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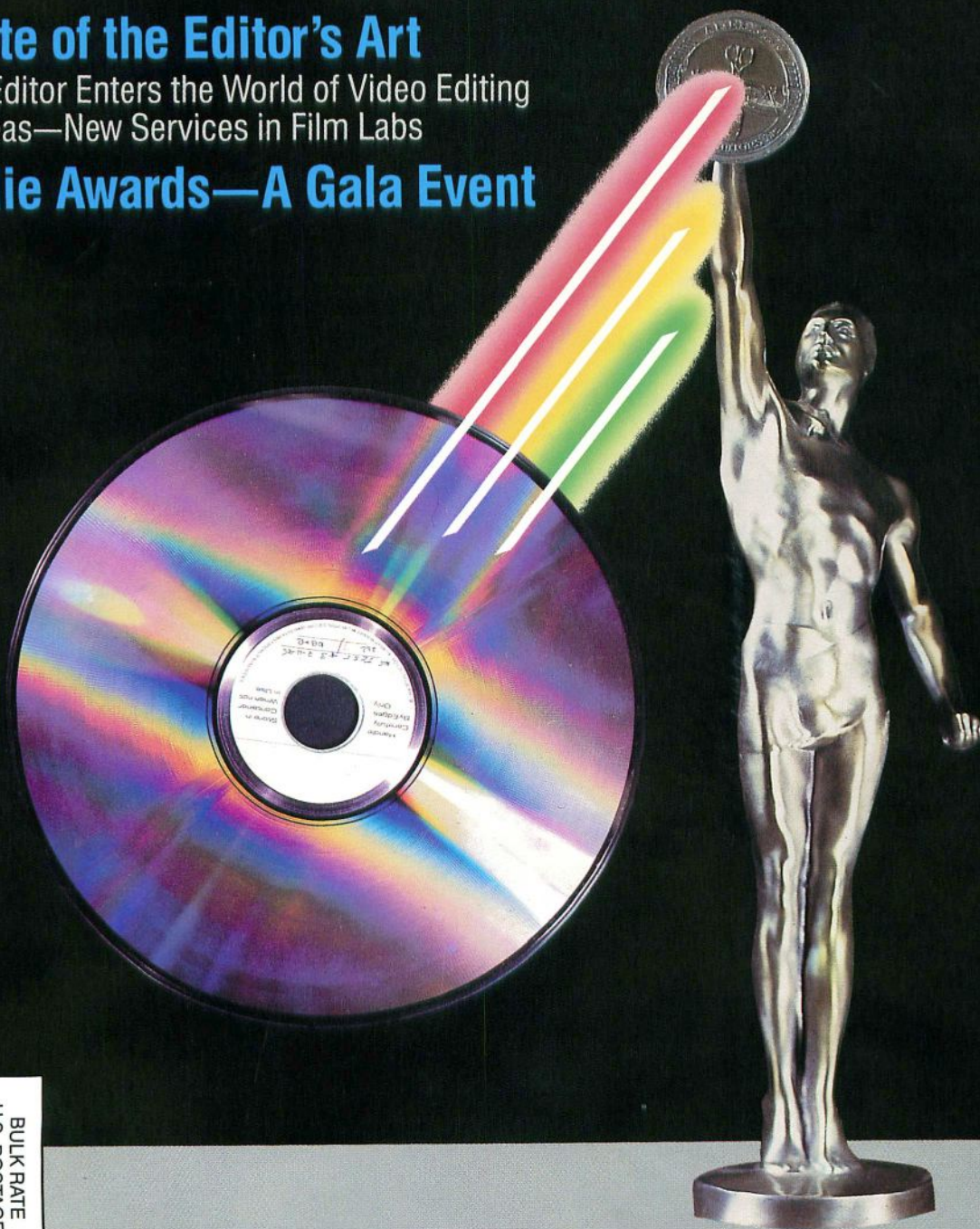
SUMMER/FALL 1986 VOL. 36 NO. 1

ARTICLES OF POST-PRODUCTION IMPORTANCE

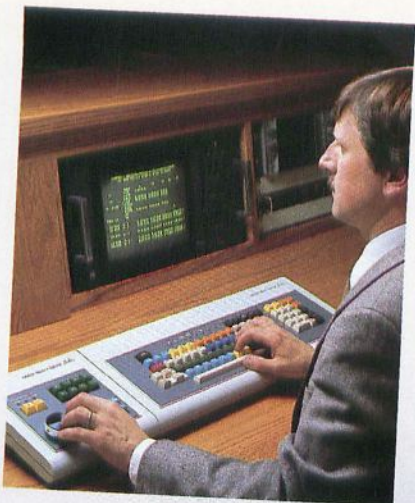
The State of the Editor's Art

A Film Editor Enters the World of Video Editing
New Ideas—New Services in Film Labs

36th Eddie Awards—A Gala Event



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From the Editor

It used to be common agreement that two things were certain for everyone — death and taxes. Now you can't be certain of WHICH taxes.

Change. My dictionary rambles for approximately 700 words explaining what you can do with that single word, "*change.*"

You can run dailies late at night with a director, or habits can *change*, and the director can take a video cassette home for relaxed viewing after a 12 hour day. For easier viewing some editors are *changing* from the use of an 8 plate Kem to the use of two 4 plate models interlocked together. A film editor works in a cutting room, but when the editing on the same show is *changed* to video tape, he or she is then working in an editing bay.

Change is obvious in some things, such as more dialogue TV series going to video tape editing. Some change is not so obvious, such as the faster delivery of difficult film opticals because computer camera controls can program so many things with the same pass through the optical camera.

If Rip Van Winkle had been an editor before his "big sleep," one drowsy glance at a 1986 cutting schedule would snap him awake. Whether it's features or television, the unmistakable trend is that the editor is being allowed less time to do his or her work. There always seems to be time for the scheduling of more location shooting, night shooting, second units, special effects, etc., but it's rare for editorial to get more time to do the extra work that has been created. The next issue of the **American Cinemeditor** intends to query the feelings of members on this important issue.

Changes can be beneficial. You're reading the new **American Cinemeditor**, and a lot of effort has gone into making this magazine more important to our organization and to our industry. The response of our Board of Directors, our affiliates, our advertisers and our members has been encouraging.

A reader of the **American Cinemeditor** doesn't have to be a member of A.C.E. or be an editor. But if you, as a reader, can gain some small extra bit of knowledge about our craft... if you can gain a little more respect for the herculean tasks performed day in and day out by the people we mention... if we can bring an occasional smile to your face as you peruse our pages... then I think we are on the proper road to success. Let's hear your comments. We welcome them all.

Howard Kamin

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AMERICAN CINEMEDITOR

A Publication of the Honorary Professional Society — American Cinema Editors, Inc.

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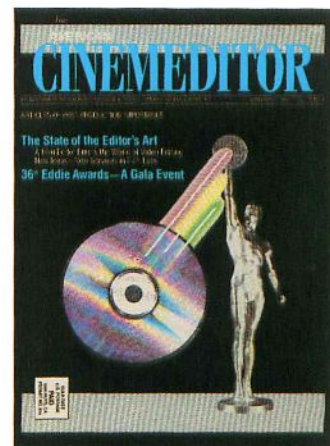
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Denne Goldstein

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SUMMER/FALL 1986



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The State Of The

A FILM EDITOR ENTERS THE WORLD OF VIDEO EDITING

In 1776 Paul Revere galloped his horse through the small township of Boston and warned of the enemy's advance—"The British Are Coming! The British Are Coming!"

In 1966 Tessie O'Shea, the telephone operator on small Gloucester Island, gave warning of the enemy's advance in the UA film of the same title—*The Russians Are Coming! The Russians Are Coming!*

In 1963 an edit pulse was added to video tape; it was the beginning of electronic editing. Prior to this achievement, editing video tape was difficult (see accompanying article, "*Splicing Video Tape Was A Challenge*"). However, with the use of edit pulse, tape editing via machine switching and transferring became the norm. Many editors in the small village of Hollywood foresaw trouble. There would be no creativity in electronic editing; lower paid engineers would throw the editing switches at any old spot and

the warning was heard—"The Button Pushers Are Coming! The Button Pushers Are Coming!"

Now it's 1986. More and more TV shows and features are being edited on tape, although image quality considerations of theaters and TV networks require film negative originals. Just this last year *Knots Landing* went from film editing to video tape editing, joining *Falcon Crest*, *Twilight Zone*, *Cheers* and others.

Has Fine Editing Gone To Pots?

Basically, most of the major studios and important independent film companies that have converted shows to video tape editing have also retrained their film editors. Twentieth Century Fox Television, Lorimar, CBS Entertainment and MTM have found this to be the best arrangement. Therefore, it's now common practice for the button pushers, or switch throwers, or pot dialers to be the same

experienced film editors who might have lost their livelihood if the voices of doom had been correct about the Armageddon struggle between the worlds of tape and film. After being trained in various tape systems, veteran film editor Fred Berger remarked, "It only takes two weeks to be trained and feel comfortable with the new procedures, but it takes years to train a good editor."

In some situations, such as prime-time soap operas, there have been cases of cut-backs from three film editors per hour to two film editors who have been retrained for a video system. On the other hand, *Twilight Zone* went through the 1985-1986 season with four editors cutting video tape transferred from a 35 mm film negative original. There is a limit to the minimum number of editors on a project. "No matter how fast one thinks the show can move past the editor's brains and hands, there is always a slowing process while we wait for the input of producers, directors, composers, sound, dubbing and networks," said Matthew Knox, head of television editing at Lorimar.

Important specials and mini-series that have recently been edited on video tape, such as *Mussolini*, also hired experienced film editors and provided editor training.

The Early Entrepreneurs who set up independent facilities for video editors were surprised at the film industry perception of acceptable editorial working conditions. Emory Cohen, President of Pacific Video, was told, "Editors aren't used to and won't feel comfortable in nicely decorated, clean, spacious rooms." Luckily, video editing rooms were built to better standards than the usual studio versions. Comfortable chairs and large viewing monitors make many of these present day editing bays a "gentleman's lounge" and give the editor a chance to work on telling his story in a stimulating environment. What more could an editor ask of his facility, except possi-

This issue marks the beginning of what we hope will be a long running series of articles included in every issue of the **American Cinemeditor**. Our goal will be to enhance the knowledge of our readers, in non-technical terms, about the latest developments affecting the decisions of editors and post-production executives.



