

AMERICAN CINEMEDITOR

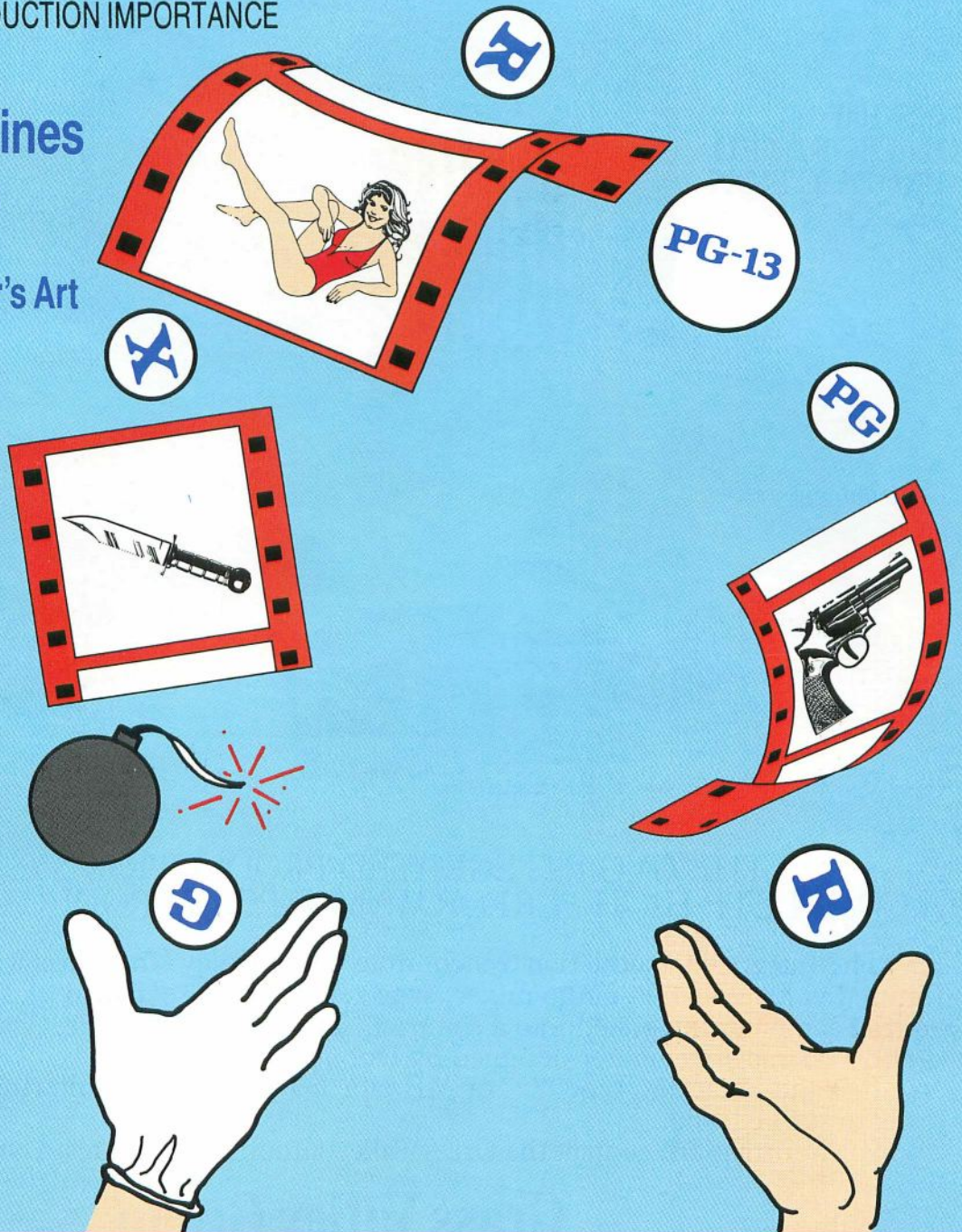
A PUBLICATION OF THE HONORARY PROFESSIONAL SOCIETY—AMERICAN CINEMA EDITORS, INC.

