



THE 62ND ANNUAL
American Cinema Editors
EDDIE
AWARDS
2012

Twentieth Century Fox
and
Fox Searchlight Pictures
proudly congratulate

Alexander Payne

ACE Golden Eddie Honoree
and

Kevin Tent, A.C.E.

ACE Eddie Award Nominee
for *The Descendants*





THE 62ND ANNUAL
American Cinema Editors
EDDIE
AWARDS
A 2012

Honoring

Alexander Payne
ACE Golden Eddie Honoree

Joel Cox, A.C.E.
ACE Career Achievement Honoree

Doug Ibold, A.C.E.
ACE Career Achievement Honoree

C

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WELCOME

The **AMERICAN CINEMA EDITORS** is an honorary society that was founded in 1950 by editors who wanted to create a forum to honor their profession. There were 108 editors at their first meeting and today we number 650. Our current members are from all over the world and, like those who came before us, have been admitted on the basis of their exceptional professional achievement, their wish to educate others about the craft of editing, and their dedication to advancing the prestige and dignity of the editing profession.

As part of our commitment to education and navigating the ever-changing world of technology, the ACE Educational Center sponsors an Internship Program in which film-school graduates from across the country are screened for their potential as future film and television editors. Several applicants are selected each year to observe and learn first hand about what goes on in the cutting room. During this time, they work closely with the editorial team and become familiar with what it's like "in the real world." We are very proud of the fact that after almost two decades, nearly every single one of our interns has worked in the business.

To further promote the craft of editing, ACE members speak about our craft at seminars, film festivals and film schools around the globe. We continued our alliance with eDIT The Filmmaker's Festival in Frankfurt, and many of our members were honored to travel to Germany once again.

As an integral part of the filmmaking community, each year on the Saturday preceding the Academy Awards®, we hold a seminar open to the general public called Invisible Art/Visible Artists. This well-attended event, held at the American Cinematheque, features the year's Oscar®-nominated editors talking about their personal and professional experience working on the nominated films.

Our newest project is a two-day experience called EditFest and for the last several years the event took place in both New York as well as Los Angeles and was a tremendous success. Editors speak for two days on a wide variety of editing topics to film enthusiasts from all over the world.

ACE would again like to thank the Hollywood post-production community, whose generosity made EditFest, and all of our other events throughout the year, possible.

Again, I'm honored to be your president and please have a great time tonight!

Wishing you all a wonderful evening,

Sincerely,



Randy Roberts, A.C.E.
President, American Cinema Editors

The 2012
GOLDEN
EDDIE
Award Honoree





ACE GOLDEN EDDIE HONOREE

ALEXANDER PAYNE

The Mighty Auteur
of the Midwest

By Walter Fernandez Jr.



Seven years have passed since director Alexander Payne took us up California's central coast for wine and romance in *Sideways* (2004). *Sideways* was one of those enchanting films that made the viewer feel invited along for the journey and complicit with all the high jinks. It also marked Payne's greatest commercial and critical triumph at that point. When *The Descendants* opened last December, audiences were reminded how much they had missed his brand of storytelling. This time, the middle-aged male malaise lurking among the vineyards of San Luis Obispo is traded for the tropics of the Hawaiian Islands.

It's hard to believe *The Descendants* is only Payne's fifth feature film. With such a short roster spanning 15 years, he quickly established a personal aesthetic early on in his career. His films are deceptively light and rife with dark humor yet there is a resplendent sadness that palpitates through each narrative. It is in achieving this eloquent balance for which he is most lauded. Undoubtedly, that equilibrium is realized with the aid of one of his closest allies, collaborators and friends—editor Kevin Tent, A.C.E.

When the American Cinema Editors decided to bestow this year's ACE Golden Eddie Award to Alexander Payne at the 62nd Annual ACE Eddie Awards, he was quite honored and appreciative but baffled as to why he had been chosen for the tribute. Although his career is still on the rise, the Golden Eddie has more to do with venerating a non-editor who has been a champion of the art of editing rather than an award solely commemorating a life's career. His vibrant partnership with Tent is exactly what ACE looks for as emblematic of the man or woman it selects for this distinction. Payne joins the outstanding company of filmmakers like Clint Eastwood, Garry Marshall, Quentin Tarantino and Christopher Nolan.

Alexander Payne was born and bred in Omaha, Nebraska, which serves as the setting for his first three films. After studying Spanish and History at Stanford University, Payne earned his Masters of Fine Arts Degree in Film from UCLA in 1990. While in Los Angeles, he jumped around various jobs in the industry only to return to the Midwest to direct his first full-length feature film in 1996.

Citizen Ruth is a pitch-black comedy about abortion that Payne directed and co-wrote with screenwriter Jim Taylor. Laura Dern stars as the titular anti-heroine—a recently pregnant huffer who finds herself a media lightning rod caught in the middle of the abortion debate in Middle America. Swoosie Kurtz, Kelly Preston, Mary Kay Place and Kurtwood Smith deftly play the leading antagonists of both polarizing sides of the issue to the hilt. The film was crass, politically scathing, shrewdly mocking and pretty damn funny. *Ruth* was a

hit at the Sundance Film Festival® and catapulted Payne into a filmmaker on the rise.

Three years later, his second effort proved the buzz was not all sound and no fury. *Election* revisited the Omaha of Payne's youth and introduced us to the first of his ruminations on middle-aged male dissatisfaction. Matthew Broderick plays not-so-happy high school teacher Jim McAllister. He's an amiable enough guy who focuses his personal frustrations on the painfully over-achieving Tracy Flick, played with cheerful aggression by Reese Witherspoon. When Tracy runs unopposed for student council, McAllister decides to put a popular jock (Chris Klein) in her way to run against her. That move leads to a slippery slope of increasingly pathetic decisions for McAllister. *Election* garnered Tent an Eddie Award nomination and earned Payne his first Academy Award® nomination for co-writing the script. At the Film Independent Spirit Awards®, the film took home prizes for Best Picture, Best Director and Best Screenplay. Having fruitfully avoided the sophomore slump with relative ease, his next film solidified his place as a modern American storyteller.

About Schmidt humorously explores the pain and pathos of a retired, and recently widowed, insurance agent (Jack Nicholson) on an RV road trip to his estranged daughter's wedding. Coming to grips with a life misspent has rarely been portrayed with such delicate anguish and excruciating hilarity. Watching Nicholson play "his age" for the first time was jarring and unsettlingly fitting as he suddenly finds himself nearing the end of his life. *About Schmidt* reaped Jack Nicholson his twelfth Oscar® nomination and earned Payne his first Golden Globe Award® for co-writing the film.

Part of what makes Payne's films stand out is the surroundings and how they are used. Having grown up in Nebraska, Payne clearly knows and loves the people and the landscapes. In 2003, Payne took it upon himself to help raise money for the culturally historic Midwest Theater in the small town of Scottsbluff, located in Nebraska's western panhandle. It had been in danger of being razed a few years earlier but a group called Friends of the Midwest Theater banded together to save the landmark and restore it to its modernistic glory. According to Nebraska's Department of Economic Development, "Payne traveled from Los Angeles to Scottsbluff to screen his films for eager movie patrons and donors. His efforts helped net \$20,000 in donations during the first Midwest Film Festival." Payne is particularly proud of his "on-going and very active duty as a founding board member of a magnificent two-screen non-profit cinematheque at the Ruth Sokolof Theater in Omaha called Film Streams. Film Streams is dedicated to enhancing the cultural environment of the Omaha-Council Bluffs area through the presentation and discussion of film as an art form."

Much like how Woody Allen and Martin Scorsese have New York coursing through their veins, so too does

Payne of Omaha, Council Bluffs and the Great Plains. For his fourth film, Payne would leave the prairies for the first time and head west to the Golden State.

Sideways is arguably Payne's best known and most beloved feature. The story of two middle-aged men out for one last bachelor's road trip to California's wine country was equal parts heartrending and uproarious. Miles (Paul Giamatti) and Jack (Thomas Haden Church) are two very different men who bring out each other's best and attempt to smother each other's worst. Miles is a struggling novelist whose career is in the doldrums. Jack is about to be married and eager to have a few sexual misadventures along the Grapevine. Their road trip takes a poignant detour when they meet two women, Maya (Virginia Madsen) and Stephanie (Sandra Oh), in wine country with whom they choose to spend some quality time. The film works on many levels be it a love letter to California's easy-going wine region, a comedic buddy road picture or a romance about the exasperating joy of finding love when one is at his or her lowest.

Payne earned his first ever Oscar for co-adapting the screenplay of *Sideways* with Jim Taylor. The film received four other Academy Award nominations including Best Picture, Best Supporting Actor (Thomas Haden Church), Best Supporting Actress (Virginia Madsen) and Best Director for Payne. The fact Paul Giamatti was overlooked for Best Actor still stands as one of the Academy's greatest injustices in recent memory. Giamatti's performance ached with hope as much as regret and it stands as a career defining performance for it displayed everything he is most known for—levity, earnestness, humility, fury and deep introspection. Payne's work is recognized for those very same traits.

Shortly after the success of *Sideways*, Payne fled to Paris to be part of a collection of short films on the City of Lights called *Paris, je t'aime* (2006). Some 22 disparate directors from across the globe each shot a loving short where Paris is itself a character. Directors like Joel Coen, Walter Salles, Alfonso Cuarón, Nobuhiro Suwa, Tom Tykwer, Gus Van Sant, Daniela Thomas and Olivier Assayas joined Payne in realizing some of the magic Paris has for tourists, artists and romantics. Payne's short *14e Arrondissement* (14th District) stars Margo Martindale (recent Emmy® winner for her Supporting Role in the FX drama *Justified*) in a touching performance that is largely silent on screen but whose solitary travels around Paris are accompanied by her voice-over in her French with an American accent for her language class. She stumbles with the language at first, but soon gets the hang of it and continues as though recalling the experience summoned her confidence. Listening to her describe her thoughts on the city and the feelings they evoke within her is truly a thing of beauty. Payne's short was picked to conclude the entire series and provides a perfect epilogue to a great city.