Grass Valley Keyboard

Editor's Art

NEW IDEAS, NEW SERVICES IN FILM LABS

Pity this poor editor. He's two weeks late in turning over his finished show to the anxious sound editors, the chain-smoking music composer and the nervous negative cutters. His assistant just eloped with his apprentice to an uninhabited South Seas island, and they took the code book and lined script as reading material. That means the most important original records of the cutting room are gone. And, as is quite common practice, no copies had been made of the code book or lined script at this point in the progress of editing.

Marvelous things are happening in film laboratories these days. One of them, Datakode, is capable of solving the problems of the hapless editor just mentioned. This development of Eastman Kodak is a magnetic recording layer of metal oxide so thin that it's applied to the full frame on the base of the film. The layer is so transparent that the human eye finds it invisible on the screen. Original negative is exposed normally through the camera as a recording head imparts information such as slate, exposure, time code, key numbers, or anything else that may be necessary. Every frame of negative, interpositive or positive print will subsequently have all this information. Books and records in the cutting room will be considerably automated and every frame of film will be easily identifiable, with or without the lined script or code book. A major studio test of Datakode will take place shortly; an article reporting this test is scheduled for the next issue of the *American Cinematographer*.

"Film Laboratories are becoming more customer oriented," said Tony Bruno of MGM Laboratories, "and are doing more

things once considered impossible." Developing negative and printing dailies used to be subject to unbending rules at major labs. Quite often the rule was that the negative had to be received in the lab by 11 or 12 p.m. If the exposed negative came in later, dailies were not ready to view in the morning—and maybe not until very late in the afternoon.

Technicolor now promises dailies the same morning if the negative arrives in the lab as late as 4 a.m. CFI has gone on a 24 hour basis and will supply daily prints 6 hours after receiving the undeveloped negative, no matter what time the negative got in the lab. "More and more editors are running dailies in the lab at 6 or 7 a.m.," said Bob Ross of CFI.

Some major labs have video tape transfer capabilities at the same facility, giving the editor of video tape a chance of considerable time savings. One lab even

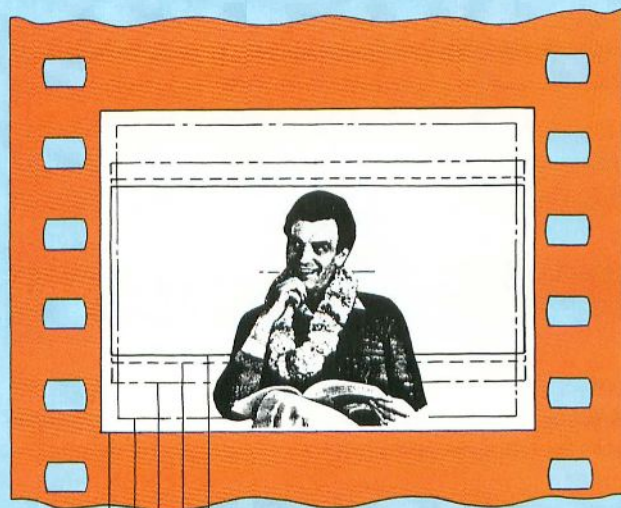
invites the editor into the proofing stage of the answer print. The editor sits with the timer and participates in color and density judgments of one frame samples representing every cut in the picture. The editor's input is thus included in the answer print at a much earlier time in the schedule.

Lab machinery has gotten faster and more efficient. Developers now work at 400-600 feet a minute and printers at 250 to 300 feet a minute. Major labs now make a film print faster than a video tape can be transferred from the same negative. "If the life of President Reagan depended on it, I could walk a develop and print through our lab in 2½ hours," remarked Rob Hummel of Technicolor.

There is now a printer in use called the C.C.P. (continuous contact printer) which prints from a huge loop made of a feature internegative. Enormous elevators automatically supply the C.C.P. with raw stock on 6000 foot spools that go through this printer at the mind boggling speed of 60 miles an hour.

Super Techniscope or Super Panavision 35 is a relatively new format promi-

continued on next page



Various Projection Ratios
35 mm Frame

GRAPHIC COURTESY ROB HUMMEL, TECHNICOLOR

Area Projected in Techniscope 2.40:1
Area Projected in 70 mm 2.2:1
Area Projected in 1.85:1
Area Projected in TV 1.33:1
Camera Aperture (Ansi Style C)

nently displayed in the recent Columbia picture, *Silverado*. In a spectacular set-up impossible to achieve in other formats, the camera held focus on the back of a group of riders moving to the edge of a cliff. As the horses stopped, the camera crane kept going over their shoulders and revealed a wagon train in the valley below. Everything—the riders, the valley, the wagon train below, and even the clouds above—stayed in constant focus.

This format uses more of the 35 mm film width than does the 1.85 ratio now commonly used in theatrical features; conversely, it also uses less of the height of the 35 mm frame. Spherical lenses, rather than anamorphic lenses (the common wide screen lens that puts a squeezed image on the film to be unsqueezed in projection) are used for Super Techniscope. The same set-up with spherical

lenses uses a lower focal length and increases the depth of field—in simple terms, a scene can be shot with less light and more area in focus.

However, the Super Techniscope or Super Panavision 35 format can be tricky and expensive in post-production. A big consideration is that internegative opticals look more “dupey” than do 1.85 internegative opticals. A & B opticals, despite the greater cost, are considered to be necessary.

Will modern technology make film and film laboratories obsolete? Professional movie cameras have gotten smaller and lighter over the years. But the basic 35 mm camera still exposes film the way it did 30 or 40 years ago. Does that mean it's just a matter of time for improved video tape to take all important markets away from film and film laboratories?

Not so. Technology is now concentrated more in the film than camera, and

the film of today is infinitely better than the film of 30 or 40 years ago. Film is now faster (allowing better night shooting with less light), and film now has finer grain (giving a richer appearance to the image).

“Video tape doesn't have the color saturation or the color gradation of film and it will always be limited by frequency restrictions,” noted John Shafer of Deluxe Laboratories. His comment refers to the fact that the quality of the video tape image is greatly affected by the frequency restrictions of recording and playback equipment running the tape.

In dollar terms, the most important market to major labs is theatrical print sales. Not too long ago, a 150-200 print order was standard for a major release. Now a 1500 print order is quite common. Could modern technology strike a crippling blow to the lab business by allowing satellite transmission of a few theatrical prints to theaters all over the world?

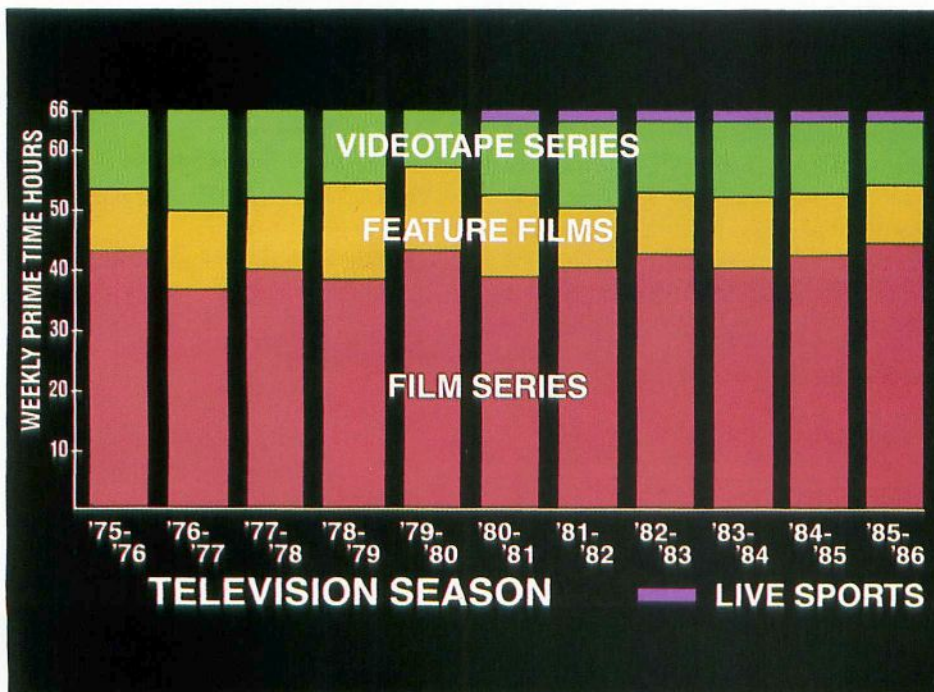
“It's difficult to blow up a large image on a theatrical screen from a video signal,” remarked Jerrold Brandt, Jr. of Deluxe Laboratories. “The blue light in the transmission is the shortest in length and the hardest to reproduce. Moreover, the human eye is more discriminate on blue light.”

A set of statistics gives a clue to the continuing importance of film and film laboratories. Even though video tape has enjoyed a growing market in television, the accompanying graph shows that the percentage of prime time television originating on film actually has gone higher also. In other words, even though tape has been used more and more in network television, film has also been used more and more. Obviously there has to be a loser somewhere and that label falls on live programming.

Technology has given present day film many times the information capacity of video tape. The resulting “film” look from original film negative usage is still demanded on theatrical features, most multiple set prime time network television and most network product commercials.

Labs are becoming more aware of the importance of the editor/lab relationship. Editors should stay informed in this area and the *American Cinemeditor* intends to monitor lab developments and will report them as they occur.

Source of Prime Time Network Programming



Graph shows the predominance of films as a source of network evening prime-time programming over the past 10 years. Each of the three networks broadcasts 22 hours of prime-time per week, making a total of 66 hours. Schedules for the coming Fall 1986 season show approximately 54 hours per week, or 82% of prime-time “on film.” Included in the new season will be eight series using multi-camera film techniques, compared to two in recent years.

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A Re-learning Process

Editors have had a long history of adjusting to technological change. This issue contains an article about the A.C.E. seminar honoring Gene Fowler, Jr. It describes how in the early days editors cut film by stretching the film out from the body and figured a reaction cut to be the length of an arm straight out, or half bent, etc. Soon film viewers and Moviolas were introduced and some people resisted those "film tearing machines."

Then came sound. Some editors wouldn't cut sound, making their assistants add the optical sound later to the picture cuts. Next, magnetic sound started to replace optical track. It was better on the dubbing stage, cleaner to work with and cheaper to transfer, but many wouldn't "trust a track they couldn't see."

In television we are seeing a significant change from editing shows on film to editing them on tape. As Gary Blair, editor on *Twilight Zone*, explains, "Film was a product of the industrial revolution. Video tape is a product of the com-

puter revolution." Computers are changing the way much of our society lives and works.

Film or tape is not always a simple choice. Video tape editing equipment is very expensive per week, day, or hour. If an editor is expected to make extensive changes during the course of many runnings of the same show, it is probably more cost effective to edit on film.