FALL 1987 VOL. 37 NO. 3

ARTICLES OF POST-PRODUCTION IMPORTANCE

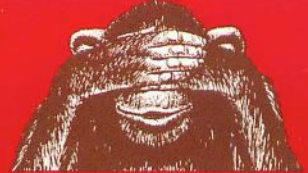
Jack Valenti Defines Feature Ratings

The State of the Editor's Art The Innovators Part II Welcome to Multi-track!

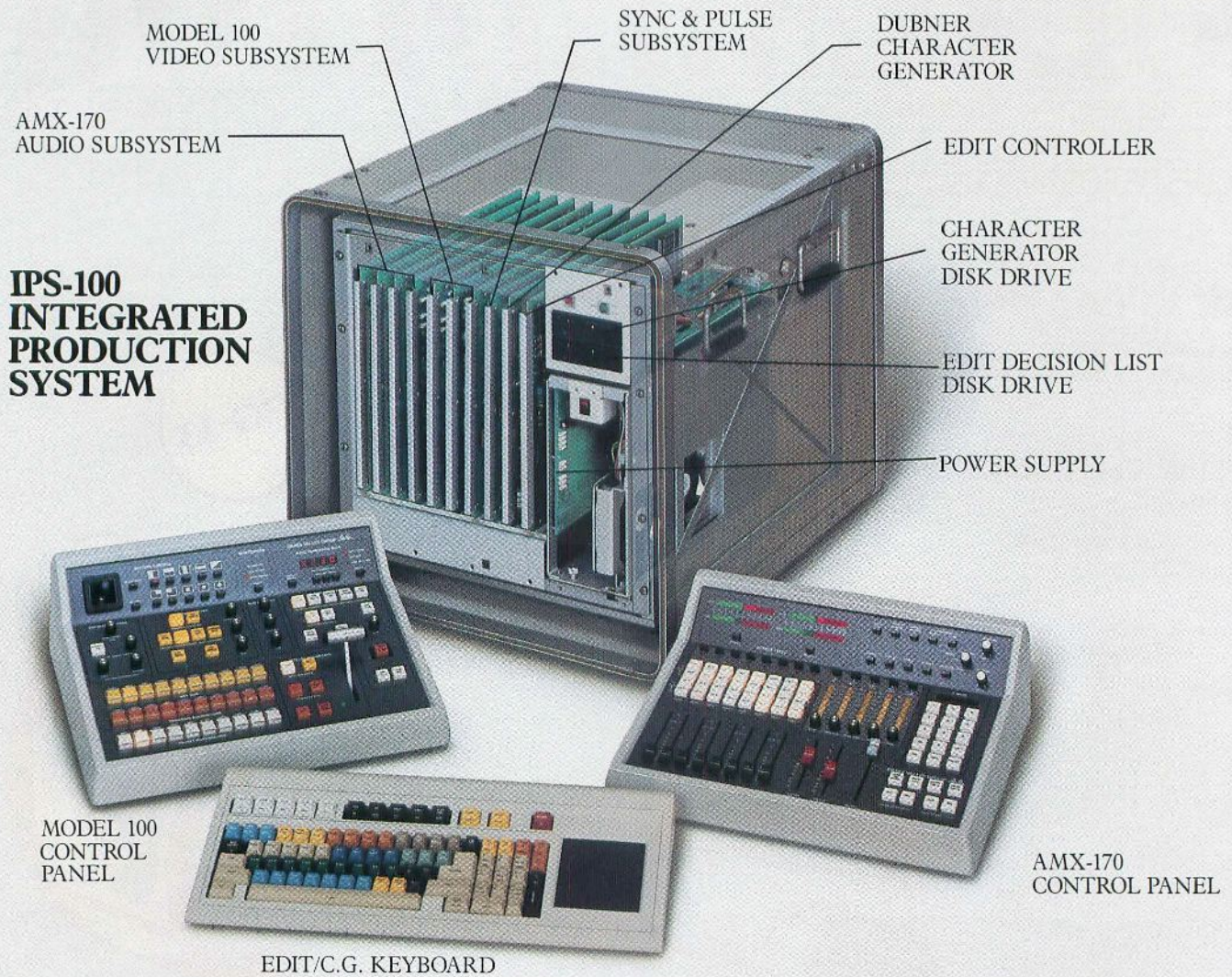


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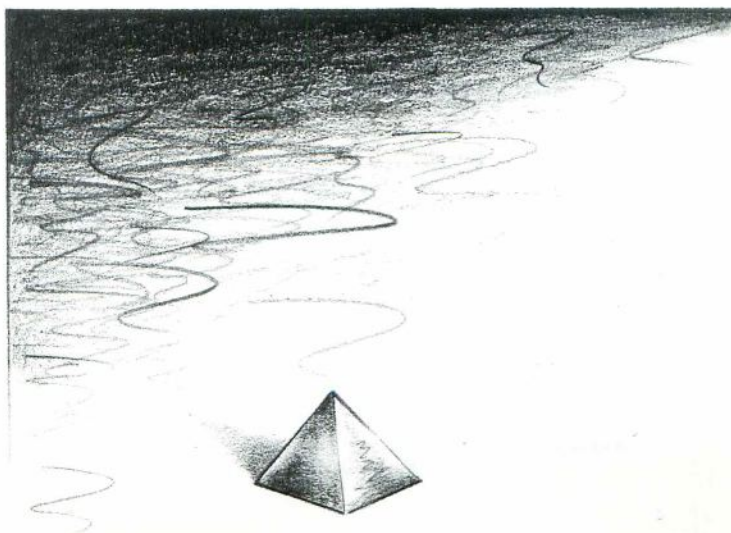


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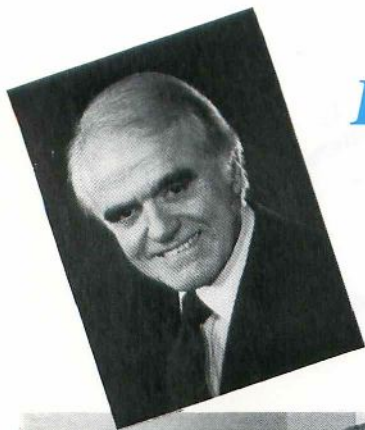
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The **American Cinemeditor** is sponsored by American Cinema Editors, Inc., the honorary professional society of editors and is devoted to film and video tape editing and allied television and motion picture post-production. It does not necessarily reflect the official policy of the society, and signed articles express the views of their authors. Material may not be reproduced or photocopied in any form without the written permission of the publisher. For permission to reprint please contact this publication.

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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.

From The Editor

My name is Clemens; we ought to have called on you before, and I beg your pardon for intruding now in this informal way, but your house is on fire.

Mark Twain, calling on new neighbors

Educate those who share your environment. Be subtle. Be courteous. Tell them what you know that they should know. Have I conjured up a good samaritan recipe for a Mark Twain witticism?

Perhaps, but as we continue the year long celebration of Hollywood's first 100 years the good samaritan recipe might easily describe the good deeds of our picture industry.

Let's focus on post-production. Hollywood and the American picture industry have created many innovative procedures and equipment for our sector of the "industry." The Moviola, the butt splicer, video tape, non-linear video editing, laser discs . . . just to mention a few prominent tools in post-production.

Companies and organizations in our community have always been willing and anxious to share their knowledge with others with the same "show business environment." Societies like A.C.E. have always been generous in supplying speakers, films, and tapes to all who want to learn our way of doing things.

We have been the leaders, informing and being followed by many others. But now there are areas where the teachers can take a lesson from the pupils. Our Moviolas have spawned flat-bed editors made in West Germany, and they are much handier for certain procedures in the cutting room. These flat-beds are four times as expensive as Moviolas, but they have developed an important market all over the world, even in Hollywood itself. Our American butt splicers have inspired a commonly used Italian version, and right now the most widely demanded film coding machine in Hollywood cutting rooms is made in England.

The acceptance of better non-Hollywood equipment even in Hollywood is not a big problem. What is a problem is the ongoing World War in the entertainment world that never makes front page news. My concern is that one of the biggest battles in this "war" is post-production, and Hollywood and the American entertainment industry should realize that they are challenged by global competitors in a struggle of costs. There is no choice but to look down the gun barrel of economics.