"Of the three areas of filmmaking—writing, directing and editing—editing is by far my most favorite," confides Payne. "I call it the Promised Land. I think that editing is the natural state of man. That's where it all happens. Writing is hideously painful. Directing is exhilarating but physically taxing and demands a lot of constant ego massaging of others. As Kurosawa used to say, the only reason you write and direct is to get material to edit and that's exactly true. Editing is where you make the film. It's a very beautiful thing. I never understand when you read about arguments between directors and actors over how a certain emotional moment should be played. Play it all ways! In fact, often on set, I ask actors to play a certain moment two or three or four different ways so that we can calibrate that moment in the editing room."

Payne continues, "One of the things I love most about editing is that I get to spend so much time with Kevin Tent because we have a really good time together. I spend more time, probably, with him during the workweek than his wife does and I'm really grateful for that time. I just love watching a movie come together—nudging it this way and that and seeing how the tone, either comic or a moment of pathos, can be changed by one or two frames. It's as though we're co-writers. The director and the editor co-write the final film."

The feeling is mutual from Tent. "I don't think I've ever once felt like I was just 'going to work' when cutting with Alexander," admits Tent. "Our editing rooms for the last 17 years have been a blast. We work hard but we keep the vibe fun, which allows for an easy exchange of ideas, no matter how crazy or ridiculous they may seem. He's like that on the production side as well. His attitude, I think, is life's short so you may as well enjoy it. As a director, he's a great communicator and collaborator. He's sincere, respectful and extremely generous. Everyone who works on his films, no matter how big their role, is important to him and he lets them know it. Because of that and who he is, he gets the best out of everyone, from his actors to his gaffer to yours truly. He raises our level of play. He's an excellent director but even more so a great guy and a really evolved member of the human species ... plus he can cook."

"Of the three areas of filmmaking—writing, directing and editing—editing is by far my most favorite," confides Payne. "I call it the Promised Land. I think that editing is the natural state of man. That's where it all happens."



The two gentlemen met on the recommendation of editor Carole Kravetz. Payne would have had Kravetz edit his first film but she was too expensive and unavailable for him. Tent was one of the editors she recommended to Payne and once the two men met it was clear they would be working together. “He’s talented and he’s funny,” Payne feels about Tent. “That’s the combination I look for in all my collaborators—are they good at what they do and are they funny. And Kevin is exactly that. Even though the subject matter of my films can be serious at times, I treat them all like comedies. We have a very good, shared sensibility. I feel very lucky. We have a great professional collaboration. We’ve learned and grown together and we’ve become very good friends. He’s helpless without me and I’m helpless without him.”

Although Tent did not edit Payne’s short in *Paris, je t’aime*, the two did reunite during Payne’s feature interim for the pilot of the HBO series *Hung* (2009-2011). Payne directed the pilot of the series and served as executive producer during its entire three-season run. *Hung* portrayed the life of Ray Drecker (Thomas Jane), a recently divorced dad and high school basketball coach who turns to prostitution as a way of making money and regaining some of his former glory from youth. The dark comedy of man at a crossroads in life was a fresh take on the male midlife crisis.

Payne spent much of this interim producing and executive producing a number of features including *Cedar Rapids*, *King of California*, *The Savages* (2007) and *Gray Matters* (2006). Yet, the latter portion was spent in pre-production on what just might be his greatest undertaking thus far.

The Descendants is Payne’s long-awaited follow-up to his oenophilic opus *Sideways*. George Clooney plays a Hawaiian lawyer struggling to stay emotionally afloat for his two daughters after his wife suffers a tragic accident that leaves her in a vegetative state. Subsequent revelations and family ordeals push him nearly to the breaking point but finding strength in acceptance has been Payne’s métier. The film won Best Picture and Best Actor at the 2012 Golden Globe Awards, and scored three additional nominations for Best Director, Best Screenplay, and Best Supporting Actress (Shailene Woodley). Tent was honored with an Eddie Award nomination for his work.

Currently, Payne and his production company Ad Hominem are in pre-production on his sixth feature film. This time, he returns to his home state for another nostalgic journey. *Nebraska* is a father-son road trip from Billings, Montana, to Lincoln, Nebraska, that gets waylaid in a small town in central Nebraska where the father grew up and has some scores to settle. It was also announced that Payne would adapt Denis Hamill’s *Fork in the Road* about an American filmmaker who becomes charmed by a beautiful thief he meets in Dublin, Ireland. Payne fans can breathe a sigh of relief that they don’t have to wait another seven years for his next movie. We, too, are very lucky.

FILMOGRAPHY

ALEXANDER PAYNE

FEATURE FILM

2012

Nebraska

Director

Wilson

Producer / Director

2011

L Train

Executive Producer

(Short)

The Descendants

Producer / Director / Screenplay

Cedar Rapids

Producer

2007

King of California

Producer

The Savages

Executive Producer

2006

Paris je t'aime

Director / Writer

(Segment "14e arrondissement")

2004

The Assassination of

Richard Nixon

Executive Producer

Sideways

Director / Screenplay

2002

About Schmidt

Director / Screenplay

2001

Jurassic Park III

Writer

1999

Election

Director / Screenplay

1996

Citizen Ruth

Director / Writer

1990

The Passion of Martin

Producer / Director / Writer

1985

Carmen

Director

(Short)

TELEVISION

2009 - 2011

Hung

Producer (TV Series)

Director (Pilot)

1991

Inside Out

Director / Writer

(3 Segments)

AWARDS

2011

National Board of
Review Award

Won - Best Adapted Screenplay

The Descendants (2011)

2005

Academy Award

Won - Best Adapted Screenplay

Nominated - Best Director

Nominated - Best Picture

Sideways (2004)

BAFTA Film Award

Won - Best Adapted Screenplay

Sideways (2004)

Broadcast Film

Critics Association

Won - Best Writer

Sideways (2004)

Directors Guild of
America Award

Nominated - Outstanding Directorial

Achievement in Motion Pictures

Sideways (2004)

Golden Globe

Won - Best Motion Picture,

Musical or Comedy

Won - Best Motion Picture Screenplay

Sideways (2004)

Independent Spirit
Award

Won - Best Director

Won - Best Film

Won - Best Screenplay

Sideways (2004)

FILMOGRAPHY

ALEXANDER PAYNE

London Critics Circle Film Award

Won - Best Picture
Sideways (2004)

National Society of Film Critics Award

Won - Best Screenplay
Second Place - Best Director
Sideways (2004)

Palm Springs International Film Festival

Won - Director of the Year
Sideways (2004)

U.S. Comedy Arts Festival

Won - Best Director
Sideways (2004)

Writers Guild of America Award

Won - Best Adapted Screenplay
Sideways (2004)

2004

Gotham Award

Won - Best Film
Sideways (2004)

Los Angeles Film Critics Association

Won - Best Picture
Won - Best Screenplay
Won - Best Director
Sideways (2004)

National Board of Review Award

Won - Best Adapted Screenplay
Sideways (2004)

New York Film Critics Circle Award

Won - Best Screenplay
Sideways (2004)

2003

Golden Globe

Won - Best Motion Picture Screenplay
About Schmidt (2002)

Writers Guild of America Award

Nominated - Best Adapted Screenplay
About Schmidt (2002)

2002

Cannes Film Festival

Nominated - Palme d'Or
About Schmidt (2002)

Los Angeles Film Critics Association

Won - Best Screenplay
About Schmidt (2002)

2000

Academy Award

Nominated - Best Writing, Screenplay
Based on Material Previously Produced
or Published
Election (1999)

Independent Spirit Award

Won - Best Picture
Won - Best Director
Won - Best Screenplay
Election (1999)

Writers Guild of America Award

Won - Best Screenplay Based
on Material Previously Produced
or Published
Election (1999)

1999

Los Angeles Film Critics Association

Won - New Generation Award
Election (1999)

New York Film Critics Circle Award

Won - Best Screenplay
Election (1999)

Valladolid International Film Festival

Won - Best New Director
Election (1999)

1996

Sundance Film Festival

Nominated - Grand Jury Prize
Citizen Ruth (1996)

Thessaloniki Film Festival

Won - Best Screenplay
Citizen Ruth (1996)



In *The Descendants*, a land baron tries to reconnect with his two daughters after his wife suffers a boating accident. Directed by Alexander Payne. Edited by Kevin Tent, A.C.E.

Creative Artists Agency
congratulates
Alexander Payne
on his ACE Golden Eddie Award

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CAA



With his wife on life support after a boating accident, Hawaiian land baron Matt King (George Clooney) takes his daughters on a trip from Oahu to Kauai to confront the young real estate broker who was having an affair with his wife. *The Descendants* was directed by Alexander Payne and edited by Kevin Tent, A.C.E.

Alexander, Congratulations on your
ACE Golden Eddie Award.

FROM YOUR FRIENDS AT

BLOOM HERGOTT DIEMER
ROSENTHAL LAVIOLETTE FELDMAN
SCHENKMAN & GOODMAN, LLP



***The Descendants* is a 2011 American comedy-drama film based on the novel by Kauai Hart Hemmings. The film stars George Clooney as Hawaiian land baron Matt King. Directed by Alexander Payne. Edited by Kevin Tent, A.C.E.**

Fox Searchlight Pictures
proudly congratulates

Alexander Payne
ACE Golden Eddie Honoree
and
Kevin Tent, A.C.E.,
ACE Eddie Award Nominee
for *The Descendants*

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Writer-director Alexander Payne's fourth feature film, *Sideways*, starts with two old friends setting off on a wine-tasting road trip only to veer dizzily sideways into a wry, comedic exploration of the crazy vicissitudes of love and friendship, the damnable persistence of loneliness and dreams and the enduring war between Pinot and Cabernet. Edited by Kevin Tent, A.C.E.

International Creative Management
congratulates this year's
ACE Eddie Award
honorees and nominees

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Adapted from Rex Pickett's 2004 novel of the same name, *Sideways* follows two forty-something year old men, portrayed by Thomas Haden Church and Paul Giamatti, who take a week-long road trip to Santa Barbara County Wine Country. Directed by Alexander Payne. Edited by Kevin Tent, A.C.E.