You might think schedules would automatically affect the choice, inasmuch as tape has a reputation for fast delivery. However, a panic delivery date is not uncommon these days in film editing. Completion time of film optical effects and laboratory work has shrunk in response to the need—same day film optical work and film dailies are not that unusual anymore.

Linear or non-linear is the way all video editing systems are classified. Linear simply means the picture and track cuts from the editing decisions are transferred or assembled on the tape in a continuous line (hence called linear). The transfer is made in the continuity in which the editor worked—and that is the basic manner in which a film work print is assembled or built after an editor views suc-

cessive scenes on a Moviola or Kem. Grass Valley (ISC), CMX and Laser Edit belong to this family of editing systems. "With a linear system first cuts are easier," said editor Jay Scherberth at the Laser Edit facility. "You have a unit or reel to examine or run the very moment you're finished cutting, just like a film first cut work print."

The linear systems make it easier to go to work on the show quickly, since there is no waiting by the editor for the assistant to load the dailies. Some assistants will mark the time code of each scene in the lined script; it is not unusual for an editor to start work a half hour after the dailies have been sunk.

However, subsequent cuts on a linear system are not as fast or easy to accomplish as they would be on non-linear video editing. On linear systems each cutting change must be made during the transfer to a new unit of tape in actual time. If a few changes are made in an hour show, the linear system requires a new tape transfer to be made for approximately an hour. In addition, a film editor learning a linear system must constantly remind himself that scene and shot

continued on page 14

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SEMINAR FOCUSES ON POST-PRODUCTION

"Fix It In Post" was the topic of discussion at the Academy of TV Arts and Sciences' second annual all day seminar. The event held on May 10 at Glen Glenn Sound in Hollywood featured discussions on various aspects of the art and technique of post-production.

The seminar, chaired by Russ Tinsley, featured workshops conducted by Dan Carlin Jr., president of Segue Productions; Bruce Broughton, composer; Ed Richard, Consolidated Film; Cecilia Hall, president of Motion Picture Sound Editors; Jay Wertz, United Media Inc.; and Terry Porter of Todd-AO/Glen Glenn Sound. An A.C.E. film on the basic principles of film editing was also shown.

Bob Bring, A.C.E. Board President, Rod Stevens, A.C.E., and David Rosenbloom, A.C.E., were also involved in creating a successful event.

Letters TO THE EDITOR

Dear Howard,

I'm wondering if the enclosed booklet (of the British Cinema Television Veterans) could give you some possible "copy" or maybe some ideas. The article concerning the Museum of Moving Image could be of interest to A.C.E. members visiting London.

The Vets association here is very strong, do you have a similar association over there for members of the entertainment industry?

If you haven't, maybe you should think about it, and we could possibly form some sort of international amalgamation.

Love to hear your views.

Kindest regards,
Bill Lenny, A.C.E.
(From London)

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We're proud of the *American Cinemeditor* staff, but they can't be everywhere and know everything that is happening in our post-production industry.

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numbers are not as important to the retrieval function as the hours, minutes and seconds of the time code.

Non-linear means the picture and track cuts are not recorded in sequence on the video tape as you go. They are not recorded as picture and track cuts at all; just editing decisions are saved as a file. The system is always remembering what the editor wanted to do with the beginnings and ends of the selected cuts. At a later time it will simulate the cuts by switching in pieces of video tapes of the dailies

at different times on the playback monitors. It will appear that the tape was edited and played back, but it is just simulating the cut.

As mentioned before, the non-linear systems are a bit more cumbersome than linear systems on the first cut. However, the second and subsequent cuts are easier and quicker to achieve on non-linear systems because the editor doesn't have to contend with constant re-recording of material that hasn't been touched. Edit-Droid, Ediflex, Montage and CBS/Sony belong to the non-linear family of video editing systems.

SINCE 1927

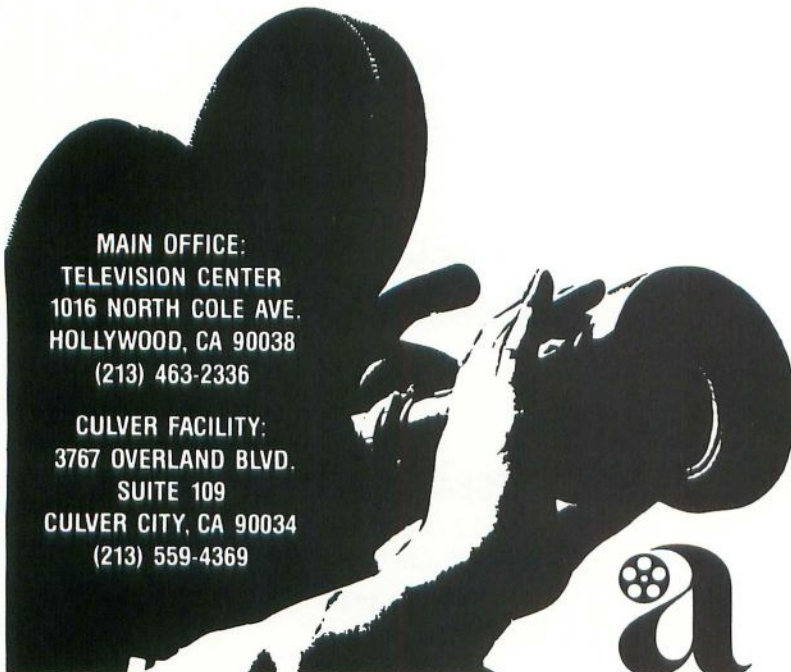
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There is no universal "best" system for all types of material. Musical sequences present a special consideration; believe it or not, there are even people who think time codes drift enough from true sync to cause serious problems in anything but traditional film. If the material is to be edited on video tape, a non-linear system is not as easy as a linear one. On a linear system you can roll multiple tracks together, you can sync multiple machines together and you can bump sync on everything easily (just recently, one non-linear

Splicing Video Tape Was A Challenge

Early video tape was physically cut and joined just like film is now... but the frame line was invisible to the eye. Editors mixed an extremely fine iron powder with a solvent; this liquid, called carbonyl iron, was applied to the tape in order to reveal a guard band (which acted like a frame line).

One problem was that the iron powder was so fine that it would get into the fabric of the editor's clothes and wouldn't come out. A shirt was cleaned with a magnet, not a washing machine. "Iron man" editor wasn't necessarily slang for an editor who worked long hours.

The "high technology" of iron powder was just the beginning of tape problems. Each tape cut had to be made by the editor, with a razor blade, within an area only 1/5000 of an inch wide. This cut had to be perfectly vertical to the tape surface and perfectly square to the edges of the tape. Glitches, whips and roll overs all could appear on the monitor if the razor cut wasn't made perfectly. It was like splitting the length of a human hair across the full width of the video tape... and all with the use of only a metal ruler, a razor blade and a set of strained human eyes.

In time, a big improvement appeared. An expensive device called a Smith splicer allowed the editor to see the guard band or frame line through a microscope. However, the other problems of physically cutting and splicing tape remained. Finally edit pulse arrived and tape editing by transfer replaced splicing with razor blades.

Art Schneider, A.C.E., remarked, "I took my expensive Smith splicer and used it as a door stopper!"

system, Ediflex, has added the multiple roll feature). After the musical portion is finished on a linear system and the edit list is complete, it can even be loaded as a cut sequence on a non-linear system, as if the finished sequence were a new load of dailies.

The Economics of video tape editing are complex. The basic systems sell for around \$200,000 each, but Ediflex only leases their system.

Working materials can affect the cost considerably. A system capable of using discs (EditDroid, Laser Edit) can allow an editor to search to the end of 30 minutes of material (i.e. his current dailies) in only 2 seconds, while the same search on video tape will take 45 seconds to a minute. But that fast access has a price. A laser disc currently costs \$150-\$200 and holds only 30 minutes of dailies. You need two or three of them for the system to function — and the discs are not re-usable at present. That disc cost represents 2 or 3 times the cost of tapes, so video choices must be a blend of the relative importance of speed, capacity and cost.

A Film Editor's Familiar Surroundings have influenced the development of some of these systems. The EditDroid controls blend the film editor's familiar flat bed editing system and a sophisticated computer menu of choices. The Montage system uses some high tech engineering like digital picture images, but the editor "hangs" the cuts as though he were working out of a film cutting room "trim bin." The Ediflex system works off numbered lines of dialogue or pieces of action, just as the script supervisor might have numbered them for the editor. Even video and audio controls are marked as picture and track controls in order to be user friendly to the film editor.

Sound Enhancement of an editor's first cut is possible with some systems. Without ever leaving his room, the editor can make the first cut sound infinitely better by using the two track capabilities of the EditDroid, Grass Valley (ISC), Montage and Laser Edit systems. With a mixing board attached, these systems allow the editor to blend important sound effects, music, equalizing of backgrounds and dialogue, etc. to make a running of his show more effective.

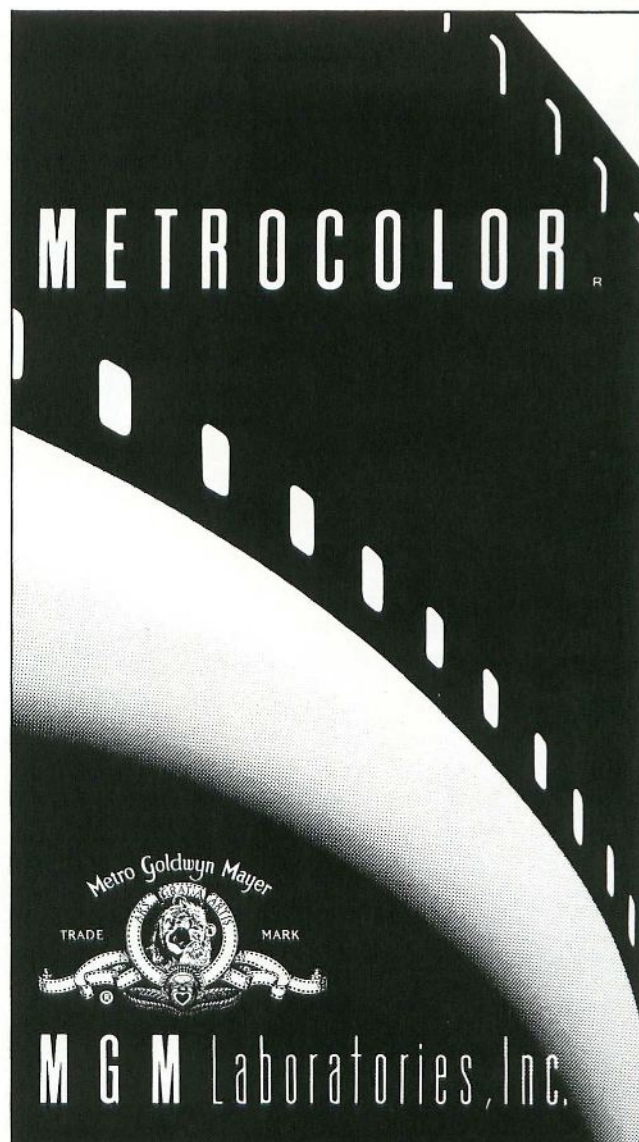
In the next issue of the American Cinematographer, December, 1986, part II of this article will proceed onto video first cuts and allow our readers to get more acquainted with the various systems.

