

for what that series was going to be like. I got to do a little bit of cutting on that second episode of *Peacemaker*.

Then, during *Peacemaker*, of course, we were getting ready doing screen tests and things for *Guardians*. *Peacemaker* was about a year long. At the end of that, we were tailing off into *Guardians*, which started at Marvel. Again, it's like all these things were going on in the background, but for me, I was able to jump from, say, HBO Max over to Marvel Studios. I had worked there before, so I know the post-team and a lot of the people over there, and in particular visual effects, because my previous experience had been on, say, *Falcon and the Winter Soldier* was pre-vis, leaning towards visual effects.

WandaVision and *Spider-Man: Homecoming* were both in visual effects, so this was a slight change for me. What was exciting was that I got to be part of the team working with visual effects. I feel that there's sometimes a bit of a-- It's an interesting mix between visual effects and editorial, because the work that the editors do greatly impacts visual effects. As the process goes, both turnovers and lock sequences necessary for visual effects to turn over to their vendors, is imperative and fundamentally based on the editors locking these sequences. The better and the closer that these two departments can work, the better for the project.

Quite frequently, because both departments have their own deadlines, and the editors are not always looking forward to making a turnover date weeks after a year-and-a-half long post-production schedule, in the terms of like, *Guardians of the Galaxy*, the first thing that was shot was the motion capture flashbacks of Rocket. Not to give anything away, but there's a lot of back story to Rocket in the movie. The first two days of the shoot were actually slated as the test shoot days. We shot the sequences all on a mocap stage for Rocket, and those sequences had to be turned over.

Just for a context, production started in November 2021. Those sequences needed to be delivered to Framestore by May, I believe, of 2022. I only got about a month after production ended. Those things had to be locked and delivered, and Framestore was going to start working on them before we were anywhere near a first assembly. It's those kinds of things that impact these departments and sometimes create stress between these two departments. This project was phenomenal in that we worked very closely with the Visual Effects Department, and successfully.

Of course, it helps because we had a great lead over there. Steph Ceretti was the visual effects supervisor, and Susan Pickett was the producer. They've both done a

like dealing with the pressure of working on a huge blockbuster project like this. You're getting all this footage and whatnot, and visual effects footage and things. What's it like to try to pull that all together knowing there's a lot of money, there's a lot of pressure, and there's a lot riding on this?

Todd: Well, we have a great crew that I got to work with. I'll start off just naming them. The editors were Fred Raskin and Greg D'Auria. They also were two of the three editors on *Peacemaker*, so we had a good run. Those two have actually worked together for a number of years. Greg assisted Fred years ago, so I've stepped into Greg's shoes now, assisting Fred. Then my co-first assistant was Jeff Steinkamp. We also had two seconds, which Erin Lynn Horst and Madeline Crusher and Mary Moll was our apprentice. Also, during production, we had three second assistants back in Atlanta that were just handling dailies which actually was really nice because they were three hours ahead. By the time I got into the cutting room, a majority of that work was already done. Those assistants were Rick Ives, Andrea Nieto and Jenny Lindamood. We had a good team in editorial. Then to your question about how we get these big Hollywood movies made, editorial is the hub of all of post-production. That includes visual effects, sound mixing and editing, music. All the departments look to us to deliver the current edit. We have to track both the visual effects as things are changing and the edits and which version of edits have gone to all these other departments.

As they change, we have to update all those departments regularly. Also another thing that was happening which is a part of sound is ADR. Frequently, James would be changing a few lines, adding some lines that were necessary for the storytelling of the movie. Those would be added to our database of material that needed to be re-recording for technical issues and we also know the actors also do efforts and other things. We're constantly collecting which actors need to do which lines and then scheduling all that. There's all this that's going on behind the scenes, that's in just a

She's legendary, and she really doesn't get the credit she deserves, everybody focuses on Steven Spielberg and John Williams, but Verna really her hand is all over that movie. She really brings the story together and the cuts and things.

The reason I bring up *Jaws* is it's a running joke with me and one of my daughters, we love *Jaws*. We watched the end and when you watch the credits at the end of *Jaws*, there's like maybe a dozen people. It's very short credits. It's amazing and you contrast that with today's blockbusters, and they literally seem to employ thousands upon thousands of people. It's like a small country, basically. Let's talk a little bit-- We'll unpack some of the technical changes that have-- How you keep up with new technologies and that sort of thing, but let's first talk about teamwork.

You mentioned all the great people that you're working with. Given how complex today's modern blockbuster is, how have you seen it change over the last 30 years or so that you've been a cinematic professional of working together and all these

There becomes this whole other process for them. All of that was being done in the Avid. The guys Chris Diebold doing the sound would mix right there and Fred would be working in the same reel. He could get an idea in stereo, what the 5.1 was like, at least where the sound was and the design effects. Then prior to the screening he Fred Raskin and Greg the other editor would come in and sit with the sound editors on the Avid, and listen to the 5.1 version of that. What they've been hearing at home.

It greatly improved and sped up the amount of time that it took to do the sound post. This was a huge innovation. The other editor that's utilizing this process right now is Dan Leventhal. He finished

Paul: Fascinating. Well, Todd thank you so much for taking the time to sit down with me. I know you're in the middle of another film editing assignment. Seems like you never rest. There's always the next movie and the next movie and the next, but I really appreciate you sitting down and wish you the very best with *Guardians 3*. It's a tremendous trilogy and so I'd love to see it succeed and all the hard work that you and Fred and everybody else on the team put in to bring James Gunn's vision to life. Thank you so much for your time today.

Todd: Thanks, Paul. Happy to be here.

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