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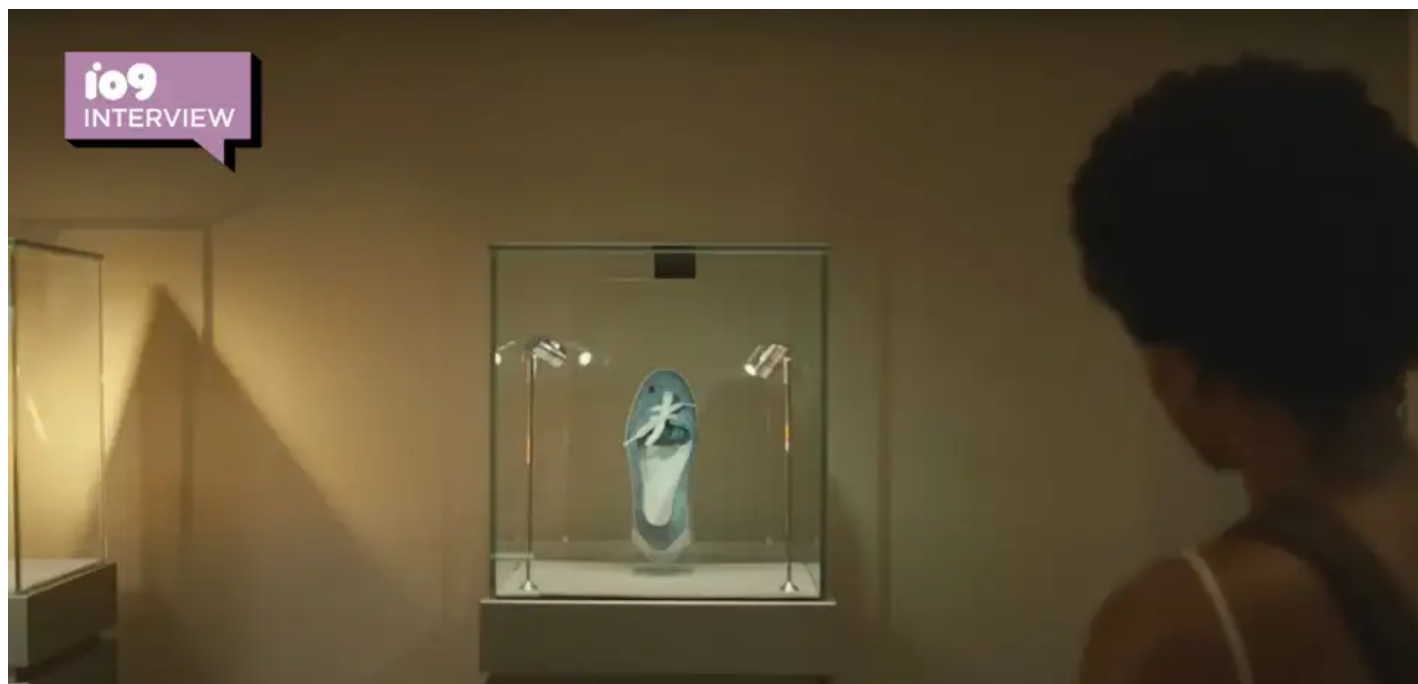
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MOVIES

The Editor of Jordan Peele's *Nope* Breaks Down the *Gordy's Home* Sequence

Nicholas Monsour discusses creating cinematic spectacle—and the meaning of the shoe.

By Sabina Graves Yesterday 8:00PM | Comments (1) | Alerts





Screenshot: Universal Pictures/Monkeypaw



There's no other movie right now that has elicited multiple re-watches like Jordan Peele's *Nope*. It's the kind of film where you leave the theater with a lingering buzz about what you just saw, questions about some of the reveals, and curiosity for anything you might have missed—the meaning of the shoe, for instance, has gone viral.

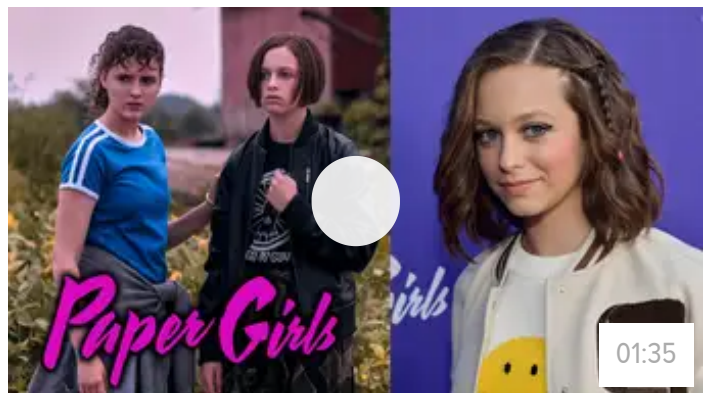
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io9 recently got a chance to discuss the making of [Nope](#) with its editor, Nicholas Monsour, a key collaborator of Jordan Peele’s going back to his *Key & Peele* comedy days. He also worked with him on [Us](#) and [The Twilight Zone](#). We break down the most talked-about scenes in the film, discussing the meaning of the shoe and the “Oprah shots”—and how he sees Peele’s evolution as a filmmaker through their working relationship.

So yes, major spoilers ahead.

Gordy’s Home

Screenshot: Universal Pictures/Monkeypaw

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The film opens on a centered shot of a shoe, seemingly standing upright and marked by a splatter of blood. Jupe (Jacob Kim), a child actor, listens to the massacre around him on the set of TV show *Gordy's Home*—a massacre doled out by the

show's resident chimpanzee as it attacks his co-stars. It's a scene that functions as a framing device for the whole film, appearing in multiple flashbacks during key moments in each act, with unsettling visuals that mirror the horror of the alien in the film.

Curious if this specific sitcom moment gone deeply wrong was always on the page, we asked Monsour if *Nope*'s original plan was to cut back to it throughout, or if that was a discovery in post. "Everything goes through so many phases. I don't want to speak for Jordan, but my experience of watching him work is that the page is always kind of a living document. It's never set in stone," the editor explained. "So that was from the first version of the script I read—that really interesting and really masterful thing he did, which is in the final film, of introducing the idea of *Gordy's Home*—you not really knowing if you're going to get to see more and if so, how it's going to relate [to everything else]. We continued to experiment with it the whole time. Jordan really cracked the idea during the edit of starting the film with flashes of that [incident]; you don't know what to do with when you first see. But they really plant some seeds that became crucial to the experience of the film as it was finalized."

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