AMERICAN
CINEMEDITOR
A PUBLICATION OF THE HONORARY PROFESSIONAL SOCIETY—AMERICAN CINEMA EDITORS, INC.
FALL 1988 VOL. 38 NO. 3

ARTICLES OF POST-PRODUCTION IMPORTANCE

FILM MAKER
LEONARD NIMOY
TREKKING THROUGH POST-PRODUCTION

THE STATE OF THE EDITOR'S ART
STOCK LIBRARIES DIVERSIFY

NEW SERIES
A VIEW FROM THE BAY

SPECIAL LIBRARY EDITION
Jim Watters

on film:

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Jim Watters is senior vice president/post production, Universal City Studios, Inc.
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ACE CREDO

The objectives and purposes of the American Cinema Editors are to advance the art and science of the editing profession; to increase the entertainment value of motion pictures by attaining artistic pre-eminence and scientific achievement in the creative art of editing; to bring into close alliance those editors who desire to advance the prestige and dignity of the editing profession.
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From The Editor...

Please pass the rye bread, Harry," said the man sitting to the right of the legendary Harry Cohn in the Columbia executive dining room. It was dinner time before the first preview of the classic film, From Here To Eternity, and studio chief Cohn had gathered his intimate staff for dinner prior to attending the event.

The right-hand man to Cohn this evening was one of his favorite editors, the late Bill Lyon. Cohn, immersed in conversation with his other neighbor at the table, ignored Lyon's simple request. "Please pass the rye bread, Harry," repeated Lyon. But Cohn was still oblivious to the request for the bread basket next to his plate. Someone else passed it across the table; Lyon reached in and took a piece. Suddenly, Cohn glovered at Lyon and viciously slapped the slice out of his hand.

Lyon was indignant. "What was that for?"

"That's my rye bread!!" admonished Cohn.

Silence engulfed the table. Cohn continued, "I found a little bakery in Chicago that bakes this special for me. It's flown to me in Hollywood and costs $1 a loaf (editor's note: this was 1953 when that price was 3 times normal). The rest of you can eat the rolls!"

Lyon took the slice and threw it back in the basket. "You can have your lousy rye bread back!"

Cohn grabbed the piece and flung it onto Bill's plate. "It's yours. I won't eat that bread once you've touched it!" Cohn bellowed.

Bill Lyon related the preceding story to me some years ago, near the end of an illustrious career that included five Oscar nominations and two Oscars—one of them for the feature From Here To Eternity. I told him that I admired his courage, for it's inconceivable in the environment of today that any editor would challenge his studio head at the executive dining table. But Lyon didn't think there was any danger of upsetting Cohn beyond the moment; Lyon and Cohn considered each other "family"—and individuals within studio "families" were fiercely protective of each other.

Harry Cohn, Jack Warner, Sam Goldwyn, David O. Selznick, Darryl Zanuck, Walt Disney and Louis B. Mayer were all studio chiefs who ran "hands on" operations with considerable personal contact with employees such as editors. These eccentric moguls cast immense power over the well-being of anyone in their respective studios, but they rewarded loyalty with loyalty and treated their regular employees in a compassionate manner. Every one of these titans built his empire from small beginnings, and all of them were fond of, and relied heavily on, their immediate "families" of trusted employees.

Working in "show biz" was emotionally rewarding in those days. People like Lyon felt that they were an integral part of the decision making process. But conditions have changed and today most studios are run as part of larger corporations, with an impersonal headquarters often geographically and/or psychologically separated from the entertainment production facilities. It's unlikely that the head of such a company would discuss a picture with his editor over dinner.

However, there is another, even larger, even more successful, American business that is still run with the same "family employee" atmosphere of filmland's mogul era. Look at computers. The majority of huge computer related firms were started from humble beginnings by bold entrepreneurs working with a small "family" of trusted employees—a mirror image of the movie industry. And don't forget that the computer industry owed its beginnings to a technological product that caught the attention of the public—and so did the movie industry.

A large number of computer companies began, and still are headquartered, in California; specifically in the Silicon Valley of Northern California. Interestingly, some very successful enterprises in our post-production industry are also located in the same area. I was recently invited to visit three of them; the Skywalker ranch of George Lucas, the Grass Valley Group plant in a forest to the north of Silicon Valley, and the CMX plant in the heart of computer country.

Creation of an attractive employee environment seems to be a standard consideration in the high-tech world. I marveled at the setting of George Lucas' Skywalker ranch, where the magnificently equipped editors' rooms have French doors opening to beautiful views of a lake surrounded by hillsides.

Everyone who has lost faith in American manufacturing capabilities should have the opportunity to visit the "campus" or factory of the Grass Valley Group. Highly motivated employees work in teams to achieve an output objective and set their own hours to accomplish the work. Trucks come up the two lane road with basic raw materials like aluminum plates, wiring, and cardboard boxes; they go back down the road hauling away manufactured items like $300,000 switchers and other editing and broadcast devices considered among the finest quality equipment manufactured anywhere in the world. And it's not just an assembly operation. Circuit boards are completely manufactured from raw metal, electro-plating is done in the plant, and all design/engineering takes place on the site; even the metal cases enclosing the products are cut, drilled, and formed on the premises.

The CMX plant rubs elbows with a potpourri of computer firms. Again, a visitor has to be amazed at the motivated employees' attention to detail. Every editing machine is specifically configured and tested to the client's individual order, even down to the checkout of each device or software program that will work with the equipment at the client's installation.

In Hollywood, there are companies that believe people niceties pay off. For example, an employee at Pacific Video or the Post Group is invited to partake of a free lunch served on the premises. The meal isn't always French cuisine, but people enjoy the savings in time and money and a chance to relax with their contemporaries. My guess is that enticing the staff to stay in the building for a half-hour lunch break is a very efficient manner to run a busy post-production operation.

I think more companies could profit from a careful look at this tale of two industries. They say computers are the wave of the future and will improve the quality of life for the next generation. Let's hope that the entertainment industry can share some of the same bright tomorrow. It would be a marvelous thing for all of us if we could emulate the growth, profits, and people-involvement of the computer industry.

Howard Kunin, A.C.E.
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Kodak Acquires Metro

Metro Film Products, a Los Angeles firm that offers secure destruction of motion picture prints and also manufactures magnetic sound recording film, was recently acquired by Eastman Kodak. Barry M. Stultz, affiliate member of A.C.E., is president of Metro.

The company will operate as a wholly-owned subsidiary of Kodak, reporting into the Motion Picture and Audiovisual Products Division.

"The acquisition of Metro Film Products provides Kodak with the opportunity to enhance our involvement in the industry and to extend the range of our products and services with the addition of magnetic recording materials," said Joerg D. Agin, general manager, Motion Picture and Audiovisual Products Division. "In addition, it will ensure that our customers have access to a continuing service for securing and properly disposing of motion picture release prints. This activity supports an overall industry need to avoid opportunities for 'piracy' of feature films."

Visiting Editors

On a motion by George Grenville, chairman of the Student Awards Committee, the A.C.E. Board of Directors recently voted to inaugurate a "Visiting Editor" program.

This new program will provide visiting lecturers, on a short term basis, who would share their experience and expertise on the art and craft of film or video editing. Film schools would be obligated to pay only costs for the duration of the stay of the "visiting editor."