The image shows a computer monitor displaying a video editing software interface. At the top, it says 'Log Sheet: 16a.disc Description: Nightcrawler (roll 16a)'. Below this is a table with columns for scene, take, description, and duration. The table contains several rows of editing data. Below the log sheet is an 'Edit List: db.test2' section with a similar table structure. At the bottom, there are various control buttons and a 'current' section with a table.

scene	take	description	duration
4	1	CU of burger frying	26:87
4	1	Bell on door/policeman's dialogue	44:25
4b	1	MS policeman entering and talking at counter	1:22:25
4c	1	MCU Cafe workers talking with policeman	1:18:25
4d	3	CU/ frontal officer talking at counter	1:18:12
5	2	MS station wagon/family arrive at cafe	43:24
5	2	MS station wagon & family arriving at cafe	46:09
6	1	MS family entering & sitting in booth	56:07
6	1	MS family entering & sitting in booth	1:02:24
6a	2	MCU Officer & workers talking with family	1:01:03
6b	2	CU of father talking with policeman & looking out window	38:22

r	scene	take	comment	duration
	5	2	MS station wagon/family arrive at cafe	43:24
	4b	1	MS policeman entering and talking at counter	1:22:25
	1	1	CU pan of guy driving in rain/lightning	6:16
	1	1	CU pan of guy driving in rain/lightning	1:24

Sample EditDroid monitor screen



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NOMINEES:

Editors are listed in alphabetical order

Out Of Africa

Universal

Pembroke Herring
Sheldon Kahn, A.C.E.
Frederic Steinkamp
William Steinkamp

Witness

Paramount

Thom Noble, A.C.E.

Runaway Train

Cannon

Henry Richardson

An Early Frost

NBC Productions—NBC

Jerrold L. Ludwig, A.C.E.

The Rape of Richard Beck

Henderson-Hirsch
Productions—ABC

Millie Moore, A.C.E.
Maurie Beck

Do You Remember Love

Dave Bell Associates—CBS

David Rosenbloom, A.C.E.

Into Thin Air

Major H. Productions—CBS

Eric Sears

The Statue of Liberty

Florentine Films—PBS

Paul Barnes

The Creation Of The Universe

Northstar Productions—PBS

Robert Estrin, A.C.E.
Lisa Day

Land Of The Tiger

National Geographic—PBS

Barry Nye, A.C.E.

North and South (Episode IV)

David Wolper Productions
Warner Brothers—ABC

Scott C. Eyler, A.C.E.
Michael Eliot, A.C.E.

Mussolini—The Untold Story (Part II)

Triani Productions—NBC

Ronald J. Fagan, A.C.E.
Rod Stephens, A.C.E.
Noelle Imperato

Wallenberg: A Hero's Story (Part I)

Dick Berg/
Stonehenge Productions
Paramount Pictures—NBC

Paul La Mastra, A.C.E.

Wallenberg: A Hero's Story (Part II)

Dick Berg/
Stonehenge Productions
Paramount Pictures—NBC

Paul La Mastra, A.C.E.

"The Executive's Executioner"

Cheers—NBC
Paramount Pictures

Douglas Hines, A.C.E.

"Smuggler's Blues"

Miami Vice—NBC
Michael Mann/Universal

Michael B. Hoggan, A.C.E.

"Rules of the Games"

Cagney and Lacey—CBS
Orion TV

Geoffrey Rowland, A.C.E.

"Haunted"

St. Elsewhere—NBC
MTM Productions

Robert Seppey

Glen Baumbach

California State University,
Sacramento

Steve Bruskin

Syracuse University

James S. Craig

Rochester Institute
of Technology



**BEST EDITED
FEATURE
MOTION PICTURE**



**BEST EDITED
TELEVISION
SPECIAL**



**BEST EDITED
DOCUMENTARY
(Feature—Television)**



**BEST EDITED
EPISODE FROM A
TELEVISION MINI-SERIES**



**BEST EDITED
EPISODE FROM A
TELEVISION SERIES**

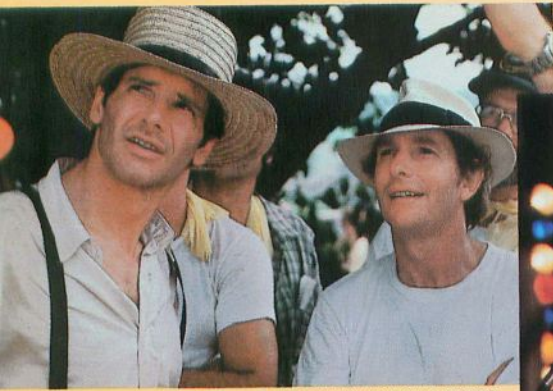


**BEST
STUDENT
EDITING**



American Cinema Editors





Witness

PHOTO COURTESY PARAMOUNT PICTURES



PHOTO BY WARREN STRANG

Charlton Heston accepts award for Thom Noble

An Early Frost

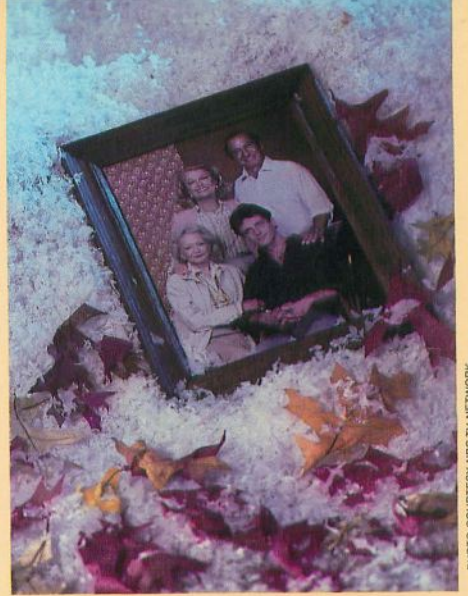


PHOTO COURTESY NBC-TV NETWORK

36th "Eddie" Awards

Glitter and glamour was the mood of the 36th A.C.E. Eddie Awards dinner March 15, 1986. In spite of torrential Southern California rains, a capacity crowd packed the Grand Ballroom of the Beverly Hilton Hotel.

Charlton Heston, feature presenter of the evening, got a roar of approval when introduced, remarking, "I was afraid you were going to mention *Ten Commandments*, now I have to apologize for the weather."

In his opening remarks Mr. Heston acknowledged his awareness of the importance of film editors. "I have learned from every editor who has allowed me into the cutting room. I have learned about acting, about directing, about writing, because the cutting room is the final arena where the film is made."

Mr. Heston presented the Eddie for

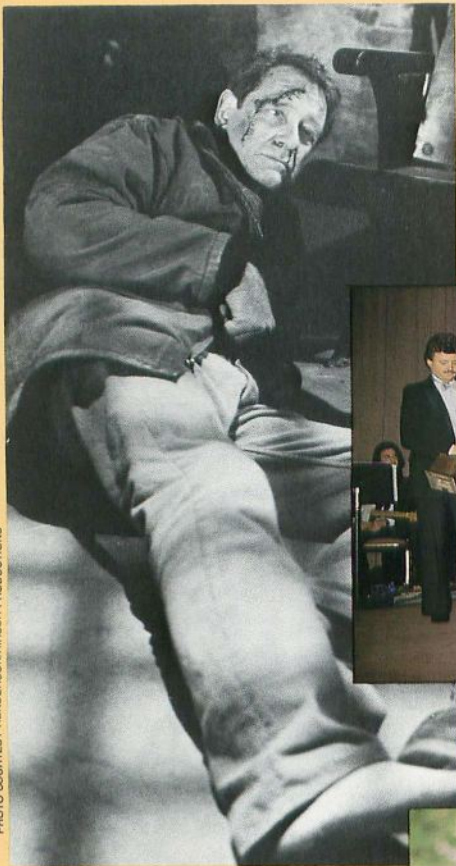


PHOTO COURTESY HENDERSONHIRSCH PRODUCTIONS

Rape of Richard Beck



PHOTO BY CLAIRE SCHALL

(left to right) David Rosenbloom, A.C.E., Millie Moore, A.C.E., Maurie Beck, Jerrold L. Ludwig, A.C.E.

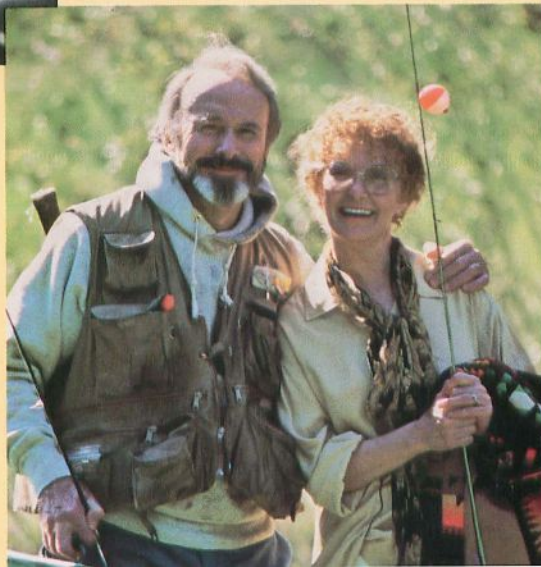


PHOTO COURTESY OF CBS TELEVISION NETWORK

Do You Remember Love



PHOTO BY CLAIRE SCHALL

(left to right) Angel Tompkins, Barry Nye, A.C.E.

AMERICAN CINEMEDITOR

(left to right) Martha Smith, Paul F. La Mastra, A.C.E.