Digital Vortechs would like to
congratulate all of the
ACE Eddie Award nominees for a fantastic year!

SPONSORED BY





In *About Schmidt*, a man facing retirement embarks on a journey to his estranged daughter's wedding only to discover more about himself and life than he ever expected. Directed by Alexander Payne. Edited by Kevin Tent, A.C.E.

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

SPONSORED BY





Shortly after he retires from a lifetime of service as an insurance company actuary, Warren Schmidt's wife dies suddenly, leaving him feeling desperately alone. Trying to put his life back together, he embarks on a road trip to Denver, where his only daughter is preparing to marry an underachieving waterbed salesman named Randall.

On behalf of iTalent Co,
congratulations to everyone who
makes the magic happen!

Hilarie, Moe, Dana

SPONSORED BY





In *Election*, Tracy Flick is running unopposed for this year's high school student election. But school civics teacher Jim McAllister has a different plan. Directed by Alexander Payne. Edited by Kevin Tent, A.C.E.

Congratulations to our dear friend
Dana E. Glauberman
and all of tonight's
honorees and nominees!

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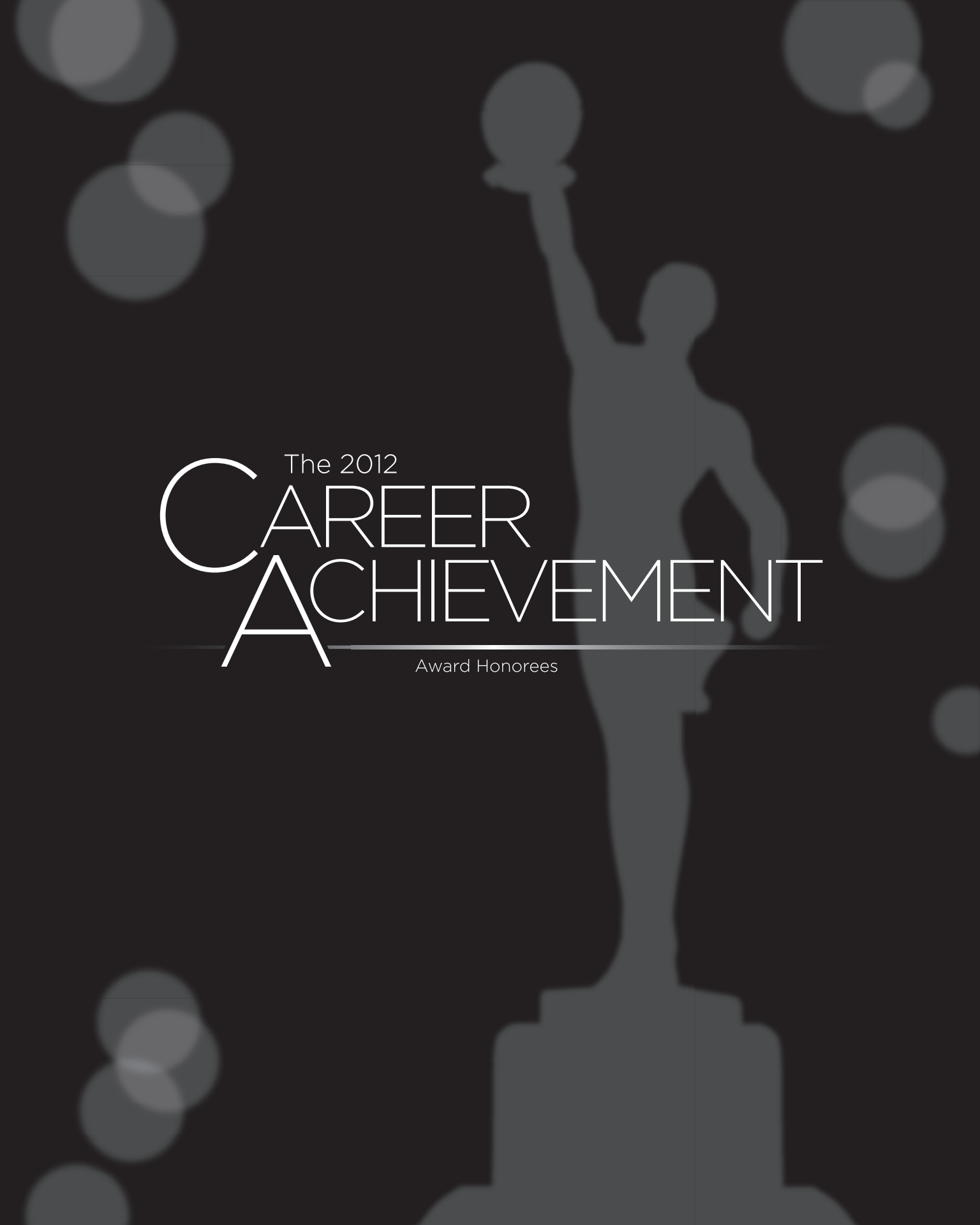


Partly to establish a more democratic *Election*, and partly to satisfy some deep personal anger toward student Tracy Flick, teacher Jim McAllister convinces popular varsity football player Paul Metzler to run for president as well. Chaos ensues. Directed by Alexander Payne. Edited by Kevin Tent, A.C.E.

Congratulations to
Alexander Payne
and all the
ACE Eddie Award nominees!

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The 2012
CAREER
ACHIEVEMENT

Award Honorees



CAREER ACHIEVEMENT AWARD HONOREE

JOEL COX, A.C.E.

By Scott Essman

Joel Cox, A.C.E., has conjured some of cinema's most enduring visions for audiences in films ranging back to the early 1970s. The images are nothing if not indelibly stamped on the collective consciousness of the movie-going public. With much of his work tied to lead actor-producer-director-composer Clint Eastwood, Cox has crafted his vision according to Eastwood's whims but also equally from his own soul, giving us our dreams, nightmares and everlasting memories.

After many years as an apprentice and assistant to editors such as Ferris Webster, Cox went on his own starting with 1977's *The Gauntlet*. In one early memorable film, Cox fashioned the hilarious and tragic scene where old-time cowboy Bronco Billy, played by Eastwood in a 1980 film of the same name, and his band of misfits attempt to rob a modern commuter train using techniques from a bygone era. Cox presents the anachronistic moment in such a way as to be equally sad and amusing, giving him one of many such cinematic icons that remains with audiences for later eras.

In 1983's entry to the *Dirty Harry* series, *Sudden Impact*, Cox cuts a scene early in the film in which Harry Callahan (Eastwood) accidentally comes across a convenience store robbery. Instead of holding on Eastwood before and after his iconic, "Go ahead, make my day" line, Cox cuts to one of the robbers headlocking a hostage, evaluating his chances of escape. Then, upon delivery of the famous line, we see the robber again before submitting to Callahan's authority. As such, it is Cox's editing as much as Eastwood's performance which makes the scene notable. Other standouts in the film include Cox's cutting to flashbacks of Jennifer Spencer's (played by Sondra Locke) ordeal with a group of rapists who she is pursuing in the present. The impact the scenes have on the film, as a whole, cannot be understated.

Tightrope did not fall within the cache of Eastwood's many franchises but had its share of informative editing. One scene that still resonates occurs after Eastwood's character realizes that his young daughter has been attacked. Though no sexual assault was confirmed, in the aftermath of the report, one senses Eastwood's rage, which he lets out by tearing apart the furnishings in a room. Cox holds on Eastwood long enough to let the character's anger boil to an explosion point before his outburst, all of which leads him to finally catch the attackers.

Coming at a point where Westerns were all but dead in American filmmaking, *Pale Rider* contained many memorably cut sequences, including a fight, which finds Eastwood's drifter character confronting some ruffians with wooden sticks. By that point in Eastwood's starring career, he had been engaging in gunfights and fistfights for more than 30 years. What can an editor do to keep such scenes fresh? Alas, Cox makes the confrontation

memorable and unique, using the wooden weapons as his surrogate guns (or fists) for the bit.

By the mid-1980s, Cox was cutting other projects, including a feature that Locke starred in and directed, *Ratboy*. Though its limited release relegated the film to cult status, Cox makes the proceedings constantly interesting. Witness the climactic end where the Ratboy character has been hunted and thought terminated. Cox teases the title character's demise before we are hit with a surprise final scene. Still not available on DVD, *Ratboy* can now only be found on VHS but is still worth another look.

In 1986, Eastwood was starring and directing again, this time in *Heartbreak Ridge*, based loosely on an Army platoon that undertook the Invasion of Grenada. His Gunnery Sergeant Thomas Highway character attempts to straighten out a group of misfit grunts who turn on him, pitting the biggest recruit in the platoon, Swede (Peter Koch), against him. Cox plays the scene well, with the enormous young private challenging the sergeant; working best after the Swede cannot overtake the much older, smaller man. When the Swede loses the fight and accepts his punishment, Cox underplays the moment, carefully cutting between the Swede and the sergeant as the latter tells the former that there will be no punishment and that the fight was between them and them only. The moment is the best in the film, another unfairly overlooked project, as such:

Highway subdues Swede.

THOMAS HIGHWAY
Stick your chin up. Higher.

Highway punches Swede, knocking him to the floor.
Highway turns towards the platoon.

THOMAS HIGHWAY
Now get your ass out in that street, ladies.
Right this second.

The platoon rushes outside; Swede gets up and faces
Highway

SWEDE JOHANSON
Sir, I'll wait outside for the MPs to come.

THOMAS HIGHWAY
Negative, Johanson.
You're going to become a Marine, right now. Fall out.

SWEDE JOHANSON
(pausing)
Yes, sir.