Interested schools should contact the A.C.E. office at 213-660-4425 for additional information.

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That's the growing consensus about the Montage Picture Processor. Indeed, film editors, directors and producers prefer Montage for many reasons. Here are some:

- Most powerful, picture-oriented nonlinear system. Easily handles complex action shows. Montage combines the best attributes of film and video with the ease and flexibility of common PC word processors, so you can edit pictures and sound electronically without "crunching numbers." With unlimited creative options.

- Loading capacity: up to 4.5 hours of dailies. Critically important for directors accustomed to extensive shooting and printing numerous takes of any scene.

- Ideal for single- and multiple-camera film and television projects: commercials, dramatic series, documentaries, music videos, and theatrical features.

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This issue of the American Cinematographer gives special attention to the world of stock libraries. There have been changes in recent years, but not all changes have been technological in nature. Here are what some industry spokespersons report:

MARKETING THE WORLD ON FILM

by Henri Ehrlich
Film Search

In 1970, I worked for a year in a network film library, logging out-takes from news stories. On a typical day, I would watch five to ten hours of footage that might include a Senate committee hearing, a Vietnam War piece, a story on four-year-old cheerleaders, or Nixon playing golf. I had the feeling of being at the event, of looking through a window at a piece of life and witnessing a moment in its pure unadulterated, unedited state. All that footage was an incredible tool for picture making! I only wished I had all this existing imagery at my fingertips, like paints, organized by subject and style. Raw materials from which to build textures, situations, environments....

As an editor and, later, producer of entertainment and news programming, I used stock footage extensively, by itself and mixed with original material. When I started Film Search in 1980, my dream was to be able to paint with film and not be tortured in the process of getting the footage. Now I think we're pretty close to having a full set of paints.

Today, the film library/stock footage business is at an interesting turning point. It is changing from a collection of passive archives to a thriving, active marketplace. The need for more programming at lower costs combined with new editing technologies, new outlets and formats, and an increasing public taste for a less linear, more impressionistic style, have created a growing demand for high quality existing images. Once dormant film libraries are suddenly realizing there's a terrific potential out there for marketing their footage. As more commercial channels open up around the world, this potential is being recognized as being global.

The merger of Film Search with the Image Bank typifies this new direction, and the combination of these two companies' resources puts them in a unique position to develop a world-wide market. Film Search is creating an inventory of footage selected from its network of cinematographers and collections; it is mastering this inventory on 35mm film as well as on digital and one-inch PAL and NTSC tape. Thus, a client will be able to receive a negative or tape element of the highest quality extremely rapidly.

The Image Bank is preparing its network of 45 exclusive domestic and international offices for marketing of the footage. These offices already license photography and illustration to agencies and sponsors around the world and have developed a strong brand name image in their markets. The introduction of film is a logical extension. Imagine being able to access shots on virtually any subject, filmed by the best cinematographers in the world, without the incredible hassles usually associated with acquiring stock footage. That's when the creative possibilities will start becoming reality.

In the not too distant future, a client in Italy will be able to buy footage of a typical American small town, complete with high school football game and barbecues, all shot on 35mm negative—all talent cleared. The footage may come from a TV series out-takes or may have been shot the week before by a Film Search-repped cinematographer. The Italian client may discover he himself owns some great footage of Alpine skiing and may want to market it through Image Bank. Potential is there for a vital, inter-active network of film collections, cinematographers and producers. And, of course, I'll be extremely busy playing with the paints.

COMPUTER A FOR STOCK

by Patrick Montgomery
Archive Film Productions

In many ways, searching for stock footage has always been like looking for the proverbial needle in a haystack. Once you'd found the right source, not always an easy task, then you had to find the particular shots you needed. At best, the library had a card catalog, with cross indexes to steer you in the direction of the right shots. Often the cards contained sketchy information which described what the footage was about, rather than the images themselves. The cross indexes tended to be limited to the most general categories, like names, places and subjects.

The next step was to view the footage itself, to see if it at all resembled what the card described, and most important, if the footage was what you needed. Such an imprecise system meant that the shots were often screened needlessly, resulting in unnecessary wear and tear on the footage itself. It also meant wasting a lot of time.

All of this is beginning to change as stock footage libraries are starting to use computers for cataloging and for retriev-
ing the footage they hold. The same techniques are being applied by editors working on projects involving a large amount of footage. Computers are also making it easier to locate the right library.

One of the first benefits of the availability of small, affordable, yet powerful, personal computers was the ability to build databases for a variety of applications. A database is simply a collection of information which can be accessed. Databases are not new. A telephone book is a database, as is a dictionary, an encyclopedia, even a library card catalog.

At Archive Film Productions we've chosen to create a database containing shot-by-shot descriptions of each roll of footage in our library. A staff cataloger screens each roll and tries to describe the contents and action of each shot, keeping in mind the same kind of terms which may later be thought of for retrieval. The more detailed the description, the faster it will be to zero-in on which footage should be screened; though in general, no more than one sentence per shot is necessary.

The potential uses of computers for footage databases will continue to grow as personal computers become cheaper and more powerful. No database will ever provide the perfect solution, but a good one can cut search time down to a fraction and locate shots that otherwise might be overlooked.

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**IT LOOKS BETTER WITH SOME AERIALS**

by Matthew Muller
MacGillivray Freeman Films

You're polishing your final cut when the creative department calls with a great idea—"We need some aerials!"—and the show locks in a week. "No problem," you say.

Then you scramble to plan out what you need: an experienced aerial photographer, a good pilot, and some prayers for a steady copter. Let's see—a stable camera mount—is it compatible with the aircraft? Where can one get a spinning disk to ward off bugs and droplets?

Though most people in the industry are familiar with the general libraries, it's startling how many don't know about the specialty libraries. Some deal in time lapse, others in underwater or animals. Our forte is aerial footage, nature scenes, and aesthetic sports. We have a specially designed belly mount that was used for most of our aerials, and it is steady enough to have even filmed smooth IMAX aerials.

The more specialized the library, the more expensive the footage. Ours is not archival or acquired; it was carefully and painstakingly produced. You will find that it is still less expensive, and far easier and faster, to buy the shots you need than to go shoot them yourself.

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**SPECIAL PHOTOGRAPHY FOR STOCK**

by Louis Schwartzberg
Energy Productions

After graduating from film school, I lived in Northern California. I wanted to do something in film, hopefully something that would take advantage of my plentiful commodity, time. It would also have to go easy on my short commodity, money.

I had a strong sense of wonderment at nature phenomena. With my Mitchell 35mm pin-registered camera I started to photograph nature, trying to capture an aurora you couldn't see with the human eye.

Time-lapse photography could take me hours, or even days to get one shot, but it didn't use much film and occupied all my free time. Nature phenomena such as sunrises, sunsets, clouds, moons, fog, rain, etc. were impossible to capture at normal camera speed but could be filmed and inserted into my growing library. A dense redwood forest was too dark to photograph normally, but by exposing each frame 1 or 2 seconds I could even see the majestic light shafts move through the trees. Flowers would open or close, and I could show a mushroom growing before your eyes.

It's all high quality, first generation material shot on pin-registered stock, suitable for title backgrounds or any type of film or video compositing. A client can take a shot with a barn, grass, sky, and actors. If he goes onto a digital effects device such as a Harry, then he can get a prettier sky out of our library to replace the lackluster sky photographed with the production shot.

