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*American Cinema Editors*  
ANNUAL  
MEETING

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TUESDAY, JUNE 5, 2018  
THE GARLAND HOTEL

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*sponsored by*





# THE ACE Credo

*The OBJECTS and PURPOSES of the American Cinema Editors are to  
ADVANCE the ART and SCIENCE of the film editing profession;  
To INCREASE the entertainment value of motion pictures by attaining  
ARTISTIC pre-eminence and scientific achievement in the  
CREATIVE ART of film editing; to bring into CLOSE ALLIANCE  
those film editors who desire to advance the  
PRESTIGE and DIGNITY of the film editing profession.*



# OFFICERS AND BOARD MEMBERS

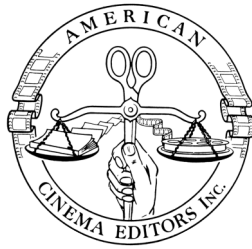
*Officers*    STEPHEN RIVKIN\*    PRESIDENT  
                  ALAN HEIM            VICE PRESIDENT  
                  LILLIAN BENSON\*    SECRETARY  
                  STEPHEN LOVEJOY    TREASURER

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                          TINA HIRSCH\*  
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                          CAROL LITTLETON\*  
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                          MICHAEL ORNSTEIN\*  
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                          KEVIN TENT

*Life Member*    JACQUELINE CAMBAS

*Associate Members*    KATE AMEND\*  
                                  MARK ANDREW\*  
                                  EDGAR BURCKSEN\*  
                                  HARRY MILLER\*

\*INDICATES OFFICE IS UP FOR ELECTION THIS TERM



# ANNUAL MEETING TREASURER'S REPORT

## ACE Balance Sheet with Previous Year Comparison Submitted By Stephen Lovejoy, ACE

	<u>June 2018</u>	<u>June 2017</u>
<b>ASSETS</b>		
<b>Current Assets</b>		
<b>Checking/Savings</b>		
Checking	136,914.88	260,086.01
Savings	370,715.31	70,698.29
Credit Union	<u>34,373.64</u>	<u>34,321.99</u>
<b>Total Checking/Savings</b>	542,003.83	365,106.29
<b>Accounts Receivable</b>		
Accounts Receivable	<u>268,812.30</u>	<u>338,333.83</u>
<b>Total Accounts Receivable</b>	268,812.30	338,333.83
<b>Other Current Assets</b>		
Undeposited Funds	<u>13,046.29</u>	<u>13,702.00</u>
<b>Total Other Current Assets</b>	<u>13,046.29</u>	<u>13,702.00</u>
<b>Total Current Assets</b>	823,862.42	717,142.12

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ACE COMMITTEE  
**REPORT NO. 1**  
DIVERSITY MENTORSHIP COMMITTEE

The Diversity in Editing Mentorship Committee, completed its third successful cycle. The committee is co-chaired by Troy Takaki and Lillian Benson and consists of ten ACE member mentors- Anita Brandt Burgoyne, Angela Catanzaro, Chris Cooke, Jacques Gravett, Catherine Haight, Tina Hirsch, Pam Martin, Tom Miller, and Sharon Rennert. Junior mentors Harry Yoon and Nona Khodai assisted us.

The program continues to mentor young editors with the goal of them becoming ACE members in the near future. It is open to men and women of all races, but the goal is to create a more diverse editing community that includes more women and minorities.

We added 11 terrific mentees this year who, along with the remaining mentees, formed eight pods. Each pod was led by one or two ACE members and composed of four mentees. The mentees included junior editors, assistant editors, and post PA's who had varying levels of experience. The mentors actively worked to create an environment in which the pod members could support and mentor each other.

We built on the success of our previous cycle and once again many of our mentees returned for a second term. The returning mentees took on responsibilities to help make our three committees run smoothly for all members. The Fireside Chat group curated panel discussions with editors and other industry professionals. The Social group organized monthly get-togethers where members could meet in more relaxed environments. Their combined get-togethers were also popular. The Assistant group worked to make editing rooms and equipment available for mentees who wanted to learn specific skill-sets or observe unfamiliar technology in use. A special thanks to the mentors who made their homes available for seminars, discussions and pot-luck dinners and to the industry professionals who shared their knowledge and experience with our mentees. These opportunities to exchange information, experience and insight, opportunities where people feel free express their dreams and concerns is exactly why the group exists. Thank-you to the board who once again made it possible for the mentees to attend the ACE internship lecture series in February at no cost, and encouraged the mentees to attend the annual pre-Oscar event, "Invisible Arts Visible Artists" at the Egyptian. The board also allowed the mentees to purchase member-priced tickets to the holiday party and the Eddies.

We plan to take on additional mentees, by invitation from ACE members. We hope the participants in the program will continue to stay involved, thereby widening the scope of the group and creating a strong foundation of diverse, engaged, and enthusiastic future ACE members.

Respectfully submitted,

DIVERSITY MENTORSHIP COMMITTEE MEMBERS

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ACE COMMITTEE  
REPORT NO. 2  
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EDDIE AWARDS

The 2018 Eddie Awards were a night to remember. Vince Gilligan received the Golden Eddie Award. Career Achievement Awards were presented to Leon Ortiz-Gil and Mark Goldblat All the visual and film clips were produced with much thanks to Shannon Weiss.