PHOTO BY WARREN STRANG

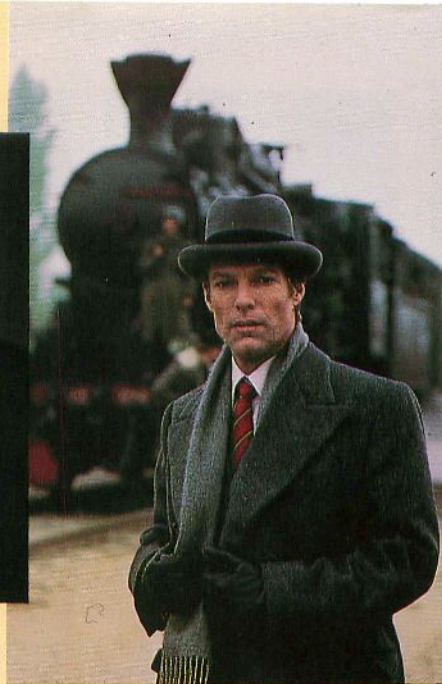


PHOTO COURTESY PARAMOUNT PICTURES CORP., TELEVISION GROUP

Wallenberg:
A Hero's Story

—A Gala Event

best edited feature motion picture. Thom Noble won the award for his work on *Witness*.

The best edited television special category provided the most excitement and the biggest surprise of the evening. There was a three way tie for excellence this year and four jubilant editors gathered on stage for their awards. Winners were Jerrold L. Ludwig, A.C.E., *An Early Frost*; Millie Moore, A.C.E. and Maurie Beck, *The Rape of Richard Beck*; and David Rosenbloom, A.C.E., *Do You Remember Love*.

The documentary Eddie award was garnered by Barry Nye, A.C.E., for *The Land of the Tiger*.

Paul F. La Mastra, A.C.E. was a double nominee in the category of best edited episode for a television mini-series. He

continued on page 20



PHOTO BY CLAIRE SCHALL

John Matuszak, Robert P. Seppey



PHOTO COURTESY MTM PRODUCTIONS

St. Elsewhere



PHOTO BY WARREN STRANG

(left to right) Glen Baumbach, student winner
Nia Peeples

California State University, Sacramento

PHOTO BY SAM PARSONS

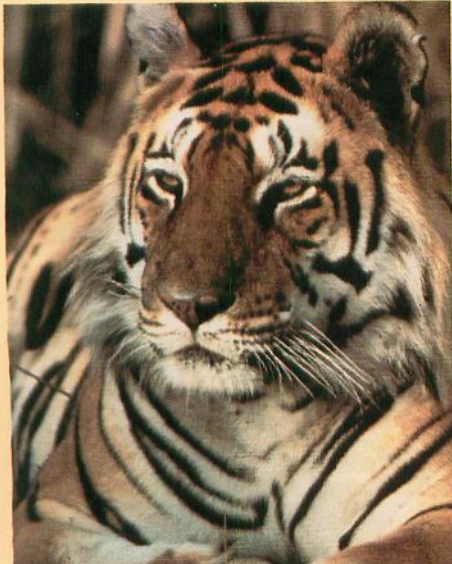


PHOTO COURTESY WOODMANTON GEOGRAPHIC

Land of the Tiger





**Keynote speaker
Esther Shapiro**



Performer Paula Kelly



Ted Lange, Angel Tompkins

won for his work on Part II of *Wallenberg: A Hero's Story*. Mr. La Mastra's acceptance remarks were peppered with humor when he said, "I was suppose to split my vote and lose." He added a more emotional tone when he declared, "I dedicate this award to Mr. Wallenberg and his ideals, and to the people he saved and to the memory of those he didn't."

Best edited episode of a television series was Robert Seppey's *Haunted*, an hour segment of *St. Elsewhere*.

To encourage new talent and to expose novices to the actual working conditions of the film editing profession are two of the reasons that the American Cinema Editors began the tradition in 1973 of giving a best student editing award. The students are given actual copies of dailies

and track which they must edit for emphasis on dramatic effects and pacing. The winner this year was Glen Baumbach, a student at California State Sacramento.



**Singer and entertainer
Pattie Brooks**

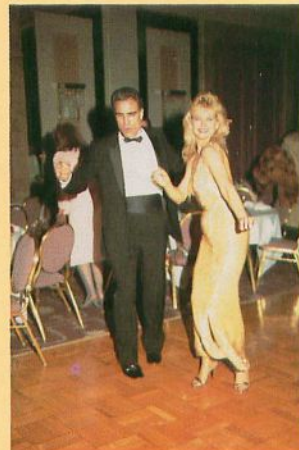
Keynote speaker of the evening was *Dynasty* Executive Producer, Esther Shapiro. She spoke of her respect for the film editor's profession and her admiration of how they handle many impossible moments.

Ted Lange of *Love Boat* was master of ceremonies, a job he handled with ease, wit and charm. Entertainment for the evening was provided by comedian Tyler Horn, and singer Pattie Brooks, backed up by Larry Wolf and his orchestra.

Winning the Eddie award is the ultimate goal of each nominee. But for those who attended this special event one thing is assured—each editor nominated for an Eddie had won the respect and valued recognition of his peers.

Claire Schall

**Angel Tompkins,
Tyler Horn**



PHOTOS BY CLAIRE SCHALL

THANKS ARE DUE...

No event as successful as the 36th Eddie Awards dinner occurs without the efforts of some very dedicated people. The membership would like to extend their appreciation to the following:

Chuck Montgomery - Dinner Chairman

Georgia Marcher - She did so many things there isn't space to mention them all.

Boby Kimball - Blue Ribbon Panel Chairman

Alan Marks and Ernie Milano - Student Awards Co-chairmen

Bill O'Hara - Our own "Price Waterhouse," who overseed the balloting

Amy Frank, Kevin Frank, and Karen Gold - All served as "Eddy" assistants.

The officers and Board of Directors of A.C.E. spent much time in attending to many details and also served as hosts and hostesses during the evening. Officers are Bob Bring, President; Eve Newman, Vice-President; Bernard Balmuth, Secretary; and Ernest V. Milano, Treasurer. Board members are Scott Eyler, Bob Kimble, Fred Knudtson, Alan Marks, Chuck Montgomery, Millie Moore, and Peter Parashesles.

Many companies assisted A.C.E. with their generosity. We would like to acknowledge the support of ABC

Circle Pictures, Howard Anderson Company, Big Time Pictures, Cannon Films, C.F.I., Deluxe Laboratories, Walt Disney Pictures, Eastman Kodak, Gomillion Sound, Hollywood Film company, Lorimar Productions, MGM, Motion Picture Editors Guild Local 776, MTM Productions, NBC Productions, Orion Television, Paramount Pictures, Pacific Title, Ryder Sound, Aaron Spelling Productions, Todd AO/Glen Glenn Sound, Tri-Star Productions, Technicolor Corporation, Twentieth Century Fox Features, Twentieth Century Fox Television, Warner Brothers Television, Warner Brothers Hollywood Studio Sound Department, and PBS Station WQED.

Thom Noble Continues Eddie/Oscar Tradition

Sixteen times over the past twenty-two years the winner of the Eddie award for best film editing of a feature motion picture has gone on to win the Oscar editing award given by the Academy of Motion Picture Arts and Sciences.

The Eddie award is a relative youngster in comparison to the Oscar. In 1965 the American Cinema Editors created the first Eddie to recognize film editors for outstanding achievement.

This year Thom Noble, who won the Eddie award and the Oscar for his work on *Witness*, joins the ranks of talented film editors who have garnered both coveted awards. The following is a list of those honorees:

1964 - Howard Kress, A.C.E.
How The West Was Won

1965 - Cotton Warburton,
A.C.E.
Mary Poppins

1966 - Williams Reynolds,
A.C.E.
Sound of Music

1967 - Henry Berman, A.C.E.,
Stuart Linder, Frank
Santillo, William
Steinkamp
Grand Prix

1969 - Frank P. Keller, A.C.E.
Bullet

1971 - Hugh Fowler, A.C.E.
Patton

1973 - David Bretherton, A.C.E.
Cabaret

1974 - William Reynolds, A.C.E.
Sting

1976 - Verna Fields, A.C.E.
Jaws

1977 - Scott Conrad, A.C.E.,
Richard Halsey, A.C.E.
Rocky

1979 - Peter Zinner, A.C.E.
The Deerhunter

1980 - Allan Heim, A.C.E.
All That Jazz

1981 - Thelma Schoonmaker,
A.C.E.
Raging Bull

1982 - Michael Kahn, A.C.E.
Raiders Of The Lost Ark

1983 - John Bloom
Ghandi

1986 - Thom Noble
Witness

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A scene from the 20th Century-Fox Production, "The Ox-Bow Incident."

A.C.E. Seminar Salutes Gene Fowler, Jr.

On November 6, 1985, in the main theater of 20th Century Fox, an appreciative audience attended the A.C.E. seminar dealing with the work of a talented film maker whose career emphasis was film editing. The picture to be run was *The Ox Bow Incident*, and the honored guest of the evening was Gene Fowler, Jr., the editor of that film.

Seminar chairman Bernie Balmuth disclosed little known historical facts about editing. He related how, in the early days of cinema, directors and cutters edited film by eye only, without a viewer. When Moviola-type viewers were first brought into the cutting rooms early in the 1920s, many editors felt uncomfortable with them and continued to cut film by eye.

In the 1930s when sound was added to motion pictures, some editors were unable to adjust. They cut pictures and then let the assistants add the sound. As assistants became more knowledgeable, they realized a need to make picture changes for smoother cutting. The next step was

to edit pictures and track simultaneously. As these assistants became more proficient, many editors found it convenient to merely supervise the editing of their films. In the '30s and '40s many assistants edited pictures and then had to fight for the credit they deserved.

This was the case of guest speaker, Gene Fowler, Jr. The eldest son of Gene Fowler, famous newspaperman and writer of Broadway plays, motion pictures, novels and biographies, Gene Jr. grew up in the company of his father's famous friends—William Faulkner, Jack Dempsey, Dorothy Parker, John Barrymore and W.C. Fields.

Gene began his motion picture career in the early 1930s in editorial at Fox. Like many young people beginning their careers, Gene served a one year apprenticeship without pay. He became an assistant and was soon editing pictures for which he received no credit. Allen McNeil was the tutor and mentor of Gene Fowler,

Jr. Allen would cut the picture and Gene would follow him and fit in the sound track. Later Gene began making picture changes as he matched the track.

Gene maintains that McNeil was the greatest projection room editor he has ever known. He was able to identify the exact spots that needed work and scenes that needed juxtaposition. But, as Allen's energies and interest decreased, he could no longer physically handle the film and more and more of the actual editing was turned over to Gene.

In 1943 Gene was again promised screen credit on a feature film at Fox. He did not receive it and quit Fox in protest. Gene was now unemployed, married and worried where he would find his next job. Unexpectedly, director Fritz Lang called to ask if Gene might leave his "valuable" position at Fox in order to edit Lang's next film, *Hangmen Also Die!* From that moment Gene's career was established.