Now we also shoot people, such as a child running through a field or a girl jogging on a street. All this material is also shot pin-registered for optical use, and it has all been cleared legally with the recognizable people. I feel like a pioneer extolling the virtues of shooting new library material. It's a relatively new concept from the traditional library function of selecting archival footage from previous usage, but I think clients would be wise to consider the idea of first generation images provided by a library specialist.
"I'm concerned management will assume electronic equipment means editors should work faster. And faster means formula."

Right now, I'm a happy guy," says Leonard Nimoy, currently in the final stage of post-production on The Good Mother at Disney Studios. Despite a whirlwind 12-14 week post schedule, the 57-year-old TV star turned film maker took time out to discuss his directorial work. "The picture is really coming together. I'm very proud of it. But," he adds, peering over tortoise-shell glasses, "I have no way of knowing how the public will respond.

The film promises to be as controversial as Sue Miller's 1986 novel. Diane Keaton stars as Anna Dunlap. Freed from a passionless marriage, she finds true love and a new self, until her ex-husband accuses her lover of molesting their five-year-old daughter.

"This is my fourth picture and it's the least predictable commercially," admits Nimoy. "It's going to spark debate. The film deals with the promises of the sixties being unrealizable in the more conservative eighties. For me, it's also a comment on the continuing inability of our society to deal with motherhood and sexuality in the same woman. I just want to tell the story powerfully and intimately, rather than present a propaganda piece for any one point of view."

After navigating Star Trek III and Star Trek IV to respectable reviews and box office earnings, Nimoy broke through with Three Men and a Baby, the most successful of last year's rash of baby films. His directorial style calls for few cuts, fewer takes. "I'll get a full page or page-and-a-half into one shot that just keeps moving." Numerous takes, he says, are time-consuming and confusing in post production. "What forces me to do more printing than I'd like is when a performance changes in the masters. Then, I'll need matching material for each master because I'm not sure which I'm going to use. But in The Good Mother, the spontaneity of performance was far more important than matching. Diane Keaton needed to be allowed to breathe and not worry about her hands. It created a big headache for me but it was worth it."

An avid photographer, Nimoy has precise ideas about framing, composition, lenses and even the type of film that's used. "I know exactly what I'm looking for when I look through a lens. I'll lock the camera and tell the operator where the shot should start and end."

His acting background gives him a further edge. "I understand what an actor's trying to do and how to help," he says. "If an actor's having trouble in a scene, I can usually tell why. As a result, actors quickly feel safe with me and they can start to breathe."

He goes out of his way to avoid ADR (Automatic Dialogue Replacement) because he knows how difficult it is to recapture the emotion of a moment. "I never put actors through an ADR session just to get a pristine track," he says. "I try to deal with ADR problems on the set. Faced with an unavoidable sound problem, I'll get a wild track immediately. It may not sync perfectly but then I'm in the hands of my ADR editor. At least it's been recorded under the same conditions so I feel I'm closer to the original sound quality."

On the other hand, Nimoy finds great advantage in using a loop group (extemporaneous voice actors). "They're brilliant at things like getting in on a couple gesturing at a table across the room. They can bring a picture to life."

Nimoy would have been directing twenty years ago had TV's Star Trek not soared into the stratosphere. "I directed theatre, belonged to a director's training program at MOM, and spent five years as an acting coach. I was moving toward a directing career when the pilot sold." His side trip to where no man has gone lasted three years, followed by In Search Of, Equus on Broadway, and film roles.

When Paramount asked him to act in Star Trek III, he thought, "I've got to stop dabbling. So I said I'd like to direct." True, he'd never directed a $16 million special effects film, but he felt qualified nonetheless. He understood economy after working in early TV, when episodes of Sea Hunt and Highway Patrol were shot in two or three days. "I learned what could be accomplished when time was
of the essence.” Then in 1964, he produced a low-budget film called *Death Watch*, which was cut by the late Verna Fields and Peter Zinner, A.C.E. “I spent months helping out in the cutting room because I couldn’t afford to hire an extra assistant editor.” The toughest part of making *Star Trek III* was the post-production of special effects. “It’s a far different process from being an actor on the set when blue-screens are done or plates are shot,” he says. “First passes of opticals are raw and rough, and I didn’t know what I was supposed to be studying. I asked a lot of questions. Is this the color you’re asking me to accept, or should I only be concerned with the move? By *Star Trek IV*, I could look at a first pass and know whether it was right or wrong.”

Nimoy considered *Star Trek IV* to be “a very complicated, detail-oriented movie.” He found the use of story boards indispensable because of the complexities of the film’s special effects. “I laid everything out—what was going to be miniature or a blue-screen optical. This was done far in advance because special effects can take a long time.” For instance, a sequence of the captured enemy ship flying under the Golden Gate Bridge took nearly as long to shoot as the movie itself. “ILM rigged a miniature ship that ran on wires under a miniature bridge. One hundred and thirty takes later, we got a spectacular shot.”

An enormous amount of advance work also went into the miniatures and mock-ups of whales. Except for 20 seconds of actual whales breaching the water, the rest of the whale footage was created. “The special effects guys should have won an award,” Nimoy flatly states. “I sincerely believe they didn’t because they were so successful at camouflaging their work. The whales looked so authentic that people assumed they were real.”

The film’s spectacular sound montage—suggesting a universal force—was achieved during the dubbing with actual humpback whale sounds. “Whales have a recognizable, recordable series of sounds which become a song,” explains Nimoy, something of an expert on the subject. “Humpbacks all over the world make exactly the same series of sounds at any given time of the year. Once they finish a song and change it, they never repeat it. It’s like a song of the month club.” Because the melodic whale sounds were crucial to the film, Nimoy wanted to tie them into the film score and hired composer Larry Rosenman to work with the sound effects crew even before shooting began.

He’s developed a “great relationship” with Peter Berger, A.C.E. Berger’s been his right-hand man on *Star Trek IV*, *Three Men and a Baby*, and now *The Good Wife*. “Our sensibilities are the same,” observes Nimoy, who always entrusts the pre-dubb to Berger. When Berger was unable to be in Toronto during production of *Three Men and a Baby*, Nimoy had to decide whether to hire a new editor or shoot the film with Berger in Los Angeles. He chose the latter. “We talked on the phone every day. Peter was just a day behind me so it worked out beautifully.”

Once shooting was completed, Nimoy and Berger shrunk the picture from 153 minutes down to its present 99. No easy task. They spent a month in Lake Tahoe, where Nimoy owns a home, so they could work without distraction. The equipment was trucked up, space was rented and a double system was set up in a local theatre on various afternoons. “Peter showed me a first assembly within a week after I’d finished shooting,” says Nimoy. “We made our first pass on the KEM; it took a week to eliminate 20 minutes. On the second pass, we got another 20 minutes out of it. Every five days we’d run the picture, maybe a dozen times over several weeks.”

As a safety precaution, they made a cassette of every cut. “If someone asked us to go back to a previous cut, we had a record, a map.”

This leads to the topic of post-production electronics. “I hate to be anti-future,” Nimoy says warily, “but I think the drawbacks are dangerous. I’m concerned editing will cease to be a hands-on, emotional process. I’m concerned management will assume electronic equipment means editors should work faster. And faster means formula. Go to the master, two shot, close-up, close-up, and get out. It takes time to play a reading. Editing requires an artistry and craftsmanship that electronic equipment just doesn’t lend itself to.”