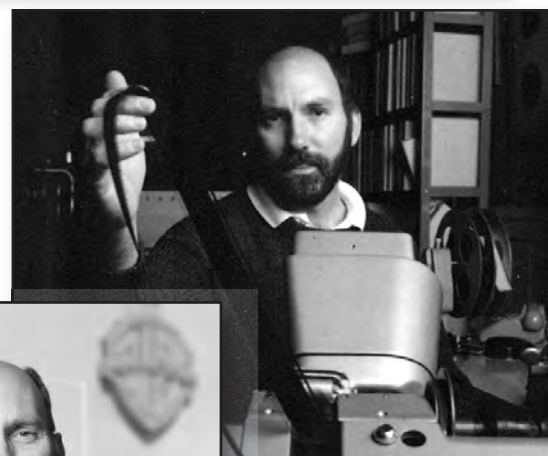
Bird (1988) received an art-house release and was one of the first films Eastwood directed in which he did not also star. The story of jazz saxophone legend Charlie

Parker (Forest Whitaker) had many outstanding cinematic moments. For Cox, none was more exemplary than the scene where Parker's wife, played by Diane Venora, finds him unconscious from a drug overdose. No moment in the film is more tender than that one; Cox cuts to Venora, who, faced with the tragedy, underplays the moment as if she expected it and is obliged to call for help.

Inarguably, the moment where Clint Eastwood finally received recognition for his directing efforts in addition to his work as an actor was *Unforgiven* (1992). Viewers widely accepted the film, which went on to garner Oscars® for Best Picture and Director for Eastwood and Best Film Editing for Cox. It might be unfair to single out any one moment in the film for outstanding editing, but when Eastwood's Will Munny character, beaten and defeated, finds his murdered friend, played by Morgan Freeman, Cox handles the discovery and reaction slowly and methodically; we know revenge is ahead, not just for Munny's betrayal at the hands of key townspeople including Gene Hackman's character (Hackman received a Best Supporting Actor Oscar), but more so for Freeman's murder and public display of his corpse.

For the next decade, Cox and Eastwood stayed busy with features that increasingly began to include work that Eastwood directed and starred in: *A Perfect World*, *The Bridges of Madison County*, *True Crime* (1999), *Space Cowboys*, *Blood Work* (2002). Perhaps when Eastwood fully focused on directing and not acting, more prestigious projects came his way. *Mystic River* was just such a film, a wrenching tale of childhood abuse and murder set in Boston. Starring Sean Penn and Tim Robbins, with agonizing scenes featuring each actor, Cox's high point for craftsmanship might be when Penn goes to a site where his daughter's dead body has ostensibly been found. Cox intercuts between Penn and the Boston Police officers holding him back, cutting to one overhead shot when it becomes clear that Penn cannot overtake them due to the sheer amount of officers present. Penn's lone figure surrounded by the blue hats and uniforms became an instantly classic image and another masterful Cox edit.

Eastwood did star in a key role in 2004's *Million Dollar Baby*, which he also directed. Among the many notable scenes, a hospital sequence features Cox's by now legendary editing skill. After an accident, the paralyzed boxer Maggie Fitzgerald (played by Hilary Swank in an Oscar-winning performance) is visited by her white-trash family who want her to sign over rights to their custodianship. When Eastwood suggests that he look over the paperwork, Cox gently plays the scene, where a vulnerable and innocent Maggie politely tells Eastwood that such work is out of his sphere of influence as her manager, and then confronts her family alone. Cox carefully cuts among the different selfish family members and Swank to let the viewer discover without words that Maggie is onto their scheme. Tender moments such as this one resonate long after the film-going experience has concluded, to say nothing of the dynamic boxing material



presented in the first half of the film. For his work, Cox was nominated for an Oscar for Best Achievement in Editing; Eastwood won an Oscar for Best Picture and Best Director and was nominated for Best Actor.

Working regularly with Eastwood, Cox has had a succession of prestige projects in the time since *Million Dollar Baby*, which Cox noted all generate respectable box office in the U.S. and are more than twice as profitable in Europe. Among them, the longtime creative associates collaborated on the companion pieces, *Flags of Our Fathers* and *Letters from Iwo Jima*, which were shot, in part, simultaneously, with Eastwood often noting to the *Flags* script supervisor that he was doing an upcoming shot that he was “banking” for another film. *Changeling* (2008) was a character study featuring Angelina Jolie while *Gran Torino* found Eastwood back in the director-star role.

In the late 2000s, Eastwood continued straight into *Invictus* and *Hereafter*, each a singular film, very different in tone and subject matter than anything Eastwood had ever previously undertaken. In fact, with *Hereafter*, Cox edited together the first truly complex visual effects shots in his career with the opening tsunami sequence.

Cox and Eastwood’s latest effort, *J. Edgar*, has garnered notices for Eastwood’s direction and music and lead Leonardo DiCaprio’s performance as the titular J. Edgar Hoover, longtime director of the Federal Bureau of Investigation. In addition to the film’s many assets is the editing approach to the film, which constantly switches between the earliest periods of the character’s life, stretching from the late 1910s to the 1930s, and the later period of his life from the late 1950s until his death in 1972.

Remarkably, the audience never anticipates the switches in time periods, giving Cox the relative freedom to determine when to make that break in time and reveal a new aspect to the story in a decades-different time period. “The script is laid out that way,” Cox said, “but it all works out with the timing of the end of the scene into the next scene. Transitions are the most important thing in editing the film. You always have to be aware how the film transitions from one scene to another.”

Surely, working for Eastwood is a unique experience for any craftsperson working in Hollywood, and the editor and his or her journey on an Eastwood film is no exception. “I work for a director who allows us to create the first cut without any influence,” Cox detailed. “He wants to see how we mold together the first assembly. I never view my work as a rough cut. I view it as taking what the director shoots and taking the actors’ timing to allow us to get a feeling for each sequence and find the rhythm of each scene and find its place within the whole story.”

To remain in sync with Eastwood’s vision of the film, Cox stated that he was very thorough in carefully

examining all of Eastwood’s footage in *J. Edgar*. “I always feel like you have to look at every frame of every scene of everything you shoot,” Cox said. “It may be that Take 3 is better than Take 4. It may not be what a director feels it should be. I’m working for a guy who gives me the ability and space to do what we feel works. As we are putting it together, we feel if one takes works with another one. It’s a collaboration working together to create the best film we can create.”

On *J. Edgar*, and going back to their work on *Unforgiven* (1992), instead of a composer writing cues to match the film, Eastwood goes free-form with his musical score, with Cox making it work later in the edit. “We don’t recut the picture—we recut the music,” said Cox. “We make the music work with the picture in whatever scene it’s in. Clint likes writing music!”

As is typical on an Eastwood film, Cox had his *J. Edgar* cut locked a remarkable two weeks after principal photography wrapped. “While Clint is shooting,” Cox said, “we stay at Warner Bros. and edit there. It goes through the lab, we look at it and by Tuesday night, we can send discs off to him of the dailies. The next day, he’d look at the dailies. On Friday, we make a DVD of everything we cut for the week and send it to him. On Monday, he tells me what he saw. We make his changes and move on.”

When Eastwood returns to Carmel, Cox elaborated on what he and Roach undertake when they travel to Northern California to continue the edit. “He sits down next to us up in Carmel,” he explained. “We run the film scene by scene, we stop and back up, make the changes he wants, and we do that reel by reel. Then we run the whole film without stopping. Then, he goes off and thinks about it. Then he sees it again and then makes any changes with a fresh view of it. When he comes back, he works on the music.”

With total reflection, Cox noted that he is working ultimately in service of Eastwood. “Every one of us that works for him is there to support him and strive to make his film be the best,” Cox said. “Technically, his films always have grade-A marks. He loves getting out there and working. His crew [has] a little meeting with him and that’s it—they shoot. He shoots them in [fewer] days and under budget [more so] than anyone else. He does fewer takes because, if he likes it, [he] prints his first instinct. Tim Robbins said that ‘the next time I direct, my set will be exactly like Clint’s.’ We are all here to make it work.”

Of his long, fluid relationship with Cox, Eastwood had a matter-of-fact perspective. “Joel is one of those guys who started out from the very bottom and worked his way up through the whole business,” said Eastwood. “He came to me as a second assistant with Ferris Webster, a great old editor. We edited then on Moviolas. You had to have an assistant fast on his feet to really work well, and Joel was terrific at it. He made sure that there wasn’t

“Transitions are the most important thing in editing the film. You always have to be aware how the film transitions from one scene to another.”



anything overlooked when you start dealing with all of the spaghetti going into these bins. He also looked after Ferris in his later years.”

Underscoring Cox, Eastwood was equally appreciative of his creative partner. “He was a loyal guy who has become a great editor, even a music editor,” Eastwood stated. “There is no particular rule; it is pretty simplistic. He reads the script and I tell him certain things that I have in mind. I will shoot a day’s work and tell him how it’s supposed to go—let me see it my way as well.”

Eastwood further described the process, which is clearly more complex than he modestly described. “It’s very free—sometimes he’ll ask ahead of time where something is supposed to go,” the director said. “We are in sync about how the film should look. Sometimes, he will suggest things and I will say, ‘Sure try it.’ Now with Avid it’s so much faster and you can put it together two or three different ways.”

Of the way that Cox “reads” a film, Eastwood is also complimentary. “He’s got very good instincts,” Eastwood said of Cox. “He comes up with a good idea for a way to improve it. I will take a piece of music that I’ve developed but not to go with the picture and he’ll spend a couple of hours and will call up to come check it. I’m an impressionistic guy and he goes along with that. He doesn’t feel locked in. I think that my theory is to surround yourself with good people and let them make you look good. That’s what you do.”

Eastwood further described his interactions with all of his crew. “As a director, you are kind of like a platoon lieutenant,” he said. “You have a group of people and help them go off in different directions and let them do their best work. I love old movies, but screaming and yelling is the wrong way. I have worked for almost 60 years as an actor. At some point, you get an atmosphere you like and go for it. I’ve listened to a lot of people, but this way works for me. I’m not a guy who imposes all kinds of ideas and all kinds of ways of getting at the same result. If it isn’t relaxing and fun to do, there’s no reason to be doing it at my stage. I’d rather fly fish or take up classes. I enjoy the work and the people, working with the crews and the actors. As long as that stays that way, I’ll keep working.”