All the costs continues to rise each and every year, however sponsorships and attendance at the event was still better than ever and tickets sold out in record time.

The 2019 Eddie Awards will be held on February 1st at the Beverly Hilton Hotel.

Respectfully submitted,

JENNI MCCORMICK

ACE Executive Director

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# ACE COMMITTEE REPORT NO. 3

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## MEMBERSHIP

As we have reported previously, the ACE membership process has changed. It was not the original founders intent, but it had become common practice that if you were recommended by two members and had 60 months of editing, you were virtually rubber-stamped into the organization.

Things are a little different now. A prospective member is still required to have 60 months of editing experience and two sponsors. Neither sponsor should be a family member. We require that each of the sponsors writes a letter (of at least one paragraph) demonstrating why he or she thinks their applicant merits membership in ACE. Without two letters of recommendation, an applicant will not be interviewed. In addition, the applicant has to write a letter indicating why he or she is interested in being a member of ACE.

Under our new guidelines, we are no longer accepting people just because they've been cutting film for 60 months. We are looking for people with career distinction - in their work and/or in their contribution to the editing community through teaching, writing, etc. We are also looking for people who want to make a commitment to ACE by serving on committees, by attending the annual meeting and by making the effort to attend the Eddie Awards dinner.

Prospective applicants are interviewed by the Membership Committee. The committee is made up of at least one member of the Board and several rotating ACE members-at-large. This year Tina Hirsch has chaired the committee.

The membership screening process is as follows: When the office receives the prospective member's application and referral letters, an appointment is made for the applicant to meet with the committee. The committee usually screens two or three applicants an evening. We ask the applicant why he or she is interested in becoming a member and we let them know what is expected of them. When the interviews have been completed, the committee members discuss whether or not to recommend the applicant to the Board. At its next meeting, the Board of Directors reviews the applications and Hears the recommendation of the committee. Then the Board decides whether to accept or reject the applicant for membership.

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**The following editors have become Active & Affiliate Members of ACE since June 2017:**

**Active:** Zack Arnold, Mike Banas, Debbie Berman, John Peter Bernardo, Avril Beukes, Peter Beyt, Mustafa Bhagat, Jacob Bricca, Aaron I. Butler, Sheri Bylander, Maura Corey, Paul Crowder, Keiko Deguchi, Claire Dodgson, Gabriel Fleming, Rachel Goodlett Katz, Wendy Hallam Martin, Matthew Hamachek, Philip Harrison, David Helfand, Omega Hsu, Harry Jierjian, Joe Leonard, Joi McMillon, Joe Mikan, Anthony Miller, Jeremy Milton, Trish Morris, Jamie Pedroza, Jake Pushinsky, Fabienne Rawley, Julie Rogers, Josh Schaeffer, Phillip Schopper, Arthur Tarnowski, Susan Vaill, Matt Villa, Will Znidaric. **Affiliate:** Brian Millman, Jon Price, Anna Terebel, John Wheeler. **Special:** Cathy Repola.

**The Board of Directors would like to take this opportunity to thank the following members for volunteering their time to attend membership meetings over the past year:** Mark Andrew, Anita Brandt-Bourgogne, Jonathan Braun, Chris Cooke, Tina Hirsch, Jane Kass, Bonnie Koehler, Steve Lovejoy, Sabrina Plisco, Sharon Rennert, Troy Takaki and Michael Tronick.

We would also like to request that the membership think carefully before they recommend an applicant. We hope that you will not recommend an editor just because you've been asked. Be sure the prospective member isn't just looking to add some initials to the end of his or her credit. We want people who want to be involved!

Additionally, we request that the sponsors of a new ACE member, bring him or her to at least one ACE event in their first year of membership.

TINA HIRSCH

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ACE COMMITTEE  
REPORT NO. 5  
CINEMAEDITOR MAGAZINE

CinemaEditor, our ACE periodical, has been on a great and successful run last year and under the new leadership of advertising and distribution Peter Zakhary we have substantially expanded our reach to studios, facilities and postproduction equipment manufacturers. Peter has been part of the ACE family for a long time as photographer at our events and also as editorial assistant and proof-reader of the magazine before taking over the advertising and distribution section of the magazine. This year he was able to get the studios and production companies to put a lot of their advertising dollars into the consideration ads for the Emmy's: a substantial new source in advertising income for CinemaEditor and ACE. Together with his wife Luci who is our much heralded graphics designer, the Zakhary family has and will be a stable pillar in CinemaEditor and the ACE enterprises hopefully for years to come.

Apart from the professional skills of Carolyn Giardina who helms the day-to-day editorial management it is worth mentioning our international editor Adrian Pennington who has been very active as a writer and now his importance might become even more tangible as we broaden our scope to the global editing community. In cooperation with the ACE International Relations Committee we started the article series Global Editing Perspectives giving a voice to foreign editorial and postproduction organizations. Ireland, Russia, The Netherlands, Australia, Germany and South Africa so far have had a chance to enlighten and inform us about their successes and struggles in postproduction. We will continue in the next year to broaden our view into what goes on in the editing rooms in the rest of the world but also we will not forget the creative part of editing that made us what we are today.

EDGAR BURCKSEN