He suspects the efficiency of electronic post-production is overstated as well. “Sure, it’s easy to pull up a take. But if you want to play with it, then you’re into a very complicated electronic process. Suddenly, it’s not so fast anymore.”

Currently, Nimoy is donning his Dr. Spock ears and memorizing lines for *Star Trek V* which begins production this fall. William Shatner is directing, and Nimoy is relieved to take a back seat this time. “I need the change of pace,” he says earnestly. “I haven’t stopped working since *Star Trek III*. I’m lucky to be so busy but, at the same time,” he concludes with a sigh, “I’m ready to let someone else assume the responsibility.”

by Denise Abbott
Dear Editor:
The article on the history of the Moviola in your current issue is an excellent and much needed addition to the unfortunately limited history of post-production. It was mentioned that the Moviola was featured in a film by Hugo Haas. There is an earlier instance worth noting.

In Stand In (1937; edited by Otto Lovering and Dorothy Spencer), Humphrey Bogart is seen as the head of a failing studio supervising the editing of the film, and after everyone is laid off, attempting to finish the editing himself.

Rick Mitchell

Dear Howard:

Your interesting article on the Moviola recalled to mind the times back in the twenties and thirties when Bob Horner and Bill Austin rented the cutting rooms back of the Moviola Grill and, no matter how late we worked, Iwan Serrurier would be back in his office working on improvements to the Moviola.

I had to rent a Moviola for an outside production while spotting titles for the Columbia Foreign Department. None were available, so Iwan Serrurier took me down in the basement and let me use one of his first machines. He told me he had made it before the intermittent movement. To stop the action as each frame passed up in the viewer, he had a slit of light go down, thus stopping the action of each frame. It was like the light in a revolving barrel, with one stave out.

Bill O'Hara

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In Memorium

Samuel L. Beetley

Samuel L. Beetley, charter A.C.E. member, died September 15 after an illustrious career in film and television.

Beetley got his start in 1933 as an apprentice editor at RKO Studios where his credits included Macao, The Half Breed, Out of the Past, and Sons of the Musketeers.

He received Oscar nominations for his work on Doctor Dolittle and The Longest Day, and won the A.C.E. Eddie Award for the latter. His work in television included Four Star Theatre, Goodyear Theatre, and MASH. He won Emmys for his work on The Blue Knight and Medical Center.

Beetley, who served one term on A.C.E. Board of Directors, retired in 1984. He lived with his wife and daughter's family in Santa Cruz, California at the time of his death. Samuel L. Beetley is survived by his wife Margaret, four daughters, 13 grandchildren, and 13 great-grandchildren.

Michael Pozen

Michael "Mike" Pozen, A.C.E., passed away on August 9 at the age of 68. He is survived by his wife, Gloria, and two children, Joseph and Melissa.

Starting out as an assistant sound and music editor after WWII, Pozen became one of the most successful editors in Hollywood. He eventually won an Emmy for his work on Gunsmoke.

An affable man and a terrific storyteller, Pozen is warmly remembered by close friend Walt Hannemann: "His love of music was amazing. Mike had a collection of over four thousand records and a wide circle of friends with which to share and enjoy them. He was the 'happy fellow,' a credit to his craft, and a friend of many. May the voices of the singing angels have the fidelity to be pleasing to Michael's ears."

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What's more, its easy-to-use menu driven display puts edit accessibility at your fingertips.


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This marks the first article in a new series within the American Cinemeditor. In early issues we hope to inform our film-oriented readers about terms, procedures, and equipment with which they may not be familiar in the on-line bay or video environment. Subsequent articles will delve more deeply into the video post-production environment.

What Everyone Should Know About On-Line

The basic on-line room or edit bay in the video world contains 3 or 4 video tape playback and 1 recording machine. An edit bay will have a video switcher, digital effect devices, character generators, a small audio mixing console, and all sorts of monitoring equipment.

An editing system synchronizes the material and equipment. It commands the switcher and character generator, and takes control of the tape recorders so they're at the right place at the right time.

Many of the optical procedures done on film in an optical printer are done in video on a switcher. Dissolves, fades, wipes, split screens, etc. are done in this manner. Readers familiar with film procedure should note that 95% of the film optical effects you would do on an optical printer are done in video in an edit bay. Generally, all simple effects are done with a switcher, ADO, Encore, or Kaleidoscope.

All digital-effects devices give you the ability to take a frame of video and manipulate it around the screen. The frame can be twisted, turned, spun, reduced, blown up, moved, or even subjected to additional perspective. A frame turned on its side will appear as thin as a piece of paper.

Titles

A title can be created by shooting an art card with a camera or by using a character generator such as a Chyron, Vidifont, Abakas, etc. Even a Macintosh or Amiga computer, with the right video output boards, can create the raw title image; there are now approximately 150 commercially available character generators. A film title can also be injected into the video system if shot white over black and transferred to video tape.

If the title is to be super-imposed over a scene, the same choices are available as in film. Titles can be white, colored, outlined, etc.—the video switcher does the actual matting of the title over the background image.

All character generators put out video images for the title itself. While one output of the generator puts out full color, another output from the same character generator is simultaneously creating the same information in white on black. The second output serves as the matte and includes drop-shadow information. It is known as the alpha or key channel.

These images are fed into a video switcher, which subsequently uses the matte to cut a placement hole into the background. At the same time, the switcher also takes the full color image and fills the hole created by the matte. The matting procedure is much like that done in film titles.
In film you use a hold-back matte to cut a hole in the old image and then put in a new image to fill that hole. In video, hold-back mattes perform the same function as they do in film, but there are different kinds. In title work a matte key uses a white letter to punch a hole in the background, then fills it with a title image from another source. A luminance key punches a hole in the background and fills it with the title from its own source.

**Analog/Digital Comparison**

A frame of standard analog video image can be represented by a series of wave forms, similar to the way a sample current coming out of a wall plug would look if plotted. However, the video image becomes much more complex as video equipment alters the voltages, frequencies, wave lengths, etc. of images. Analog video is still the quality choice if the video recording is only going down 1 or 2 generations. If you go 20 generations down on analog video, the amplitudes and clarity of the signal become degraded because you pick up increasing amounts of video noise or distortion in each generation. The processing equipment doesn't know how to deal with it, so the signal you see on TV gets dirty.

**Digital Effects**

The benefit of a digital recorder is that it stores only computer instructions throughout the subsequent re-recording process. No matter how many times the image is manipulated, the digital recorder is only recording computer instructions—not new generations of actual images. The computer doesn't know one generation from another and will reproduce a multiple-generation effect shot with the same quality as a first generation shot.

A frame of video image converted into the digital domain becomes a mass of computer data. Every dot on the TV screen or monitor, those you can see and those you can't, represents a pixel of information. In the digital process these pixels can be controlled or altered; each one of the millions of pixels in every frame has an address, value, and color. By controlling the pixels, the computer can have infinite control of the digital video frame.

Until a few years ago, it was not feasible to record digital video information; the available computer-based equipment didn't have enough memory to record all the necessary information about the huge number of pixels. For instance, a time-base corrector is usually a box about 19” wide and 12” high. It takes that big box to process the information of one video frame at a time.