As for whether he will continue to work, now into his 80s, Eastwood paused briefly before delivering his deceptively simple answer. “Eventually, if somebody comes along with good material, it’s hard to resist,” he said of undertaking a new project in any capacity, be it actor, director or producer. “Even directorially, it has to be good for me to do. Hoover was an icon I saw growing up in the ‘30s and ‘40s. You try to find some personal aspect of it—otherwise it would be cold for you to do. You have to have something you want to say in there.”

It seems, in fact, there is no possible subject matter that is off limits to Eastwood and his team in the future. One can only guess what might interest the auteur and his key crew and how they might cinematically approach the material.

FILMOGRAPHY

JOEL COX, A.C.E.

FEATURE FILM

2011

J. Edgar

2010

Hereafter

2009

Invictus

2008

Gran Torino

Changeling

2006

Letters from Iwo Jima

Flags of Our Fathers

2004

Million Dollar Baby

2003

Mystic River

2002

Blood Work

2000

Space Cowboys

1999

True Crime

1997

Midnight in the Garden of Good and Evil

Absolute Power

1995

The Stars Fell on Henrietta

The Bridges of Madison County

1993

A Perfect World

1992

Unforgiven

1990

The Rookie

White Hunter Black Heart

1989

Pink Cadillac

1988

Bird

The Dead Pool
Supervising Editor

1986

Heartbreak Ridge

Ratboy

1985

Pale Rider

1984

Tightrope

1983

Sudden Impact

1982

Honkytonk Man

Death Valley

1980

Bronco Billy

1979

Escape from Alcatraz
Assistant Editor

1978

Every Which Way But Loose

1977

The Gauntlet

March or Die
Assistant Editor

1976

The Enforcer

The Outlaw Josey Wales
Assistant Editor

1975

Farewell, My Lovely

Rafferty and the Gold Dust Twins
Assistant Editor

1974

The Terminal Man
Assistant Editor - Uncredited

1973

The All-American Boy
Assistant Editor

Cleopatra Jones
Assistant Editor

1970

Woodstock
Stand-By Editor - Uncredited

1969

The Rain People
Assistant Editor

The Wild Bunch
Assistant Editor - Uncredited

TELEVISION

2009

Johnny Mercer: The Dream's on Me
Editorial Consultant
(Documentary)

2007

Tony Bennett: The Music Never Ends
(Documentary)

2005

Budd Boetticher: A Man Can Do That
(Documentary)

2003

The Blues
"The Piano Blues"
(Documentary Series)

1997

Eastwood After Hours: Live at Carnegie Hall
(Documentary Special)

AWARDS

2009

BAFTA Film Award
Nominated - Best Editing
Changeling (2008)

2006

Hollywood Film Award
Won - Editor of the Year

Satellite Award

Nominated - Best Film Editing
Flags of Our Fathers (2006)

2005

Academy Award
Nominated - Best Film Editing
Million Dollar Baby (2004)

ACE Eddie Award

Nominated - Best Edited Feature Film (Dramatic)
Million Dollar Baby (2004)

2004

ACE Eddie Award
Nominated - Best Edited Feature Film (Dramatic)
Mystic River (2003)

Satellite Award

Nominated - Best Film Editing
Mystic River (2003)

1993

Academy Award
Won - Best Film Editing
Unforgiven (1992)

ACE Eddie Award

Won - Best Edited Feature Film (Dramatic)
Unforgiven (1992)



As the face of law enforcement in America for almost 50 years, J. Edgar Hoover was feared and admired, reviled and revered. But behind closed doors, he held secrets that would have destroyed his image, his career and his life. Directed by Clint Eastwood. Edited by Joel Cox, A.C.E.

Congratulations to
Joel Cox, A.C.E.,
on his
ACE Career Achievement Award
and all the
ACE Eddie Award nominees!

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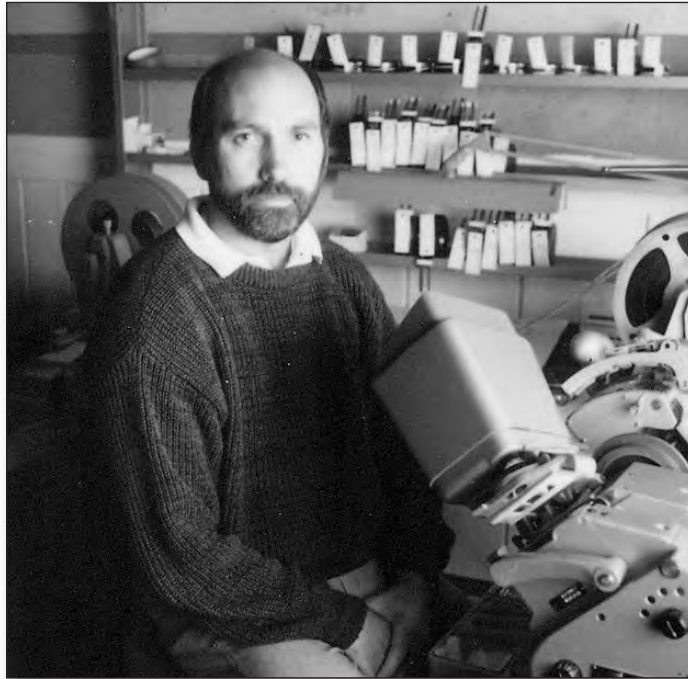


In *Mystic River*, childhood friends Jimmy Markum, Sean Devine and Dave Boyle reunite following the death of Jimmy's oldest daughter, Katie. Sean's a police detective on the case, gathering difficult and disturbing evidence; he's also tasked with handling Jimmy's rage and need for retribution.

Technicolor salutes
Joel Cox, A.C.E., Alexander Payne, Doug Ibold, A.C.E.,
and all of tonight's nominees!

SPONSORED BY



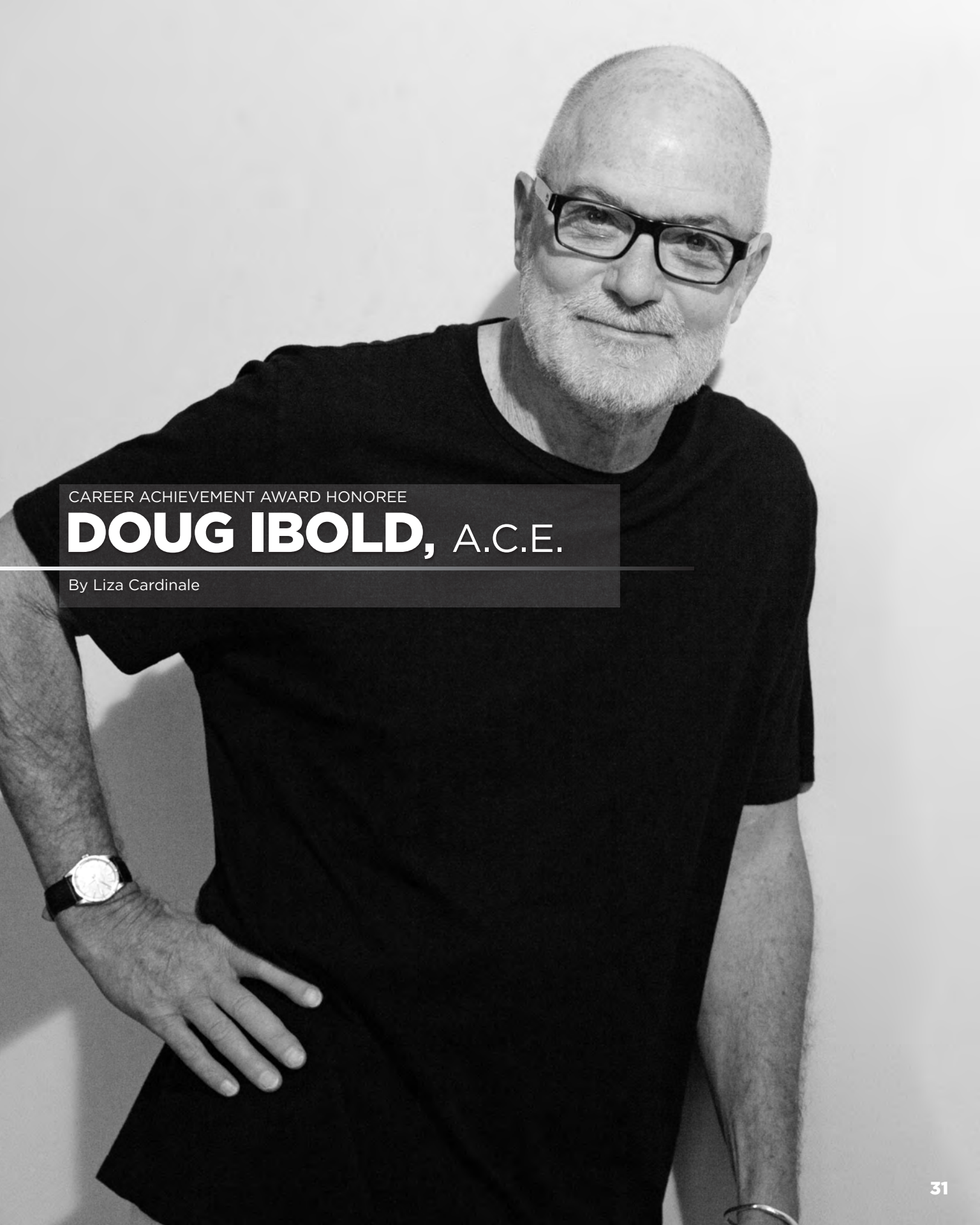


Joel Cox, A.C.E., circa 1991 editing the Academy Award®-winning film *Unforgiven*.

Congratulations to the wonderful
Joel Cox, A.C.E.,
and all the
ACE Eddie Award nominees!

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CAREER ACHIEVEMENT AWARD HONOREE

DOUG IBOLD, A.C.E.