Fowler's career credits are impressive and extensive. His directorial credits on features include *I Was a Teenage Werewolf* with Michael Landon and two films starring Charles Bronson. His more than 100 television credits as a director include *Rawhide*, *Gunsmoke* and *Perry Mason*. For the show *Oregon Trail*, he served as producer/writer and film editor. He wrote the screen play of *My Brother, the Outlaw*, a Mickey Rooney feature. Gene was awarded an Emmy for his editorial work on *The Blue Knight* and he received an Emmy nomination for *The Glass House*. *Seeds of Destiny*, a documentary he edited, won an Academy Award. Another documentary, *Walls of Fire*, was awarded the Golden Globe and was nominated for an Oscar. Gene also received an Oscar nomination for co-editing *Mad, Mad, Mad, Mad World*. Gene was head of post-production of Lorimar for seven years.

After viewing *The Ox Bow Incident* Gene addressed the seminar audience, remarking, "Well, I'm amazed that the picture didn't look quite the museum piece that I thought it would. There were some weak spots, namely the music, sometimes rather overpowering, but that's the way it was done in those days."

As part of the seminar, Fowler related an anecdote of his early years as a film assistant. Allen McNeil was recutting a picture for Max Sennett and working on changes until the last minute. McNeil sent the film to Pasadena for its sneak preview, only to discover that reel two was still on the shelf, unspliced. Grabbing it, he frantically spliced it and raced to Pasadena on a motorcycle, arriving as the crowd was leaving the theater. Sennett saw

McNeil, ran over to him, slapped him on the shoulder and exclaimed, "McNeil, you're a genius. We were trying to cut a reel out of this picture and no one had the guts to do what you did!"

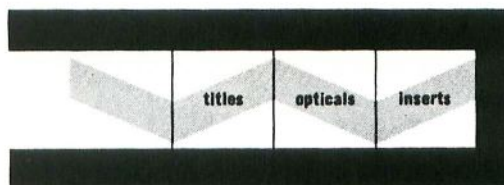
"Which will give you an idea," Gene concluded, "why we all loved Allen

McNeil." The same can be said of Gene Fowler, Jr. Through his work, his contributions to the field of film editing and for his service to A.C.E., Gene Fowler has earned the love and respect of all his peers.

Carol Henning

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Zanuck's Trade Becomes a Classic

Gene Fowler and William Wellman shared an enthusiasm for the property *The Ox Bow Incident*. Wellman told Darryl Zanuck that he'd like to make the picture.

Zanuck said, "No it wouldn't be commercial; it isn't worth a damn!" Wellman persisted and Zanuck finally offered to let the low budget *The Ox Bow Incident* be made if Wellman would direct a high budget color picture called *Thunderbirds*. While few remember *Thunderbirds* today, *The Ox Bow Incident* is still viewed and considered a classic.



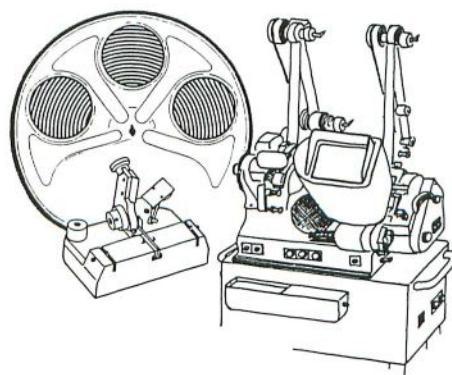
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In an effort to better acquaint our readers with current credits for the ACE members, Bob Bring asks them...

WHAT PICTURE
ARE YOU CURRENTLY EDITING?

The following responses were received by the deadline for this issue.

The Trim

EDWARD ABROMS

CHERRY 2000

Producers: Edward Pressman, Cotts Chubb, Elliot Sheck
Director: Steven De Jarnette
Cast: Melanie Griffith, David Andrews, Ben Johnson
For Orion, editing at Lions Gate
"Futuristic western, set in the year 2017."

DAVID BLANGSTED

STINGRAY

Producer: Stephen J. Cannell
Directors: Various
Cast: Nick Mancuso
Editing at Stephen J. Cannell Productions in Hollywood
"We have the best editorial facilities in the industry."

BERNARD BRAHAM

JAWS OF THE GREAT WHITE SHARK

Producer: Don Meier
Director: Don Meier
For Don Meier Productions Wild Kingdom
"Experiments are conducted to see what causes the great whites to attack man." Shot in Australia.

JOHN F. BURNETT

WAR AND REMEMBRANCE

Producers: Dan Curtis, Barbara Steele
Director: Dan Curtis
Cast: Sir John Gielgud, Jane Seymour and still casting
For ABC Circle Films
"Sequel to Winds of War. Largest production ever made, 30 hour mini-series directed entirely by Dan Curtis, three years in the making."

DONN CAMBERN

JO JO DANCER—YOUR LIFE IS CALLING

Producer: Richard Pryor

Director: Richard Pryor

Cast: Richard Pryor, Debbie Allen, Carmen Mc Crae
For Columbia Pictures
"Richard Pryor's first time out directing. A privilege for me, while being a strenuous and rewarding project. Sixteen months of work and now time for a rest."

SCOTT CONRAD

BEDROOM WINDOWS

Producers: Robert Towne, Martha Schumacher
Director: Curtis Hanson
Cast: Steve Guttenberg, Elizabeth McGovern
For Embassy Pictures

MICHAEL ELIOT

DEADLY FRIENDS

Producers: Robert Sherman, Pat Kelly
Director: Wes Craven
Cast: "All Newcomers"
For Warner Brothers Features
"Teenage Frankenstein movie. The first of it's kind."

PAUL HIRSCH

FERRIS BUELLER'S DAY OFF

Producers: John Hughes, Michael Chinich, Tom Jacobson
Director: John Hughes
Cast: Matthew Broderick, Jeffrey Jones, Alan Ruck, Jennifer Grey
For Paramount
"I have been making an instant, analog hard copy record of all edits as I work. It serves as a guide for the negative cutters and can be screened and dubbed as is."

MICHAEL B. HOGGAN

PARTY CAME

"I will be editing this feature for Seymore Borde and Associates, in June."

PETER C. JOHNSON

FLAG

Producers: David Jacobs, Bob Jacks, Stuart Sheslow
Director: Bill Duke
Cast: Darren Mc Gavin, Moses Gunn, Tom Isbell
"A 90 minute pilot for Lorimar-Telepictures, editing at MGM."

SHELDON KAHN

LEGAL EAGLES

Producers: Joe Medjuck, Mike Gross
Director: Ivan Reitman
Cast: Robert Redford, Debra Winger, Daryl Hannah
Editing at Universal Studios

FREDERIC L. KNUDTSON

FALCON CREST

Producers: Earl Hamner, Ernie Wallengren, Greg Strangis
Directors: Harry Harris, Reza Badiyi and others
Cast: Jane Wyman, Robert Foxworth, Susan Sullivan, David Selby
For Lorimar and CBS at CBS/MTM, using the Editflex video tape editing system
"Ensemble cast of good guys versus bad in the California wine country. Shooting starts in early June in the Napa area."

HOWARD KUNIN

DELIBERATE STRANGER

Producer: Marvin Chomsky
Director: Marvin Chomsky
Cast: Mark Harmon
4-hour mini-series for Lorimar and NBC
"Just finished the true story of convicted murderer Ted Bundy. We made five different endings; network used the one that described the U.S. Supreme Court decision made the same day of airing".

Bin

by Bob Bring, A.C.E.

PAUL LA MASTRA

UNNATURAL CAUSES

Producer: Blue Andre

Director: LaMont Johnson

Cast: John Ritter, Alfre Woodward

For ITC Productions

"Picture explores after effects of Agent Orange spraying on veterans returning from Viet Nam."

BILL LENNY

SHAKA ZULU

Producer: Ed Harper

Director: William C. Faurie

Cast: Edward Fox, Robert Powell, Trevor Howard

For Harmon Gold—Los Angeles, edited in Johannesburg South Africa

"Mini-series of 10 one-hour episodes executive editor."

JOHN MARTINELLI

THE BOSS' WIFE

Producer: Tom Brodek

Director: Ziggy Steinberg

Cast: Martin Mull, Christopher Plummer, Melanie Myron, Daniel Stern, Lou Jacoby

Feature for Tri-Star

TONY MARTINELLI

SCARFACE

Producers: Louis A. Stroller, Martin Bregman

Director: Brian De Palma

Cast: Al Pacino, Michelle Pfeiffer, Robert Loggia, F. Murray Abraham

For network broadcast on ABC, at Universal City Studios

"Eliminated some violence and naughty words."

CRAIG MC KAY

SOMETHING WILD

Producer: Jonathon Demme

Director: Jonathon Demme

Cast: Jeff Daniels, Melanie Griffith
For Orion Pictures, editing at Sound One in New York

"The wacky journey of a very conservative corporation V.P. who becomes involved with a bizarre seductress—who is nothing less than 'SOMETHING WILD'."

CHUCK MONTGOMERY

THE COLBYS

Producers: Aaron Spelling, Doug Cramer, Esther Shapiro, Richard Shapiro

Cast: Charlton Heston, Katharine Ross

For Aaron Spelling Productions, and ABC, editing at Warner Hollywood

"Looks like another four years."

SUSAN E. MORSE

UNTITLED WOODY ALLEN

FALL PROJECT '86

Producer: Robert Greenhut

Director: Woody Allen

Cast: Mia Farrow, Dianne Wiest, Julie Kavner, Michael Tucker, Josh Mostel

Editing at Manhattan Film Center

BARRY NYE

AFRICAN NIGHT

Producers: David and Carol Hughes

Directors: David and Carol Hughes

Editing at WQED, A National Geographic Special for PBS

"Shot over a period of 3 years, one of the first wildlife documentaries to be filmed entirely at night. Aired in the spring of '87."

continued on page 26

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DAVID ROSENBLOOM

HARD COVER

Producer: Carter De Haven

Director: John Flynn

Cast: James Woods, Brian Dennehy,
Victoria Tennant

For Hemdale at Laird International.

ROD STEPHENS

WACO AND RHINEHART

Producers: Daniel Petrie Jr., Lee

Zlotoff, Richard Briggs

Director: Chris Nyby

Cast: Charlie Hill, Bill Hootkins,
Bob Tzudiker

2 Hour/MOW Pilot for Walt Disney
Pictures and ABC

"I came in as second editor to work
with Stan Allen at the last minute. It
was hard, but creative work—on
film. I found I missed some of the
features of video I've been used to
for the last two years."

NORMAN WALLERSTEIN

MANHATTAN PROJECT

"I am post production supervisor for
Gladden Entertainment. Manhattan
Project is being produced and direct-
ed by Marshall Brickman, to be
released by 20th Century Fox."