Typically, the industry uses digital recorders to do images one layer at a time, just like film optical printers operate. They block out one thing and then fill in the next layer, etc. Images can go down hundreds of generations and never lose any quality.

**D-1, D-2 Digital Format**

There are two formats agreed upon by the industry to store and process information. They are:

1) D1 Component digital or CCIR 601 standard
2) D2 Composite digital

Readers who are familiar with the old Technicolor 3-strip film process can easily appreciate the difference between D1 and D2 digital formats. D1 is analogous to the 3-strip film process; colors are divided into 3 distinct separations for processing. Again using a film negative example, D2 digital composites all the color signal together in the same manner as an Eastman negative, and in the same manner as standard analog 1” machines have always combined picture information. ABP FA

D2 is the more economical format. It can be used in combination with analog equipment in the on-line bay of today. A D2 recorder used in such an environment would take the analog video information and convert it to digital computer data so that it can be digitally stored and altered. A D2 recorder then becomes the digital replacement for what otherwise would be an analog 1” or 3/4” or VHS tape machine.

There is a trend toward D2, to use digital in order to accomplish all the things we now do in editing rooms in the analog domain. This would replace the analog tape recorder, the source of the most significant loss of quality in the on-line processing.
Kaleidoscope™

environment. D2 recording eliminates 90% of the signal degradation and will work in existing bays.

Cost

The average on-line room costs about $750,000. If you add special effects equipment, like an ADO or a digital disc recorder, the cost goes to the $1,200,000 range. Obviously, special configurations can cost even more.

A basic room rents for $400/450 hour. If you add a digital effects device, it will cost another $200-300 an hour; adding a digital recorder adds approximately another $200-300 an hour.

There is a limit to how effectively an on-line editor can handle a lot of equipment at one time. Load the room too heavily and the editor’s cough or walk to the coffee pot can cost the client $100 in time.

by Howard Kunin

The American Cinemeditor would like to thank the following for their assistance in the preparation of this article:

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Rich Thorne, Senior Vice-President, The Post Group
INT. DARK DINGHY ROOM - DAY
(we think)
FILM CANS AND SHORT ENDS ARE SCATTERED EVERYWHERE. THE PLACE IS A REAL MESS. WE MOVE IN WHERE WE SEE FROM BEHIND A HUMAN BEING ON THE PHONE.

HUMAN BEING
I understand. A wide shot of a gorilla eating an ice cream sundae while walking down Melrose. For the on-line tomorrow. Sure. No problem.

Sound familiar? Alright, perhaps not to THAT extreme, but close. WELCOME TO THE WONDERFUL WORLD OF STOCK FOOTAGE. Starring our dear friends, “The Producers” (applause) ... “The Editors” (cheer) ... and the ever so wonderful “Stock Houses” (double applause). Each envisioning the perfect POV, that astonishingly awesome aerial ... each with his or her own definition of “stock footage.”

First, the producers. Their definition falls somewhere between what they forgot to shoot but know they can “borrow” from a movie they’ve recently screened. Like the flag at half-mast with the bald eagle flying by and winking at the camera. Wasn’t that in the last Coppolla film?

The editors, on the other hand, have their own idea of what the producers want, but somehow there’s always last minute changes. We’ll blame that on the producers’ wives. The editors like most of what you show them, but they want plenty of backup ... just in case the producers’ wives don’t like it.

And finally, the stock houses. IF they’ve got the shot you want, there’re 200 short ends that YOU get to screen and then discover only 1 is a possibility. Or, if they’re busy, they just don’t have it. Best advice—call back and talk to a different librarian. And don’t EVER forget the one that comes through for you. That is your real FRIEND and must get on the Christmas card list. If you forget, he or she will too, and you’ll find yourself with a 16mm on Melrose.

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FALL 1988
Cinematographer Ron Sawade spent a week at LAX (Los Angeles International Airport) this summer in pursuit of a single spectacular shot. “My goal was to get a 747 taking off with a fiery sun ball behind it,” he recalls. “Simultaneously, I wanted the engine heat to distort the sun ball.” After seven grueling days on the runway, Sawade had little to show for his efforts, but he remained undeterred. He would wait indefinitely, if necessary, for the “magic” to happen. It eventually did. Using high-speed equipment, he captured the breathtaking lift-off on film. “I got everything I wanted,” he says happily, “plus the plane wheels folding up at the same time.”

Camping out at LAX is standard fare for Ron Sawade, who heads one of the most unique stock footage libraries in Hollywood. The 44-year-old Sawade specializes in outdoor footage—storms, lightning, sunsets, sunrises, moons, clouds, and time lapse. As he puts it, “We carry the hard to get footage that other libraries overlook.” He’s perhaps best known, however, for his spectacular catalogue on the bald eagle, which was virtually undocumented prior to his involvement.

The common denominator to Sawade’s work is that none of it is ordinary. A self-proclaimed perfectionist, Sawade refuses to settle for anything less than “hero shots,” a standard that sometimes makes his job difficult.

Lightning, for instance—a subject most cinematographers would rather ignore—is a Sawade specialty. He frequently travels desert regions during the monsoon season looking for spectacular bolts of electricity. In addition to danger, lightning poses several creative dilemmas. “The majority of lightning occurs inside the cloud, and is visible less than ten percent of the time,” he explains. Determining what point on the compass the lightning is going to strike is another difficulty. “You’re rolling a lot of film at 90 cents a foot and just hoping something happens in front of it.” Lightning is invariably accompanied by heavy rain so weather protection is a must. Finally, although lightning photographs better at night, it rarely occurs after dark. “You’re looking for that rare visitor,” says Sawade, who scours the desert for weeks at a time in his Blazer truck. Sometimes he’s lucky enough to be accompanied by his wife, Sue, an accomplished sound editor, who frequently remains at home to run the business.

Has Sawade ever gone to great lengths and come back empty-handed? “More often than you’d think,” he concedes. “I went to Arizona three times last year, and had to fold up and come home. It just...
Raiding Eagles
chasers Lightning, Bald Eagles

wasn't happening. If the air's dirty there's no reason to even turn on the camera.

Of all his wilderness treks, none compares to Sawade's efforts to document the bald eagle. His quest began in the early '70s with his intention to create a hour-long documentary on our national symbol, an endangered species. A former sound editor and assistant cameraman, Sawade was dissatisfied with working under production schedules that sacrificed craftsmanship. He saw the eagle project as a way to launch his own film company.

Accompanied by a small crew of volunteers and 1500 pounds of camera equipment, Sawade journeyed deep into the Alaskan rain forest for the first time in the summer of '72. He inspected 54 nests, or "tubs", before finding one that was habitable. Eagles fly out of sun balls and do cartwheels in the air. "Every time I go, I wonder why it's worth it," he says, adding he hasn't yet recouped the cost of his 1985 trip to Alaska. "If prices were lifted, there would be a dramatic improvement in what's available to producers. Camera-men and assistants with leisure time would be more inclined to explore shooting stock footage."

Despite the enormous financial and time commitment, Sawade finds it impossible to stay away from Alaska for long. Currently, he's devising a slow focusing mount specifically for shooting eagles. "Every time I go, I wonder why I put myself through it," he admits with a laugh. "My clothes are perpetually wet and the greatest luxury on earth is a hot shower. I get so fed up with the dampness, the hardship, the dried food... all the inconveniences. But as soon as I'm 20 minutes from Los Angeles, I hit the smog and the traffic, and I wonder why I returned. Six months later, I can't wait to leave again."