Look at developments in the lab business. Canadian labs are getting considerable release print business that normally would have gone to labs in Hollywood and New York — a situation heavily influenced by the relative values of American and Canadian dollars.

Another continuing post-production loss is music recording. Scoring stages in Canada, West Germany and even Hungary are vying for American business with a technical and artistic competence that has enticed some productions.

Leadership demands flexibility in meeting new challenges. Hollywood labs are already showing their competitiveness with programs of greater service and customer support. Camera makers Panavision and Arriflex have devised a three sprocket frame system to save costs on raw stock, thus still delivering the quality of a 35 millimeter film negative image to those who must find new low cost alternatives to old procedures. Our video editing industry is still the innovative leader in developing new equipment and procedures. There are other examples of our local industry adapting, but we need more.

Hollywood, during the start of its second 100 years, must never forget how it used its unique assets to achieve its present prominence. It should not forget that research and development of better equipment is the lifeblood of cost-effective post-production. It should never underestimate the value of its prolific supply of trained and dedicated artisans who possess an efficiency and dedication not often found elsewhere.

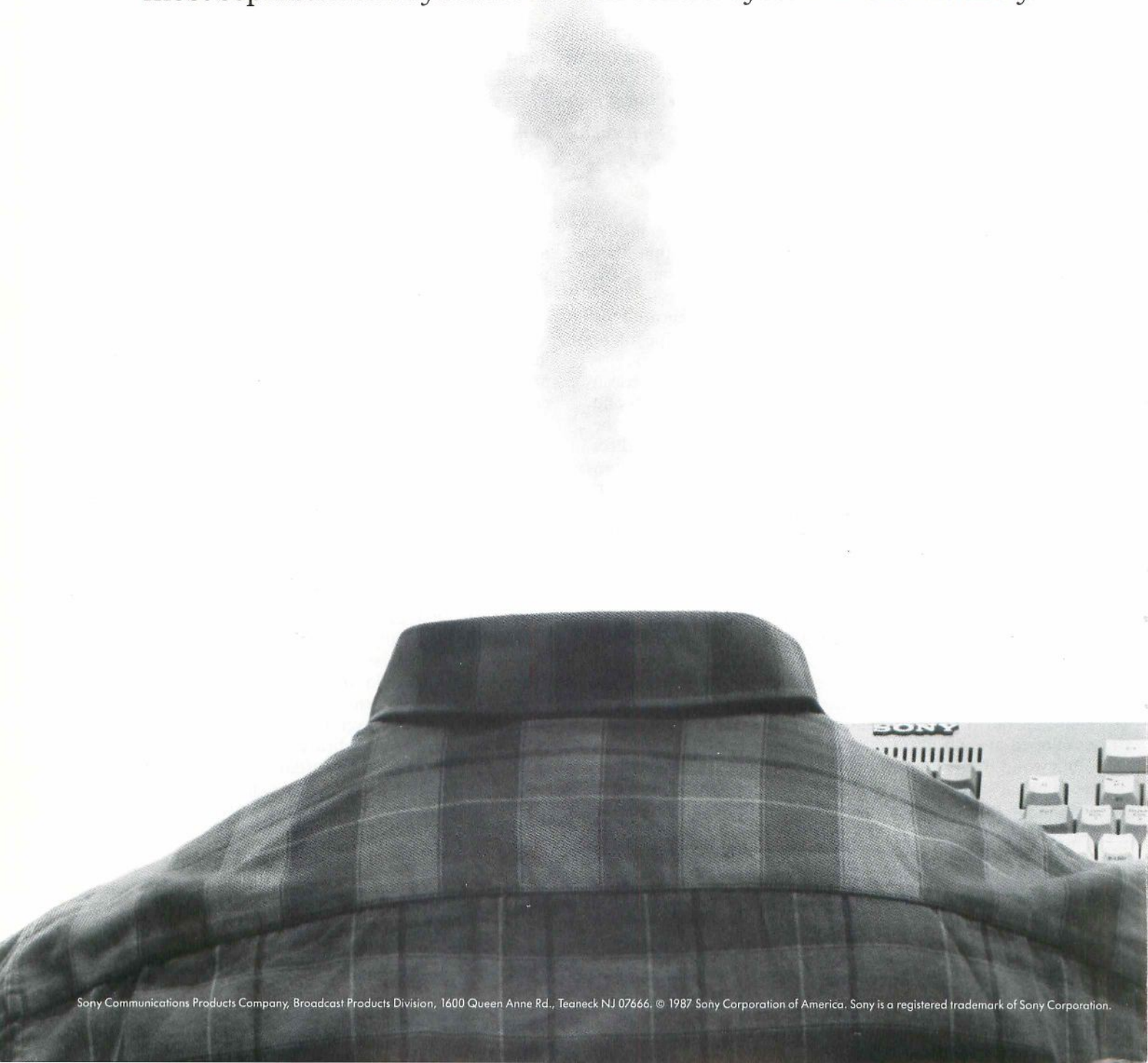
And it should never forget or ignore a worthwhile tradition. It has been and still is "The Post-Production Capital of the World."