JOHN "JACK" WHEELER

SPACE CAMP

Executive Producer: Leonard Gold-
berg, Producer: Walter Coblenz

Director: Harry Winner

Cast: Lea Thomson, Kate Capshaw,
Tom Skeritt

For ABC Circle Films and a 20th
Century release

"Don't send your kids to baseball or
football camp. Send them to Space
Camp to be trained as young as-
tronauts. Our group gets more than
their tuition promises. A chance to
sit on the real space shuttle Atlantis,
then they receive an unexpected, ex-
citing and at times terrifying trip to
outer space. A wonderful music score
by John Williams accompanies
them."

IN MEMORIAM

Frank B. Bracht

Frank Bracht, who died September 26,
1985, had a long career in the motion
picture business starting in 1928 in the
script department at Paramount.

His feature editing credits included
White Christmas, *Houseboat*, *Plaza Suite*,
Damn Yankees, *The Carpet Baggers* and
Molly McGuires.

Frank was nominated for the A.C.E.
Eddie award for his editing on both *Hud*
and *The Odd Couple*, the latter was also
nominated for the Oscar. In 1957 Frank
received the A.C.E. and Local Press Crit-
ics award for *Funny Face*.

During Frank's active membership in
A.C.E., he served as a director for four
terms.

Richard Cahoon

Richard Cahoon, a past president of
A.C.E., had a long and prolific career
as a film editor. Dick, who died on Sep-
tember 19, 1985, will be remembered by
his friends and peers as a man with great
talent and a generous spirit. "He was a
gentleman and a credit to the industry,
and I say this out of pride and admira-
tion for this man," said his long time
friend Jack Hively.

Dick's career goes back to the early
days of the motion picture industry. He
was a member of an illustrious group of
fifteen editors who seemed to dominate
the early days of editing. He was a friend
and tutor to many present day film edi-
tors. Dick was head of film editing for
Columbia for many years and also
worked at Universal Studios.

During World War II, Richard Cahoon
served with distinction with the 162nd
Photographic Unit. He worked with
George Stevens' unit in England and
France, and he ended his army career with
the rank of Lieutenant Colonel.

After the war Dick returned to Holly-
wood and resumed his career. He received

a 1960 Emmy nomination for his work
on *Perry Mason*, and in 1971 and 1972
he won the Eddie award for his work on
Medical Center.

Richard Cahoon is survived by his wife
Madeline.

Hugh R. Chaloupka

Hugh R. Chaloupka, who died Decem-
ber 1, 1985, was a veteran of 40 years
in motion picture and TV film editing.
He started his career as a messenger for
Warner Brothers in 1940 and became a
full editor in 1949.

Hugh was a charter member of A.C.E.
and a two time Emmy winner for his work
on the series *Naked City*. He also won
an Eddie nomination in 1970 for his work
on the TV series *My World and Welcome
To It*. Some of his TV credits include:
That Girl, *Batman*, *Ozzie and Harriet*,
M Squad and *Walt Disney Presents*.

Hugh R. Chaloupka is survived by his
wife, daughter, brother and two grand-
children.

Richard C. Meyer

Richard C. Meyer, an A.C.E. mem-
ber and past member of the Board of
Directors, died on July 19, 1985.

Meyer was born in Frankfurt, Germa-
ny, and he entered the film industry in
1937 as a production assistant in Paris.

His long career includes such feature
credits as *The Wild Party*, *Seven Angry
Men*, *Anna Lucasta*, *Winning* and
Capone. He received a British Academy
Award for *Butch Cassidy And The Sun-
dance Kid*.

Richard also worked on such televi-
sion shows as *The Jack Benny Show*, *The
Danny Thomas Hour*, *The Bold Ones*,
and *Police Story*. Meyer received co-
producer credit for his work on *The
Castilian* and *Pyro*.

Richard Meyer is survived by his wife,
two daughters and a granddaughter.

A.C.E. SOCIAL SPOTLIGHT SHINES

A large and enthusiastic group gathered to celebrate at the annual holiday party December 15th in the Hollywood Room of the Burbank Airport Hilton.

Rita Roland, recent retiree, received a gold membership card.

New active members Marsh Hendry and Robert C. Estrin received their membership plaques. David Ross Miller of Cinema Research, a new affiliate member, received his A.C.E. membership plaque.

Reviving an old tradition, Hollywood Film Company announced that it is once again going to present "Eddie" award winners with a Golden Scissors award for outstanding achievement in editing. Golden Scissors plaques will be awarded retroactively to those winners who did not receive them after recent awards.



Lois and Bob Bring



(left to right) Walt Hannemann, Marilynne Wheeler, Jack Wheeler.



Elaine and Larry Strong



Fran and Fred Berger

SCENE AND HEARD

People and time can slip through the cracks. We have an organization of over 250 members and affiliates that have wonderful wives, husbands, children, grandchildren and we are not aware of them. Our people take great trips, run 10k's, sail boats, buy new homes, paint pictures, have "cum laude" degrees, experience fascinating personal lives and we know very little about them. Who is working? Who has done something interesting?

We ought to know each other better. Howard Kunin, the new editor of *American Cinemeditor*, initiated the idea for a new column. He asked Bob Bring, A.C.E. Board President, to suggest a writer, and so my friends, here I am. Bob might have thrown a dart at a couple of names, but columnist Jack Dunning is on the "Scene and Heard."

At first nothing appeared on the blank paper in front of me. I've been out of it for eight years and the membership roster had some unfamiliar names. I picked up a 776 Newsletter; it mentioned electronic trim bins, digital multitrack



(left to right) Tom Leetch, Lucile Dmytryk, Michael Villegas, Julie Rocha, Mr. and Mrs. Don Hall, Dee D'Orazio and Nadine Taylor



(left to right the couples are) Mr. and Mrs. Jerrold Brandt Jr., Mr. and Mrs. John Shafer, Mr. and Mrs. Michael Crane

systems, edit lister. There were CMX edit controller and compatible discs, soft scrubs . . . something personal would be nice.

Luckily the phone rang and my good friend Gary Bell invited me to join Robin, Fred and Joan Nolting, Bruce and Bonnie Popjoy at the A.C.E. awards dinner. My daughter Barbara brought me. She doesn't like me to drive at night. It's interesting how your kids take on the watchdog role

that you formerly had.

The party was terrific. The cocktail room was jammed with 500 people all talking at once and enjoying each other's company—better than the good old days. The first people I met were Gary Gerlich and his lovely Robin. "Are you a housewife now Robin?" . . . "No, Gary won't let me retire until he can."

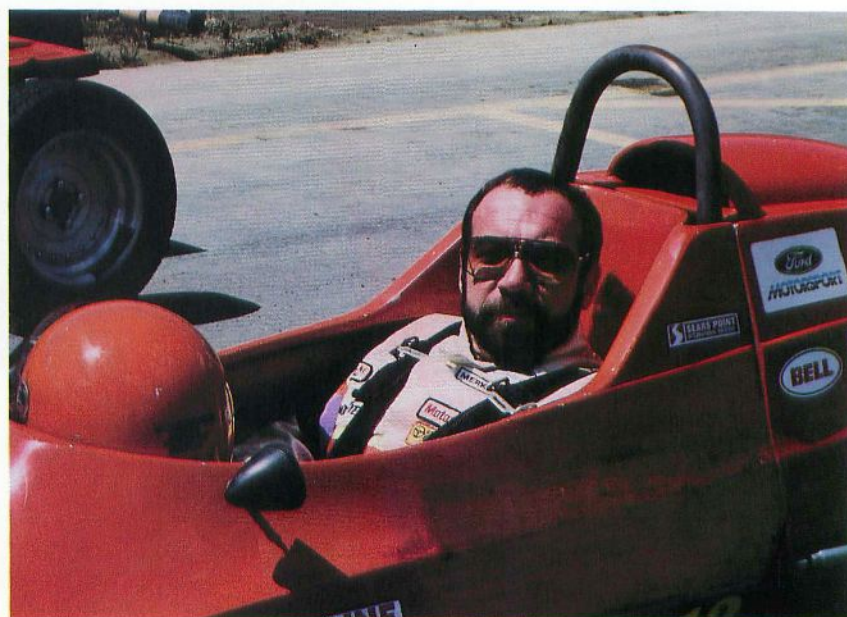
Somebody gave me a hug. It was my favorite Fran Berger with her "grumpy"



(left to right) Fred Loy, Art Tostado, Mr. and Mrs. George Hutchison



Jack Hulén, Terry Roughtan



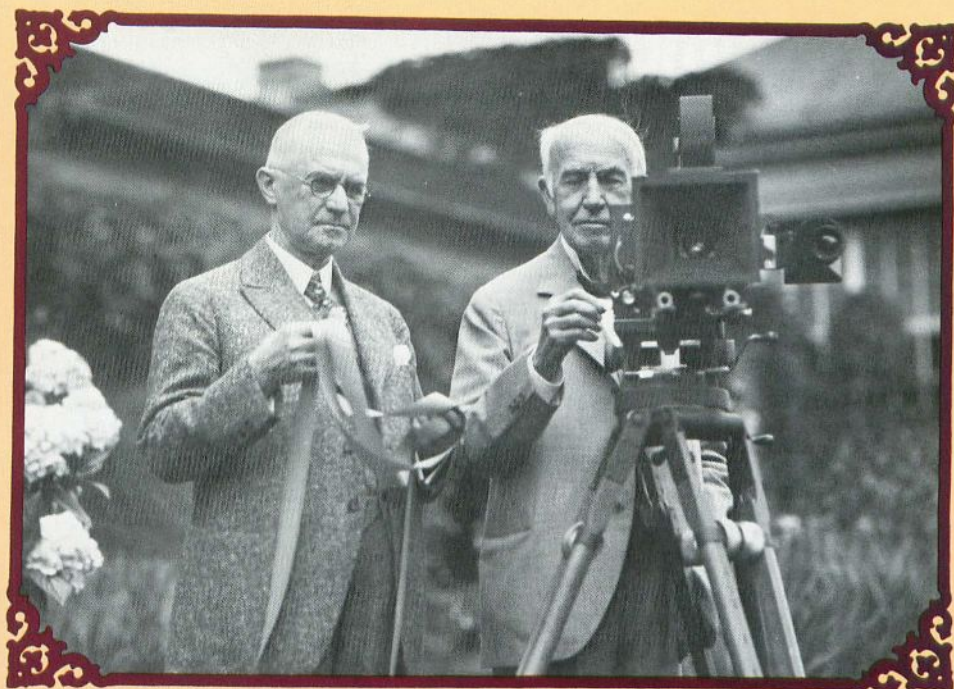
Affiliate member Bill Conrad recently competed in professional car races in Italy.