Working with eagles has generated a discipline that makes everything else seem easy— especially in Hollywood where he frequently does second unit work. "I recently had a tracking shot of a Mercedes through traffic for a chase scene which ended on a close-up of the driver's sun glasses. The producers worried it was a tough shot, but it was nothing. The Mercedes was only going 25-30 miles an hour. And using a mild telephoto instead of a super telephoto was a piece of cake."

Whether he's filming eagles or title backgrounds, Sawade approaches each subject from the same filmic point of view. "I treat the movie camera like a view camera and wait for the magic moment," he explains. "It's worth driving an hour one way or another to get something special in the foreground for a sunset—something to watch and behold," he concludes with a shrug. "If you put yourself in the way of opportunity, and remove your blinders... things happen." 

by Denise Abbott

The ASC Press

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FALL 1988
Learn Electronic Editing?

by Michael Rubin

Electronic editing.

It's not film. It's not really tape. But it is something else. It is non-linear, random access, real-time, frame accurate, practically instantaneous, and "just like a flatbed." It always seems to be the latest thing, revolutionary, Emmy award winning, Academy Award winning, offering incredible time savings, cost savings, and providing the ultimate in creative flexibility. Yawn. So what's new? Well, they're all new, improved, Mark 2, updated, and more reliable than they ever were before. As an editor, you have a handful of systems to learn, just to cover yourself: CBS/Sony, Montage, EditDroid, Laser Edit, Ediflex, BHP Touchvision, CMX 6000. They're either videotape based, laserdisc based, or "hybrid," and unfortunately, like the proverbial snowflake, no two are exactly alike.

I have my favorites, but that isn't really important. What is important is that 5 years ago, every television show shot of film was edited on film. By film editors. Using upright Movielas the same way your father did it, and his father...

Today few TV shows edit on film. And I would wager features are not too far behind. Every producer wants to save money and thus everybody wants to edit on tape, using computers. And the people who should be doing all this editing have often never owned a VCR and may never have seen a PC. To these people, "key" is a number, not a button; "code" is for work print, not for software. The times, they are a' changin...

The old comfortable vocabulary like MOS, PU and CU must today be amended to include ROM, VITC, and EDL. Head trims and tail trims are virtually extinct. It all used to be so easy.

In my years of training editors the nouveau wacky ways of electronic editing, I have been largely responsible for the teaching of new tricks to old dogs.

But old habits die hard. I recently walked into a class of fine film editors that I had been training all week. All picked up the new techniques quickly and enjoyed the electronic system they had adopted. But as I looked around the room something struck me as odd: each of the five editors had his feet under his chair, heels together, toes down.

"Toes down?" I thought. These guys looked like they were cutting on Movielas, feet carefully poised as they had been every day of the past 30 years, delicately placed beneath them so as not to step on dangling work picture. I smiled. The room was filled only with the quiet sounds of an electronic editing system, no track on the floor, no bins of trims ... "toes down." And I thought to myself old habits die hard.

Film editors go right to left and video editors go left to right. An editing system that is neither exactly film nor exactly videotape has to invent much of its own terminology and its own styles.

Most of the current electronic systems have some sort of "source" monitor (to run dailies) and "master" monitor (to run the cut). Source tends to be on the right and master on the left. "It's backwards!" film cutters cry. "And another thing," one veteran of dozens of features uttered during a break in his training, "What's a menu? I order steaks from menus. And 'cleaning lists'? I've got a laundry list, but I don't think that's what you were talking about. 'Match cuts'? Hell, I hope all my cuts match. So tell me, am I missing something?"

Many editors often must make grave decisions at what used to be a well-earned mellow era of their careers—learn a new-fangled editing system that possesses little that looks like cellulose, or retire.
These new systems might make editing simpler, but they often do things more bizarre than anything ever seen on a KEM.

In the early days of electronic editing systems, one reluctant editor got a nosebleed during a rough editing session. Production came to a halt. Corporations and manufacturers were notified. Stock changed hands. The wildfire rumor: the editor had suffered a stroke. The headline never ran, but I can picture it: “Editing system kills Oscar winner” (or if you are a Daily Variety fan, “Hot Pix Sys Offs Pro”). A volatile and ever-changing world has evolved where there once was only calm.

The most common complaint is also the most commonly dismissed by the equipment manufacturers. “There’s nothing to hold!” In other words, the tangible, handable, standable, rippable, kickable reality of the past 75 years of film tradition has been reduced in a millisecond to an ethereal, mystical, magical concept. There’s something unnerving about editing “conceptual” frames of film. Non-trusting types are being asked DAILY to trust a microchip to be the guardian of their careers. “I like holding my film in my hands, ripping the tape myself, wrapping it around my neck and ... jeez, even rolling my wheels over the sprockets and creasing the stock. The feel of the synchronizer moving with perfectly tooled gears. Holding a frame up to the light and saying ‘No, not this one,’ I like all that. And you can’t do that here!” No, Virginia, you can’t do that here. In spite of everything amazing and truly revolutionary about these systems, that touch and feel and look is the price paid. And it will be sorely missed.

It was just about the final day of cutting a series of commercials when I had been called to oversee the conclusion of what had been a troublesome project. The editing system of choice had been “acting up” for days and the producer and agency and client had equated me with the angel of death - my arrival was always a signal something horrible was going on. On this particular day everything had been oddly going well. At 6 P.M. I was alarmed to discover the entire gang had been out looking for me, and reports were “They’re really upset.” I walked into the editing room and saw those frown-type faces I dislike the most. “What’s going on with this damn machine?” the client was shouting. I stood up and showed me that they had turned the monitor upside down and had disguised it to cover the joke. They had all set me up. The editor had finished that afternoon, and they just wanted to thank me for all the help. “These things never used to happen on film.”

The systems aren’t bad. And they are not evil. And they often can be enjoyable and relatively easy to adopt. But clearly they are not going to go away. You can’t avoid it anymore; it’s time to get up, go outside, and take a look around.
I Need A Sound Effect! Where Do I Get It?

by Laura Cohen

As all good picture editors are aware, a most important aspect of picture editing is ... Sound editing! The picture editor who can make his production track as smooth sounding as possible has the best chance of “selling” his picture cuts when screening for someone. Of course, the tried and true method would be for a picture editor to phone his good friend, Joe, the sound editor at MGM, and ask him to sneak down to the vault and get some thatched hut door slams. There are other alternatives.

Buying A Library

A picture editor who plans to work on a lot of pictures, and likes to run polished work tracks, may find it a worthwhile investment to purchase a sound library of his or her own. Quite a few companies are offering excellent and expansive libraries, conveniently stored on compact disc. Here’s a list of five of them:

• The Sound Ideas Sound Effects Library. This stereo library exists on compact disc and is the best selling and largest (5000 sound effects) library available. The original library (consisting of 28 CD’s, 3000 effects) goes for $1250. Currently, it is being expanded to include 12 CD’s with five-minute-long ambience tracks. Sound Ideas is based in Toronto and their phone number is 800-387-3030.