Howard Kunin, A.C.E.

Faster than

Try not to lose your head when you sit down at a Sony BVE-9000. Full look-ahead auto assembly, full record assignability and 2-way interactive switcher capability can be very tempting. But there's more to this editor than sheer speed.

For starters, it will control up to 27 devices plus a switcher and mixer. Four channel audio select is standard. And it comes with the most sophisticated dynamic motion control system in the industry.



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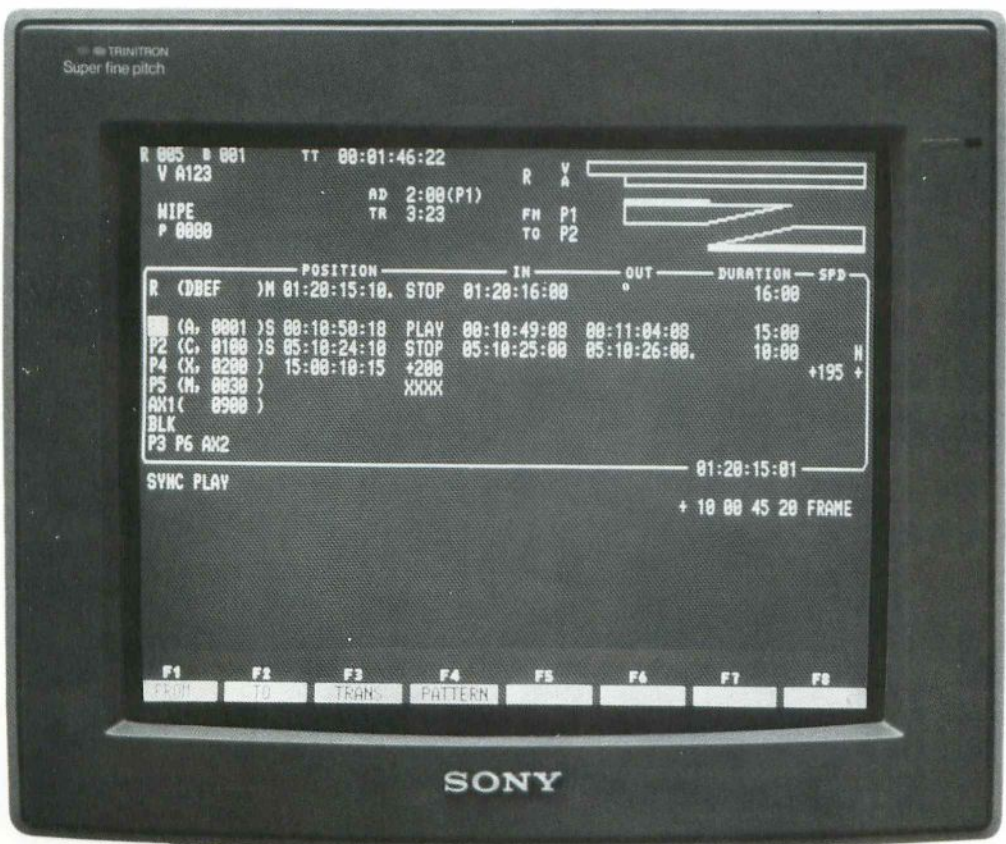