By Liza Cardinale

Douglas Ibold, A.C.E., is not afraid of change. A restless spirit and boundless curiosity propelled him throughout his successful career, and made his list of accomplishments more varied than usually found on the resumes of primetime television editors. From jazz bass player to commercial director to rock 'n' roll cinematographer, and eventually to editor, Ibold always had his finger on the pulse of his time and managed to stay engaged and relevant as years went by. "I have had an interesting career," said Ibold, "I was lucky and careful about what I did. I didn't take just any job." It's no surprise American Cinema Editors chose to honor Ibold with a Lifetime Career Achievement Award at this year's 62nd Annual ACE Eddie Awards.

"To receive this award is very special to me for two important reasons," Ibold said. "First, the award is for a body of work instead of one project or job. Second, it comes from an organization and people I've known and worked with for many years, and it's especially rewarding and gratifying to be recognized by my peers. I am truly honored and proud to represent the many other outstanding editors who work tirelessly to make American television the best it can be."

Drafted into the army after college, a chance meeting in boot camp set Ibold on his path to show business when another draftee advised him to get into television after completing his service. He found this more difficult than expected because even at local network affiliates, nobody would hire him without experience. An educational TV station took a chance on him because he had already served his military time and could be relied upon to stay. "I learned how to do everything there," said Ibold, who did not go to film school. "I did camera work, audio recording, directing, and pulling cable. It was a great place to start but I learned what I needed to and moved on."

With his newfound experience, Ibold moved up the ladder quickly and became a live television director at a CBS affiliate in his home state of Florida. "But then I started to get kinda bored," Ibold said. In 1969, under the influence of *Easy Rider*, he quit his job and drove around the United States for nine months before landing in Cincinnati, Ohio, where he had some filmmaker friends. They formed a production company called Butterfly Films and made commercials and rock concert films in Ohio and New York.

"We were hired by George Harrison to film *The Concert for Bangladesh* because we had a 16-track mobile recording studio which was pretty rare," said Ibold. The job fell through due to union conflicts, but Harrison later recommended the crew to John Lennon and Yoko Ono who needed help completing a film to accompany the release of Lennon's upcoming album, *Imagine*.

Ibold's job interview with John and Yoko was understandably memorable. "I was walking up to the St. Regis Hotel with my partners Bob Fries and Steve Gebhardt to meet John Lennon," recalls Ibold. "I was so nervous, I was sweating. *Sgt. Pepper's Lonely Hearts Club Band* had blown my mind. John and Yoko had just moved to the United States and lived on the 18th floor of the hotel looking south down Fifth Avenue. I could see the finishing touches of construction on the World Trade Center in the distance. John said, 'Listen to this,' and flipped on a tape player. Out came the song 'Imagine,' which nobody had heard yet. His lilting, acoustic piano filled the room and when the song ended, John said, 'So lads, what do you think?' We said it was the most beautiful song we had ever heard. We're on board, what do you want us to do?"

What they did was film John and Yoko, guerilla style around New York City and virtually moved into their hotel suite to edit on a KEM set up in the second bedroom. Ahead of its time, these early music videos didn't have much opportunity for distribution, but John and Yoko made the film to please themselves more than for promotional purposes. Combining the New York footage with material shot on Lennon's estate in England, Ibold was one of the editors of John's iconic performance of the title track on his white grand piano.

Butterfly Films' next big job was shooting the Rolling Stones 1972 *Exile on Main Street* tour that has since been released on video as *Ladies and Gentlemen: The Rolling Stones*. With no behind-the-scenes drama or interviews, the film is more like a time capsule capturing the Stones at their peak for those of us who did not have the opportunity to see them perform. Ibold filmed close-ups from his perch at the back of the auditorium with a 600mm lens.

"I screwed up a documentary job as a cinematographer and we fixed it in the cutting room... It was then that I realized the power of editing and how much fun it was."

In the mid-'70s, Ibold moved to Los Angeles with a newfound dedication to editing over camera work. "I screwed up a documentary job as a cinematographer and we fixed it in the cutting room with a few pick-up shots and a narrator," he said. "It was then that I realized the power of editing and how much fun it was."

Ibold basically had to start from scratch on the west coast with few connections and little local experience. He persevered until his first big break came via an

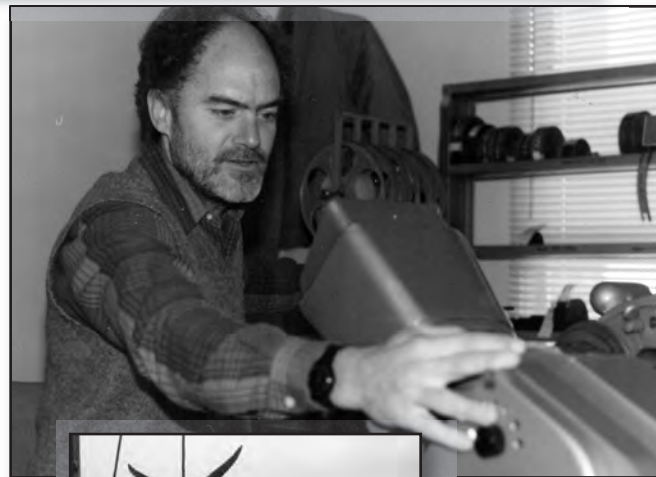
old friend of his brother's, Executive Producer Don Bellisario (creator of *Magnum P.I.*, *JAG*, and *NCIS* to name a few). "Don and I ran together, we were friends," he said. "I had just managed to get into the union at the time that Don became a supervising producer on *Quincy M.E.* so he hired me for my first episodic TV job." When Bellisario created *Magnum P.I.*, he brought Ibold with him where he stayed for five years before moving on to *Miami Vice*.

Ibold consistently rose to the challenge of an evolving field, thanks to his unwavering enthusiasm for the craft and a powerful work ethic. "I worked since I was eight years old," he said, "and my mother taught me that there are two ways to do things, the right way and the wrong way. Do it the right way first. I was drawn to editing because we work in an unsupervised position that's highly creative and fun. An editor's cut is my baby and when I sit back and watch it before sending it out to the producer or director, that's a thrill. I would never turn anything in I wasn't happy with. I'd dig in and keep working until I found the way to love it."

Embracing ownership as he did, Ibold managed to preserve a great attitude moving forward in the editorial process. "Nobody ever looks at an editor's cut and says, 'It's perfect! I wouldn't change a thing.' I was fortunate to work with producers who understood editing enough to make revisions painless. They could communicate precisely and challenged me in a way that made me a better editor. In this profession, we are executing another person's vision but if we're good at it, we can bring our own additional flair to the show. We are blessed to have this job, and sure it's stressful and there are difficult people to deal with, but it's fun!"

Ibold would sometimes visit the ADR stage if he wanted to meet a particular actor he was editing. This was how he met Miles Davis who guest starred on an episode of *Miami Vice*. "I moved to New York City in 1959 to be a jazz bass player and saw Miles perform twice at Birdland. I love his music; he's one of my heroes. Miles had a reputation for being irritable but I went over as soon as I saw his red Ferrari parked outside. He was sitting in the green room by himself drinking a cup of coffee. I introduced myself and told him I had seen him play twice with Coltrane. He looked at me and said in his raspy voice, 'You don't look old enough. You a musician?' I told him that back then I thought I was and he laughed. 'So, you the man who puts this shit together? Just remember to go to my close shot.'"

Ibold continued to work on *Miami Vice*, helping to define its iconic look and feel. Michael Mann took notice and hired Ibold to edit the miniseries *Drug Wars: The Cocaine Cartel*, for which Ibold garnered an ACE Eddie and Emmy® nomination. "Michael Mann gave copious notes. It didn't take me long to realize that I shouldn't argue with him, just try whatever he says to do. He's smart enough that he'll change it back if it doesn't work."



Ibold met producer Dick Wolf while working on *Miami Vice*, and went on to edit four pilots with him, including *Law & Order* and *Law & Order: SVU*. “If editors only got residuals!” Ibold exclaimed. Somewhere in between he had a brief stint on tongue-in-cheek *Xena: Warrior Princess*, which he describes as one of his favorite shows.

When *Law & Order: SVU* was picked up, Ibold worked on the series and had his longest run on any job. I asked him to describe his process of cutting dailies. “Before I sit down and edit, I have a game plan of how I’m going to put it together,” he said. “That doesn’t mean it always worked, or that I stuck to it, but it helped me focus. I watch the dailies through twice so I know the coverage really well. There’s a thrill I feel when I realize I’ve figured out how to make a scene work,” he said, practically jumping out of his chair.

“One of the things that made *SVU* so great was that the producers would go back and reshoot if they felt an actor had an off performance or a story beat wasn’t working,” Ibold said. “That’s why the show was consistently such high quality. If something was bad, we always fixed it, whatever it took.”

After six and a half years on *Law & Order: SVU*, Ibold felt like he once again needed a change. He decided to retire from the industry, but with his boundless energy he didn’t slow down for long. Just as he was considering teaching at his alma mater Florida State, he got a phone call offering him an adjunct professor position at the USC School of Cinematic Arts. He’s been teaching there for the past six years, guiding students through the editing process of a mock television pilot. “I was not prepared to be a teacher, I was a disciplined and professional worker,” said Ibold. “A lot of editing is just instinct. I don’t know how to articulate how you make a great cut. You just try to entertain, surprise, inform, and amaze. My biggest advice is experiment all you want and if it works, go with it. It’s incredibly satisfying when I see the light bulb go [on] in a student and they really get it.”

Ibold’s students are lucky to have an industry role model who managed to maintain his personal integrity, passion and sense of adventure in a world where those values can be easily dismissed. “I walked it like I talked it, my whole life,” said Ibold. “I never lied on a resume, and never tried to screw anyone over to get ahead.”

When asked what he would change about Hollywood, Ibold said, “I wish people would recognize the huge contribution editors make to filmmaking. We think about everything: camera work, sound, performances, and story. There’s a mystery about editing because you can’t see it. We go into our room, close the door, and walk out with a product. Sure you can sit there behind my back and watch the pictures on the screen change but you can’t see the process because it’s happening inside my head and my soul.”