• The Valentino Library. This library includes 1500 effects (21 compact discs) all digitally recorded, and the full set of discs can be purchased for $1050 or any ten of the discs can be obtained for $500. Some of the discs contain a variety of different effects; some concentrate on just one category. One particularly intriguing disc has 99 effects devoted to anything that has to do with a fire truck. Siren — engine idle — firehose — drag — nozzle coupling — there’s lots of detail on this one disc! Valentino is based in New York and their phone number is 800-223-6278.

• Dimension Sound Effects. There are 10 compact discs in this library with 1001 effects, all recorded using a special “Holophonics” method. According to the brochure, Holophonics allows the listener “to hear the sound exactly as it occurred, with precise up and down, front and back, side to side, near and far special reference.” The library sells for $750; the company is based in Florida and their phone number is 800-634-0091.

• Digifects. The 2000 effects in this library, existing on 23 compact discs, are digitally recorded. Eleven categories of sound effects are represented, including one category that deals with “long environmental tracks.” An original 11 CD version of this library goes for $650, while the complete library sells for $995. Firstcom, which produces the library, finds its home in Dallas and their local agent can be reached at 214-464-4077.

• Network Library. The 3000 effects in this library, stored on 40 CD’s, may or may not be digital in origin. The full library sells for $950, or individual CD’s may be obtained for $40 each. Collecting CD’s one at a time might be a handy way to go; you can acquire sound effects as you need them and build your library slowly. Network is based in San Diego and the phone number is 800-854-2075.

There are also specialized libraries available for purchase. The Hanna-Barbera Library (consisting of 250 famous sound effects used on cartoons...
from “Yogi Bear” to “Smurfs”) may be purchased at a cost of $150. The library is stored on seven records, or for an extra $50 you can get the library on two CD’s. Since records become worn after even one or two uses, the CD version is a wise investment. If “ant talk,” “bowangge” and “crazy-whirre-whirres” are what you’re looking for, Hanna-Barbera is located at 3400 Cahuenga Blvd, Hollywood, California. Their phone number is 213-851-5000.

For bird lovers, there are sound effects available in cassette and record form at the Audubon Society. There are Songs of Western Birds, but birds from any region can be acquired. Some of these records were produced by Cornell University; for $27.50 you can get the field guide of famous bird painter Roger Tory Peterson, which includes a record and book of bird paintings. The Los Angeles chapter is at 7377 Santa Monica Boulevard. Their phone number is 213-876-0202.

Buying Separate Recordings

An unexpected place to find sound effects is the Tower Records Emporium. Tower boasts a lot more than Surf Sounds for Couch Potatoes (although they have that too). There’s the B.B.C. Sound Effects Collection. Sounds from the original Star Trek show. Death and Horror. Environments. Iron Ore Steam. West Sunset in Hollywood. Their phone number is 213-851-5000.

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Search And Transfer

You can always ask for effects from the studio where you will be dubbing your project. If that is impossible or inconvenient, I have found three facilities in Los Angeles that will sell effects to the outside world. They are:

• Audio Effects, 1600 North Western Ave, Hollywood (213-469-3692)
• Richard Einfeld and Associates, 1512 North Las Palmas, Hollywood (213-461-3731)
• Rubber Dubbers, 626 Justin Ave, Glendale (818-241-5600)

Audio Effects and Rubber Dubbers don’t actually sell the physical sound effects; you pay for search and/or transfer time and stock. At Rubber Dubbers the client searches for his effects using a microprocessor, with an optional hook-up to a Kem. Their sources include the libraries of Sound Ideas, Valentino, Dimension, and Network.

At Einfeld there is a charge for each effect, but the stock charge is less than the other two facilities mentioned.

Appreciate The Sound Editor

There are some effects you just won’t be able to buy, like the knock-out punch from Rocky. Or the great helicopters from Apocalypse Now. These oft-requested effects don’t live in any library. They were the creations of sound editors, who built them from many layers of effects.

It’s most important that the picture editor be considerate of the next person in the assembly line, the sound effects editor. If a library sound effect is spliced into a production track, it should be marked with a green marker so that the sound editor realizes it’s not a production effect. If the sound editing will be done on multi-track, the picture editor should make sure the sound editor gets a list of all the effects added to the production track. Any changes that might be made by the picture editor, such as a temp dub mixing production track with fill, should be noted for the sound editor.

Before the sound editor starts to work, he or she will probably elect to return the production track to its original state.

Every picture editor wants to look great when screening a cut. And every picture editor wants to end up with a great sounding film. Hopefully, the above tips will help you achieve both goals! ©

Illustrations by Vincent Desjardins

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FALL 1988
THETRIM Bin

David Blewitt
Moonwalker
Producer: Dennis Jones
Director: Colin Chilvers
Cast: Michael Jackson and Joe Pesci

“Buzz” Brandt

Les Green
Around The World
In Eighty Days
Producers: Rene Valente and Paul Baerwald
Director: Buzz Kulik
Cast: Pierce Brosnan, Robert Morley, Peter Ustinov

Invictus
Producer: Dick Lowry
Director: Dick Lowry
Cast: Peter Coyote and Dermot Mulroney

Dick Van Enger, Jr.
My Tan
Employment Development Department
Director: Old Man Sol
Cast: Thousands

Robert Florio
The Ryan White Story
Producers: Linda Otto and Joan Barnett
Director: John Herzfeld
Cast: Judith Light, Lucas Haas and George C. Scott

Tony Gibbs
In Country
Producers: Richard Roth and Norman Jewison
Director: Norman Jewison
Cast: Bruce Willis and Emily Lloyd

Anne Goursand
Her Alibi
Producer: Marty Elfand
Director: Bruce Beresford
Cast: Tom Selleck and Paulina Porizkova

Noelle Imparato
Knots Landing
Producers: David Jacobs and Mary Catherine Harold
Director: Lorraine Ferrara
Cast: Kevin Dobson, Donna Mills, Michelle Lee and William Devane

Frederic L. Knudtson
Falcon Crest
Producers: Michael Filerman and Joanne Brough
Director: George Armitage
Cast: Bruce Willis and Emily Lloyd

Craig McKay
Miami Blues
Producers: Jonathan Demme and Gary Goetzman
Director: George Armitage
Cast: Fred Ward, Alec Baldwin, Jennifer Jason Leigh

John A. Martinelli
Liberace
Executive Producers: Dick Clark and Joel R. Strote
Producer: Preston Fisher
Director: Billy Hale
Cast: Andrew Robinson, John Rubinstein and Rue McClanahan

Barry D. Nye
Bali
Producer: Miriam Birch

The Revolution Without Me.
Editing at Lion's Gate Studio.

“Money and passion, ruling the California wine Country. For Lorimar Telepictures and CBS. Editing at CBS/MTM studios.”

“This feature for Orion Pictures is a tale of a petty thief who steals from other thieves. Editing at Sound One in New York.”

“This is the first National Geographic TV special to be shot in digital (DAT) stereo sound. The exotic jungle sounds and unique music of Bali are amazing in this new format for documentaries. Moviola flatbeds and 16mm transfer equipment had to be adapted for 16mm 2 track stereo. Editing at WQED West.”

The fascinating true story of an underdeveloped boy who was born with asthma and wears corrective shoes for severe abnormalities of the feet. The boy's father was the most hated man in Alabama because of his gallant stand on integration. Richmond goes on to become the fastest high hurdler in the world.

