face." It features two Asian American women falling in love with all its familial messiness — the pain, dysfunction, laughter, acceptance, and love. Brilliant, on-the-rise, young surgeon, Wilhelmina ("Wil") (played with goofy endearing diffidence by Michelle Krusiec) is closeted yet dutiful and committed to her feisty widowed mother, Hwei-Lan (a radiant Joan Chen). Just as Wil starts a promising romance with openly



Lynn Chen and Michelle Krusiec in "Saving Face."

PHOTO: SONY PICTURES CLASSICS

gay, sexy prima ballerina Vivian (played with subtle yet sultry charm by Lynn Chen), Wil's mother moves in with her. She's 48, single, and pregnant, and has disgraced her own parents. Wil must choose between her mother and her truth. Yet, both daughter and mother are surprised to realize how much they share in common.

Where I first saw "Saving Face," I can't remember at all. However, I'm certain it was opening weekend, because to this day I habitually and religiously support these little-engine-that-could films on crucial opening weekends because box office talks. Since then, I have watched it countless times, and am always reminded how far ahead of its time it was. Not only does it offer a romantic comedy with an Asian tomboy who gets the girl, it's positively feminist. There's a middle-aged woman as a "cougar" before the term ever entered our vernacular. Moreover, there's talk of menopause, and matter-of-fact mention of choice when it comes to unplanned pregnancy, which is now seen so differently since the overturning of Roe v. Wade.

For me, what also truly resonates is when Wil walks across a crowded dance floor, followed by the watchful eyes of

family and friends, and asks Vivian simply, "Dance with me, please." As the two women awkwardly do so, most people keep dancing while some leave abruptly in protest. Then, in unison Wil and Vivian say, "Fuck 'em," and kiss. It's wonderful and revolutionary and gives the coming-out story — particularly in 2004 when it premiered — a rarely seen ending, one in favor of humor and hope.

Years ago, I became friends with a fellow MPEG member, film editor Ashley Monti. Born in Toronto and raised in Rome, she is the biggest fan of "Saving Face" I know. To this day, she regularly loans out her personal DVD, determined to hook new fans. She recently told me, "'Saving Face' helped me come out to myself."

Ashley and I couldn't have grown up more differently and yet, in this quirky romantic comedy we both see bits of ourselves. Isn't that what great films do? They are transcendent, and transport us, and represent ourselves in ways that truly matter. ■

*Donna J. Choo is a story analyst and writer, Film Independent Fellow, and recent honoree at the Julia S. Gouw Short Film Fund.*

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Lionel lifts the card on the wooden box. "LOVE, MILES!" / CUT TO: The gang works together, solving the puzzles one by one.



She slides one of the marbles to checkmate. / BEGIN A BRIEF SOLVING MONTAGE: Puzzle pieces sliding, abacus tiles being calculated.



With hushed awe, Claire, Lionel, Duke and Birdie all take their notes, and read.



A darkened garage. / She gets up and walks out of frame. Then a few moments later she comes back. With a hammer.



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