FILMOGRAPHY

DOUG IBOLD, A.C.E.

FEATURE FILM

1995
The Break

1988
Off Limits

1979
*The Capture
of Bigfoot*

TELEVISION

1999 - 2005
*Law & Order:
Special Victims Unit*
(TV Series)

1990 - 1999
Law & Order
(TV Series)

1999
Young Hercules
(TV Series)

1998
Trinity
(TV Series)

1997
Players
(TV Series)

1996
*The Making of a
Hollywood Madam*
(TV Movie)

1995 - 1996
*Xena: Warrior
Princess*
(TV Series)

1995
*Shadow
of a Doubt*
(TV Movie)

Crowfoot
(TV Movie)

1994
SeaQuest 2032
(TV Series)

1993
*The Secrets
of Lake Success*
(TV Mini-Series)

*Double
Deception*
(TV Movie)

*Walker,
Texas Ranger*
(TV Series)

Blindsided
(TV Movie)

1992
*Drug Wars:
The Cocaine Cartel*
(TV Mini-Series)
**Winner — Emmy Award
for Best Mini-Series**

1990
Silhouette
(TV Movie)

1989
B.L. Stryker
(TV Movie)

Finish Line
(TV Movie)

Servants of Twilight
(TV Movie)

1987
Tour of Duty
(TV Series)

1985 - 1987
Miami Vice
(TV Series)

1980 - 1985
Magnum, P.I.
(TV Series)

1979 - 1980
Quincy M.E.
(TV Series)

AWARDS

2004
ACE Eddie Award
Nominated – Best Edited
One-Hour Series for Television
Law & Order: Special Victims Unit
“Loss”

1993
ACE Eddie Award
Nominated – Best Edited Mini-Series
or Motion Picture for Television
Drug Wars: The Cocaine Cartel

1992
Emmy Award
Nominated – Outstanding
Individual Achievement in Editing
for a Mini-Series or a Special
Drug Wars: The Cocaine Cartel

1988
ACE Eddie Award
Nominated – Best Edited
One-Hour Series for Television
Tour of Duty (Pilot)



***Law & Order: Special Victims Unit* delves into the dark side of the New York underworld as the detectives of a new elite force, the Special Victims Unit, investigate and prosecute various sexually oriented crimes, while trying to balance the effects of the investigation on their own lives. Edited by Doug Ibold, A.C.E.**

Doug,
Thank you for 2.9 MILLION frames of excellence!
Dick





In *Magnum P.I.*, Thomas Magnum is employed on the Hawaiian estate of a wealthy absentee owner name Robin Masters. The estate is run by Jonathan Higgins who mostly tolerates Magnum's presence as head of security on the estate. Magnum is also a private detective whose cases frequently have a humorous overtone and always just enough danger.

Pietari Creative
would like to congratulate
the nominees of the
62nd Annual ACE Eddie Awards.

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Doug Ibold, A.C.E., editing *Servants of Twilight* (with Benjamin the talking dog).

Congratulations
Doug Ibold, A.C.E., and Joel Cox, A.C.E.,
on your well-deserved awards,
and to all our members
nominated for this year's Eddies.

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The 2012
EDDIE
NOMINEES

NOMINEES

Best Edited Feature Film (DRAMATIC)



The Descendants
KEVIN TENT, A.C.E.

Best Edited Feature Film (ANIMATED)



The Adventures of Tintin
MICHAEL KAHN, A.C.E.

Best Edited Feature Film (COMEDY OR MUSICAL)



The Artist
**ANNE-SOPHIE BION
& MICHEL HAZANAVICIUS**



The Girl with the Dragon Tattoo
**KIRK BAXTER, A.C.E.
& ANGUS WALL, A.C.E.**



Puss in Boots
ERIC DAPKEWICZ



Bridesmaids
WILLIAM KERR & MICHAEL L. SALE



Hugo
THELMA SCHOONMAKER, A.C.E.



Rango
CRAIG WOOD, A.C.E.



Midnight in Paris
ALISA LEPSELTER



Moneyball
CHRISTOPHER TELLEFSEN, A.C.E.



My Week with Marilyn
ADAM RECHT



War Horse
MICHAEL KAHN, A.C.E.



Young Adult
DANA E. GLAUBERMAN, A.C.E.

NOMINEES

Best Edited
Half-Hour Series
(FOR TELEVISION)



Curb Your Enthusiasm
"Mister Softee"
ROGER NYGARD



Curb Your Enthusiasm
"Palestinian Chicken"
STEVEN RASCH, A.C.E.



Modern Family
"Express Christmas"
STEVEN RASCH, A.C.E.

Best Edited
One-Hour Series
(FOR COMMERCIAL TELEVISION)



Breaking Bad "End Times"
KELLEY DIXON



Breaking Bad "Face Off"
SKIP MACDONALD



Friday Night Lights "Always"
ANGELA M. CATANZARO



The Good Wife "Real Deal"
HIBAH FRISINA, A.C.E.



The Walking Dead
"Save the Last One"
HUNTER VIA, A.C.E.

Best Edited
One-Hour Series
(FOR NON-COMMERCIAL TELEVISION)



Boardwalk Empire
"To the Lost"
TIM STREETO



Game of Thrones "Baelor"
FRANCES PARKER, A.C.E.



Homeland "Pilot"
**JORDAN GOLDMAN
& DAVID LATHAM**

NOMINEES

Best Edited Miniseries or Motion Picture (FOR TELEVISION)



Cinema Verite
SARAH FLACK, A.C.E.
& **ROBERT PULCINI**



Downton Abbey
Episode 1.1
JOHN WILSON, A.C.E.



Mildred Pierce
Part 1
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Best Edited Reality Series



*Anthony Bourdain:
No Reservations "Haiti"*
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"Race to Save Lives"
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Best Edited Documentary



Cave of Forgotten Dreams
JOE BINI & MAYA HAWKE



Freedom Riders
LEWIS ERSKINE
& **ALJERNON TUNSIL**



*George Harrison:
Living in
the Material World*
DAVID TEDESCHI



In *Bridesmaids*, when Annie finds out her lifetime best friend, Lillian, is engaged, she simply must serve as her maid of honor. Though lovelorn and broke, Annie bluffs her way through the expensive and bizarre rituals. With one chance to get it perfect, she'll show Lillian and her bridesmaids just how far you'll go for someone you love.

The Mirisch Agency
proudly congratulates our client
Michael L. Sale
on his nomination
and all the ACE Eddie Awards
nominees and honorees.

SPONSORED BY





In *Young Adult*, fiction writer Mavis Gary returns to her home in small-town Minnesota, looking to rekindle a romance with her ex-boyfriend, who is now happily married and has a newborn daughter.

Congratulations to our friend
Dana E. Glaberman, A.C.E.
on her nomination for *Young Adult*.

Thank you for another fine collaboration!

SPONSORED BY





Homeland centers on Marine Sergeant Nicholas Brody, who returns home eight years after going missing in Iraq, and Carrie Mathison, a driven (and possibly unstable) CIA officer who suspects he might be plotting an attack on America.



Moneyball is the story of Oakland A's general manager Billy Beane's successful attempt to put together a baseball club on a budget by employing computer-generated analysis to draft his players.

Sony Studios Post Production Facilities
congratulates

Jordan Goldman & David Latham

Homeland "Pilot"

**BEST EDITED ONE-HOUR SERIES
(FOR NON-COMMERCIAL TELEVISION)**

Christopher Tellefsen, A.C.E.

Moneyball

**BEST EDITED FEATURE FILM
(DRAMATIC)**

on their nominations
as well as all of tonight's nominees.

SPONSORED BY





In *The Girl with the Dragon Tattoo*, journalist Mikael Blomkvist is aided in his search for a woman who has been missing for forty years by Lisbeth Salander, a young computer hacker.

Congratulations
Kirk Baxter, A.C.E., and **Angus Wall, A.C.E.**,
on your nomination.
It was great collaborating with you again.

SPONSORED BY





***War Horse* is a tale of loyalty, hope and tenacity set against a sweeping canvas of rural England and Europe during the First World War.**

Congratulations to
Michael Kahn, A.C.E.
on his nomination
for *War Horse*.

SPONSORED BY





In *Bridesmaids*, Annie is a maid of honor whose life unravels as she leads her best friend, Lillian, and a group of colorful bridesmaids on a wild ride down the road to matrimony.

Congratulations on your Eddie nomination!

William Kerr & Michael L. Sale

Bridesmaids

**BEST EDITED FEATURE FILM
(COMEDY OR MUSICAL)**

SPONSORED BY



Modern VideoFilm
congratulates

Alexander Payne

ACE Golden Eddie Honoree

Kevin Tent, A.C.E.

The Descendants

**BEST EDITED FEATURE FILM
(DRAMATIC)**

Steven Rasch, A.C.E.

Modern Family

“Express Christmas”

**BEST EDITED HALF-HOUR SERIES
(FOR TELEVISION)**

Hunter Via, A.C.E.

The Walking Dead

“Save the Last One”

**BEST EDITED ONE-HOUR SERIES
(FOR COMMERCIAL TELEVISION)**

and all the
ACE Eddie Award
nominees and honorees.

SPONSORED BY



The Descendants is a sometimes humorous, sometimes tragic journey for Matt King an indifferent husband and father of two girls, who is forced to re-examine his past and embrace his future when his wife suffers a boating accident off Waikiki.



Today's American families come in all shapes and sizes. *Modern Family* takes an honest and often hilarious look at the composition and complexity of modern family life.



In *The Walking Dead*, the world is ravaged by a zombie apocalypse. Police officer Rick Grimes and a small group of others must face their terrifying new reality.

Electric Picture Solutions
and
Global Entertainment Partners
congratulate

Thelma Schoonmaker, A.C.E.

Hugo

**BEST EDITED FEATURE FILM
(DRAMATIC)**

Christopher Tellefsen, A.C.E.

