

She served on the Board of Governors of the Academy from 1987-1993 and was chairperson of the Sound Effects Editing Award Committee. In addition to her Oscar, she has also won Best Sound Editing for *The River* from the Motion Picture Sound Editors. In 1994, she was honored with the MPSE's Lifetime Achievement Award.

Her credits include: *Intersection, The River, The Rose, Ordinary People, On Golden Pond, The Prince of Tides, For the Boys, The Way We Were, Tequila Sunrise, Milagro Beanfield War, Looking for Mr. Goodbar, Wrong is Right, The Professionals, The Cowboys, Paper Moon, California Split, Crimes of the Heart, Frances, All of Me, Where's Poppa?, Nickelodeon, Daisy Miller, Bite the Bullet, New York, New York, The Candidate, Cinderella Liberty, Medium Cool, The Fox, and The Pit and the Pendulum.*

We first met, I think, on Nashville. I don't know if you remember —

Well, I wasn't on *Nashville*.

You didn't work on Nashville?

No, I didn't. I worked on *California Split*, the first movie where dialogue was recorded on 8-track 1-inch tape. They were filming *Nashville* in Nashville while we were finishing *California Split* in Los Angeles.

I just remember this picture of you at the synchronizer with 8 dialogue tracks all lined up. I'd never seen such a thing — I remem-



*Christmas, 1942 with the Signal Corps.
(Note film bench on right.)
Kay is standing in the back row. To her right is
Janet Meyer the owner of Cameo Films.*

How did you get started?

I started as a film apprentice at the Signal Corps Photographic Center Editorial Department during WWII in Astoria, Long Island. The pay was very low, the hours very long, but most of the picture editors were from Hollywood. I was eager and I learned a lot. Then I came to California with letters of introduction from the people I worked with in New York, to each studio's editorial head. I waited for weeks for one of them to call me back, until my money ran out. I was down to my last five bucks — I was going to have to wire my mother for money so I could go back home. But I had never seen the Valley so I got on a streetcar and got off at Universal. I went up to the gate and asked the guard if I could call Editorial. He said. "What

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