(left to right) Lois Ludwig, Jerry Virnig, Jerrold L. Ludwig, A.C.E.

Good Olde Days

In 1928 George Eastman and
Thomas Edison had but one
thought...

*"Can our editor
save this film?"*



Our copy editor has written this first caption for our nostalgic photo of the two great inventors. We will continue to run this shot in each issue as long as we have a new, clever caption. Help keep history alive. Send your caption for the next issue (you must include the word "editor" in your caption) to:

American Cinemeditor

P.O. Box 26082

Encino, CA 91426



(left to right) Joe Silver in background, Karen Frank, Amy Frank, Simone Silver, Kevin Frank

husband Fred. If you want to work steadily just follow Fred around. He has a knack for long runs. For a quarter of a century he has worked on only four shows: *Gunsmoke*, *Death Valley Days*, *Mash* and *Dallas*.

When I got to my table, my hostess Robin gave me a kiss. "Are you enjoying Gary's new Mercedes, Robin?"... "Who gets to use it! We came in my car tonight. After all, it's raining."

Rita Rowland was there looking rested. "How's retirement Rita?"... Henry looked up, "For richer or poorer, but not for lunch every day."

Saw Fritz and Jan Steinkamp with sons Bill and Carl. Also Pem Herring with son Craig. Some fine new talent. Speaking



(left to right) John Shafer, Don Gentile, Shirley Hubbard, Jennifer Feiner, Matthew Knox

of talented offsprings, film editors have a long list: Bill Anderson, Michael Anderson, Peter Berger, Mike Berman, Kaja Fehr, Argyle Nelson and Dick Van Enger just to name a few. It would be nice to hear from the new generation. How many times are you offered this kind of P.R.?

As the ceremonies were progressing, my mind drifted. I thought what a very special group editors are, and you can help give the **American Cinemeditor** a special "new look." Contribute some news. Let's hear from you.

I just recently heard from Howard Anderson, who returned from a Royal Princess Comet Cruise. The comet appeared, but only as a ball, unfortunately there was no spectacular tail. Howard reported

that the cruise was terrific. We would like to congratulate Jacobus Rose on his new appointment as Sound Director of the Walt Disney Company.

Joe Silver, long time active A.C.E. member, announced his retirement. Hope you enjoy the easy living, Joe. Affiliate member Pete Silverman of Consolidated Film Industries, who has been a good friend of editors for 51 years, is another recent retiree. Both gentlemen will be missed in the A.C.E. roster of membership.

Exciting news from affiliate member Bill Conrad. He called to let us know that he competed in the thousand mile race from Brescia, Italy, to Ferrera, to Rome and back to Brescia. Conrad, who was driving a Ferrari, finished ninth among the Americans. There was a total of fifty teams competing. Bill shared the driving and navigating and had some tough competition, as there were many top name drivers entered in the race. Before returning home, he relaxed and "just watched" the Grand Prix in Monte Carlo.

Remember to keep me informed. I don't want my editor to cancel this column; then I'll be retired again.

Jack Dunning

New Pamphlet Tells A.C.E. History

A simple request can prompt dynamic results. Such is the case with the new pamphlet, "A History of American Cinema Editors, Inc."

In 1985 the Motion Picture Country Home contacted Georgia Marcher, Executive Secretary of A.C.E. and Bob Bring, President, and requested information on the A.C.E. organization. A number of retired film editors living at the home wanted to meet and find out about each other and their work. No organized research or information on A.C.E. history had been recorded, so Bring and Marcher decided to take on the job.

The result of their extensive research and hard work is an informative pamphlet which is now available. Two major topics covered are "History of American Cinema Editors" and "History of A.C.E. Awards."

Anyone interested in obtaining a copy can write to Georgia Marcher, American Cinema Editors, 4416½ Finley Avenue, Los Angeles, CA 90027. Please enclose a \$4.00 check made payable to American Cinema Editors, Inc.

Instructional Tapes Now Available

A.C.E. is proud to announce that video tapes, as well as the previous 16 mm film versions, are now available on the following A.C.E. titles:

*FILM EDITING;
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(28 minutes—using scenes from *Gunsmoke*)

*BASIC PRINCIPLES OF
FILM EDITING*
(8 minutes—using scenes from *Baby Face Nelson*)

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Los Angeles, CA 90027
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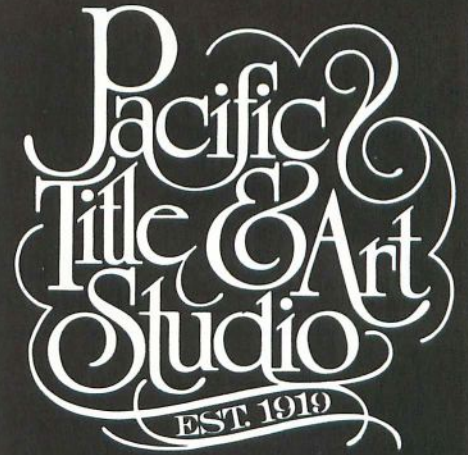
Millie Moore

Peter Parasheles

Francis D. Lyon	1951-1952
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Richard Cahoon	1955
Warren Low	1956
George Amy	1957-1959
Fredrick Y. Smith	1960
Fred W. Berger	1961
Leon Barsha	1962
Anthony Wollner	1963
Gene Fowler, Jr.	1964-1965
Folmar Blangsted	1966
William B. Murphy	1967
Folmar Blangsted	1967
Stanley Frazen	1968-1969
Fredrick Y. Smith	1970-1971
Thomas J. McCarthy	1972
Axel R. Hubert	1973
Henry M. Berman	1974
Axel R. Hubert	1975-1976
John A. Martinelli	1977-1978
Bob Bring	1979-1981
John A. Martinelli	1982
Robert (Toby) Brown	1983
Bob Bring	1984-1985

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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ACES Celebrate at Squadron Party

High flying fun was the command for the A.C.E. Aero Squadron party. A.C.E. members gathered to welcome new active members: William Anderson, David L. Rosenbloom, H. Neil Travis and Don Zimmerman.

Good conversation and fun were the highlights of the evening. The membership took time out to greet new affiliate members: Robert Rosenberg; Anthony G. Anderson and Gary E. Crandall of H. Anderson Company; James L. Conway, writer, producer, director for the Aaron Spelling Company; and Jacobus Rose, now Sound Director of Walt Disney Company.

Recent retirees Samuel Beetley, Marjorie Fowler, Gene Fowler Jr., William Mosher and Norman R. "Stormy" Palmer were also honored during the festivities.

MORE TO COME

The next issue of the *American Cinematographer* includes:

"The State Of The Editor's Art"

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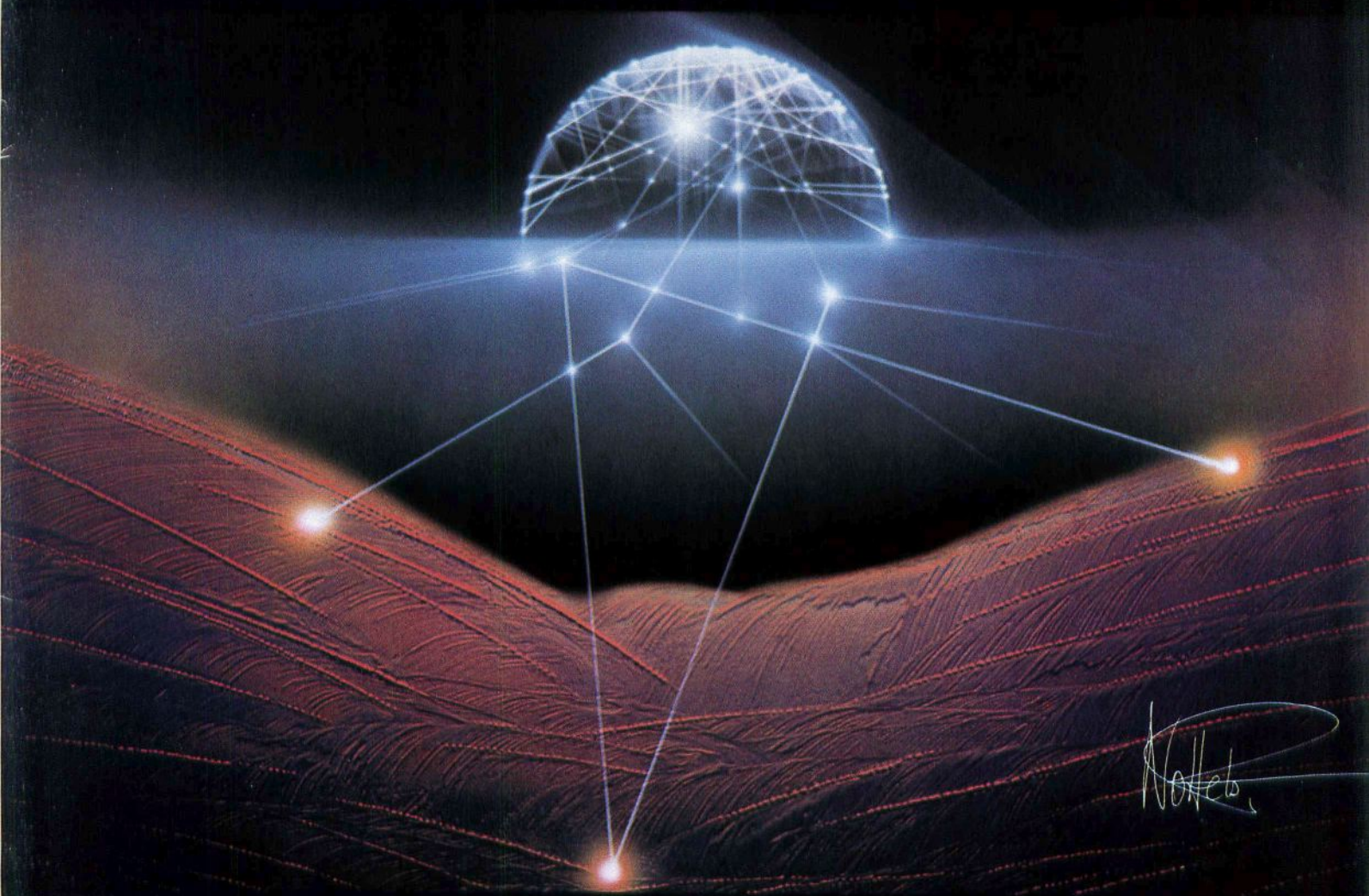
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