Moneyball

**BEST EDITED FEATURE FILM
(DRAMATIC)**

Roger Nygard

Curb Your Enthusiasm

"Mister Softee"

**BEST EDITED HALF-HOUR SERIES
(FOR TELEVISION)**

Steven Rasch, A.C.E.

Curb Your Enthusiasm

"Palestinian Chicken"

**BEST EDITED HALF-HOUR SERIES
(FOR TELEVISION)**

and all the
ACE Eddie Award
nominees and honorees.

SPONSORED BY



In *Hugo*, an orphan who lives in the walls of a train station is wrapped up in a mystery involving his late father and an automaton.



Moneyball centers on the 2002 Oakland Athletics baseball team, who were led by general manager Billy Beane to an excellent season despite having the lowest payroll in the major leagues.



In *Curb Your Enthusiasm*, *Seinfeld* co-creator Larry David stars as himself in this hilarious, off-kilter comedy series that presents an unflinching, self-deprecating depiction of his life.

In *Moneyball*, Oakland A's GM Billy Beane is handicapped with the lowest salary constraint in baseball. If he ever wants to win the World Series, Billy must find a competitive advantage.



***The Girl with the Dragon Tattoo* follows disgraced journalist, Mikael Blomkvist as he investigates the disappearance of a wealthy patriarch's niece from 40 years ago. He is aided by the pierced, tattooed, punk computer hacker named Lisbeth Salander.**

Sony Pictures Studios congratulates

Christopher Tellefsen, A.C.E.
Moneyball
BEST EDITED FEATURE FILM (DRAMATIC)

Kirk Baxter, A.C.E. & Angus Wall, A.C.E.
The Girl with the Dragon Tattoo
BEST EDITED FEATURE FILM (DRAMATIC)

on their nominations as well as
 all of tonight's nominees and honorees.

SPONSORED BY





When *Hugo's* world suddenly interlocks with an eccentric girl and the owner of a small toy booth in the train station, Hugo's undercover life, and his most precious secret, are put in jeopardy.

In *Young Adult*, Mavis Gary, a writer of teen literature, returns to her small hometown to relive her glory days and attempt to reclaim her happily married high school sweetheart.



Paramount Pictures proudly congratulates

Thelma Schoonmaker, A.C.E.

Hugo

**BEST EDITED FEATURE FILM
(DRAMATIC)**

Dana E. Glauberman, A.C.E.

Young Adult

**BEST EDITED FEATURE FILM
(COMEDY OR MUSICAL)**

on their nominations
and all the nominees and honorees.

SPONSORED BY



Paramount Pictures
proudly congratulates

Michael Kahn, A.C.E.
The Adventures of Tintin

**BEST EDITED FEATURE FILM
(ANIMATED)**

Eric Dapkewicz

Puss in Boots

**BEST EDITED FEATURE FILM
(ANIMATED)**

Craig Wood, A.C.E.

Rango

**BEST EDITED FEATURE FILM
(ANIMATED)**

and all the
ACE Eddie Award
nominees and honorees.

SPONSORED BY



In *The Adventures of Tintin*, intrepid reporter Tintin and Captain Haddock set off on a treasure hunt for a sunken ship commanded by Haddock's ancestor.



Years before meeting Shrek and Donkey, *Puss in Boots* must clear his name from all charges making him a wanted fugitive.



Rango is an ordinary chameleon who accidentally winds up in the town of Dirt, a lawless outpost in the Wild West in need of a new sheriff.



(L to R) Annie (KRISTEN WIIG) and Helen (ROSE BYRNE) compete for the bride-to-be's affections in *Bridesmaids*, the most successful R-rated female comedy of all time. Credit: Suzanne Hanover.

Universal Pictures
congratulates our nominees
for the 62nd Annual
American Cinema Editors Eddie Awards

William Kerr & Michael L. Sale
Bridesmaids
**BEST EDITED FEATURE FILM
(COMEDY OR MUSICAL)**

SPONSORED BY





Cinema Verite is a behind-the-scenes look at the making of the first American family to be the subjects of a reality TV show.



In *Young Adult*, a fiction writer returns to her home in small-town Minnesota soon after her divorce, looking to rekindle a romance with her ex-boyfriend.

The Skouras Agency proudly congratulates
Sarah Flack, A.C.E.
Dana E. Glauberman, A.C.E.
and all the Eddie Award nominees.

SPONSORED BY

THE
Skouras
AGENCY



CURB YOUR ENTHUSIASM

Congratulations to our
ACE Eddie Award Nominees

Roger Nygard

Curb Your Enthusiasm
"Mister Softee"

**BEST EDITED HALF-HOUR SERIES
(FOR TELEVISION)**

Steven Rasch, A.C.E.

Curb Your Enthusiasm
"Palestinian Chicken"

**BEST EDITED HALF-HOUR SERIES
(FOR TELEVISION)**



CINEMA VERIT

Tim Streeto

Boardwalk Empire
"To the Lost"

**BEST EDITED ONE-HOUR SERIES
(FOR NON-COMMERCIAL TELEVISION)**

Frances Parker, A.C.E.

Game of Thrones
"Baelor"

**BEST EDITED ONE-HOUR SERIES
(FOR NON-COMMERCIAL TELEVISION)**



BOARDWALK EMPIRE

Sarah Flack, A.C.E.

& Robert Pulcini

Cinema Verite

**BEST EDITED MINISERIES
OR MOTION PICTURE
(FOR TELEVISION)**



MILDRED PIERCE

Affonso Gonçalves

Mildred Pierce

Part 1

**BEST EDITED MINISERIES
OR MOTION PICTURE
(FOR TELEVISION)**

David Tedeschi

*George Harrison:
Living in the Material World*

BEST EDITED DOCUMENTARY

SPONSORED BY



**GEORGE HARRISON: LIVING IN
THE MATERIAL WORLD**



GAME OF THRONES

In *The Artist*, George Valentin is a silent movie superstar. The advent of the talkies will sound the death knell for his career and see him fall into oblivion. For young extra Peppy Miller, it seems the sky's the limit - major movie stardom awaits.



***My Week with Marilyn* depicts the making of the 1957 film *The Prince and the Showgirl*, which starred Marilyn Monroe and Laurence Olivier. The film focuses on the week in which Monroe spent time being escorted around Britain by Colin Clark, after her husband, Arthur Miller, left the country.**

The Weinstein Company
proudly congratulates
all the 2012 ACE Eddie Award nominees
including our own

Michel Hazanavicius & Anne-Sophie Bion
The Artist

Adam Recht
My Week with Marilyn

SPONSORED BY





Set in rural England and Europe during the First World War, *War Horse* centers around the remarkable friendship between a horse named Joey and a young man called Albert, who tames and trains him.



In *The Adventures of Tintin*, intrepid young reporter Tintin's relentless pursuit of a good story thrusts him into a world of high adventure.



In *Midnight in Paris*, during a family trip to the French capital for business a young engaged couple is forced to confront the illusion that a life different from their own is better.

We proudly congratulate
our talented
clients and nominees

Michael Kahn, A.C.E.

War Horse

**BEST EDITED FEATURE FILM
(DRAMATIC)**

Michael Kahn, A.C.E.

The Adventures of Tintin

**BEST EDITED FEATURE FILM
(ANIMATED)**

Alisa Lepselter

Midnight in Paris

**BEST EDITED FEATURE FILM
(COMEDY OR MUSICAL)**

Joel Cox, A.C.E.

Career Achievement Honoree

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Gersh

Paradigm congratulates
our clients nominated
for 2012 ACE Eddie Awards

Craig Wood, A.C.E.

Rango

**BEST EDITED FEATURE FILM
(ANIMATED)**

Angela M. Catanzaro

Friday Night Lights

“Always”

**BEST EDITED ONE-HOUR SERIES
(FOR COMMERCIAL TELEVISION)**

Hunter Via, A.C.E.

The Walking Dead

“Save the Last One”

**BEST EDITED ONE-HOUR SERIES
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Mildred Pierce

Part 1

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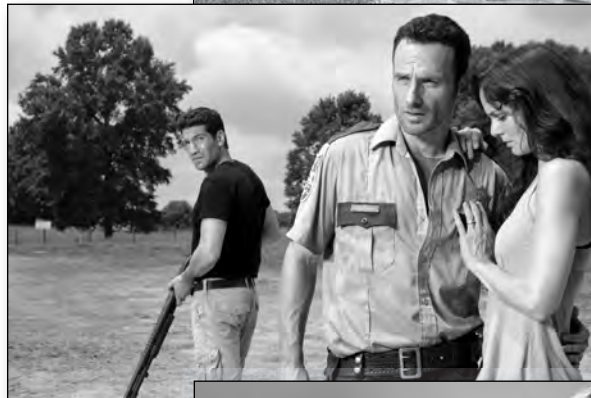
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**FRIDAY NIGHT
LIGHTS**



**WALKING
DEAD**



MILDRED PIERCE



In *George Harrison: Living in the Material World*, friends, family and associates of the musician tell the story of his life and how spirituality became such a major part of it.

Innovative Artists proudly congratulates
David Tedeschi
and all the ACE nominees
on their ACE Eddie Award nominations.

SPONSORED BY





Moneyball is a 2011 biographical sports drama film directed by Bennett Miller and distributed by Columbia Pictures. The film is based on Michael Lewis's 2003 book of the same name, an account of the Oakland Athletics baseball team's 2002 season and their general manager Billy Beane's attempts to assemble a competitive team.

Claire Best & Associates
proudly congratulates
our client and friend
Christopher Tellefsen, A.C.E.,
on his ACE Eddie Award nomination
for *Moneyball*.

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In *The Descendants*, native islander Matt King lives with his family in Hawaii. Their world shatters when a tragic accident leaves his wife in a coma. Angry and terrified at the same time, Matt tries to be a good father to his young daughters as they too try to cope with their mother's possible death.

The Eastern Talent Agency
would like to congratulate
our client and friend,
Kevin Tent, A.C.E.
on his ACE nomination
for outstanding editorial work
on *The Descendants*.

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