"I had a long assignment on my deck overlooking the Pacific. It seems more boats sail to the South than to the North.

“A true story of the first child prohibited to attend school because he had AIDS. For Landsburg Productions.”

"A two hour TV movie for CBS. A fascinating true story of an underdeveloped boy who was born with asthma and wears corrective shoes for severe abnormalities of the feet. The boy's father was the most hated man in Alabama because of his gallant stand on integration. Richmond goes on to become the fastest high hurdler in the world.

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This comedy feature marks my 5th collaboration with Bud Yorkin. My first was in 1968 with Start
by Dann Cahn, A.C.E.

**David Alan Simmons**

*Blind Fury*
Producer: Tim Matheson
Director: Phillip Noyce
Cast: Ruter Hauer
"An action comedy for Primera Productions and Tri-Star."

**Rod Stephens**

*The Old Reliable*
Producers: Kim Myers and Steve Oster
Director: Michael Blakemore
Cast: Lynn Redgrave, Rosemary Harris and Paxton Whitehead
"Great Performances Series/Tales From The Hollywood Hills," for the Educational Broadcasting Corporation. It's one of the best projects I've been associated with in years. Edited on the Montage (type 1) at Pacific Video."

**Michael A. Stevenson**

*Honey I Shrunk The Kids*
Producers: Penny Finkleman-Cox and Tom Smith
Cast: Rick Moranis
"Editing at Big Time Pictures."

**Herbert L. Strock**

*A New Lease On Life*
Producers: Herbert L. Strock and Geraldine Strock
Director: Herbert L. Strock
Cast: Quentin Stiles, M.D. and Robert Stanlon, M.D.
"A pre-operative informational film for patients of cardiology procedures. It's live action and animation, to be distributed on VHS to potential patients. Editing at Herbert L. Strock Productions."

**Frank J. Urioste**

*Road House*
Producer: Joel Silver
Director: Rowdy Herrington
Cast: Patrick Swayze
"Editing at Burbank Studios with John Link as co-editor."

**Peter Zinner**

*War And Remembrance*
Producer: Barbara Steele
Director: Dan Curtis
Cast: Robert Mitchum, Jane Seymour, and John Gielgud
"A thirty hour mini-series for ABC Circle Films, to start airing November 13th, 1988."
The summer's dry spell is behind us, and fall promises to bring a hustle of activity to ACE members. Many are squeezing in a few final days of fun and relaxation before returning to the splicing bin.

Ron and Nancy Fagan, for instance, are in Galway on the west coast of Ireland trying their hand at salmon fishing. "It's one of the greatest salmon fishing grounds in the world," reports Ron, who admits their only prior fishing experience is off the back of a boat in Catalina. "Even if we don't like fishing per se, Galway is a beautiful and tranquil place." They're staying at Ballynahinch Castle, a posh international resort featuring golf, tennis and a host of other recreational activities. The Fagans will also enjoy a brief stay in London, as well as in Dublin where Ron's relatives still live. Ron left Dublin in 1954 but makes a point of returning every year for a family visit. This summer's trip is designed to be eventful but relaxing. Nancy's head nurse at UCLA Emergency Center, explains Ron. "She works very, very hard. She deserves a blissful holiday."

Bob Phillips, now embarking on his 10th year on Knots Landing, found time to pursue his favorite hobby—photographing steam trains. He says they've fascinated him ever since he was a child growing up in the East. He traveled to West Virginia and Ohio this summer to capture some beautifully restored locomotives on film. "There's a group of us who do it," he says. "It's very social. Sometimes we wait two or three hours for a train to pull in so we really become acquainted."

Bob Lambert is still basking in the glow of his recent two-and-a-half month stay in Africa where he was second unit director of Shadow in the Sun. "Africa changed my life," he exclaims. "I can't wait to go back." The TV movie about the life of Beryl Markham received generally good notices, and Bob delights in the acclaim that "It contains the best African footage since Out of Africa." The first unit was annoyed with me because I had such fun," he concedes. "They were stuck shooting substance, while I ran all over Africa having adventures."

Filming wild animals, horse races, and airplanes was unquestionably a thrill, but Bob also found himself in several tight spots. "A lion once charged us while we were filming," he recalls. "And one of our planes crashed, and our jeep was stuck in mud for six hours." His most memorable experience was directing a scene with 300 extras, 100 of them children. "Many had never seen a white man before," he says. "They were curious about everything: the hair on my arms, the ticking of my Swatch watch." Bob heads for the Philippines in January where he'll begin work on another feature. "That's the nice thing about being a film editor," he concludes. "You can travel to places you'd never get to experience otherwise."

Joe Dervin, Jr, affiliate member and V.P. of post-production at Aaron Spellings Productions, spent the long, hot summer earning his certification as a skipper at the Pacific Sailing Club in Marina del Rey. To celebrate his achievement, Dervin invited several members of Spellings' editorial staff on an afternoon sail. Past ACE president Bob Bring, along with Barry Gold and Mario Leone—none of them sailors—joined Dervin for a jaunt up the coast to Long Beach. The weather was glorious, and the afternoon a delight. Three days after the momentous sail, the writer's strike ended. Recognizing a fortuitous sign, the guys have decided to making their afternoon sail an annual event.

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AMERICAN CINEMEDITOR
For Susan Morse, meanwhile, it's back to business as usual after the February birth of her son, Dwight Rogers Richardson. She's hard at work on Woody Allen's as yet untitled new film scheduled for fall release. “I thought I’d take off after the baby, but Woody induced me to stay on,” she explains. “His baby is seven weeks older than mine. He promised we'd make it work.” At Woody's suggestion, the adjacent screening room was converted into a nursery where Susan spends time with her baby throughout the day. “Woody's been incredibly supportive,” she says, “but, frankly, I feel that's how it should be for all working mothers. You shouldn't have to fight to spend time with your child.”

Millie Moore worked through Labor Day weekend on a Hallmark Hall of Fame special called The Tenth Man, based on the Graham Greene novella. Scheduled to air in December, the project stars Anthony Hopkins and was filmed on location in Paris. “Rosemont Productions frequently does their post-production in Europe, but they decided to do it here for a change,” she explains. “This isn't your typical Hallmark special,” she adds. “It's very British in feeling. There are no car chases.”

Over at Action Video, President (and ex-editor) Joe Benadon recently completed a Columbia sales promotion film that includes special effects on 22 feature promos. His film-oriented tape house works regularly with Disney, CBS and Paramount, as well as dozens of commercial clients including GMAC, Budweiser and Toyota.

Meanwhile, MGM-UA's Fred Nolting is enthusiastic about the studio's Christmas release, Rainman, starring Tom Cruise and Dustin Hoffman. “It's a very special film,” reports Fred after seeing the first cut. With the future of MGM-UA up for grabs, Fred finds the best way to relieve pressure and uncertainty is with a round of golf. A bad back had previously forced him to abandon the game, but now he's back in full-swing at THE Mountain Gate Country Club. He proudly mentions that son Kevin, an assistant editor, recently completed Child's Play, a suspense thriller scheduled for release in '89, and he is now vacationing in Canada.

It's good to see everyone going back to work after the settlement of the writer strike. See you after the holidays.

By Denise Abbott
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