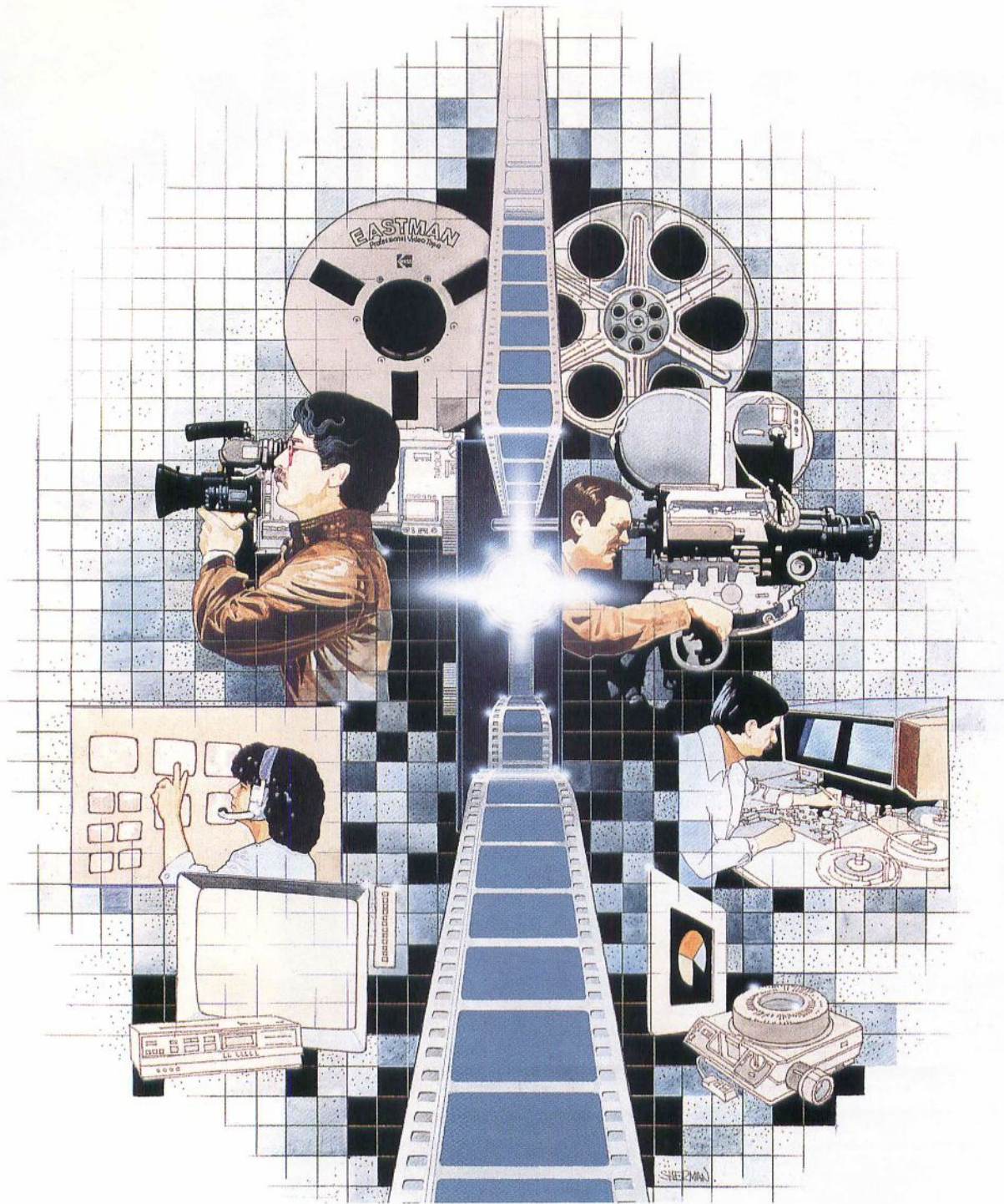
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Chaloukian Elected VP Of TV Academy

Leo Chaloukian, President and General Manager of Ryder Sound Services, has been elected to serve a one year term as Vice President of the prestigious Academy of Television Arts and Sciences.

Leo, a highly respected member of the motion picture industry and an affiliate member of A.C.E., has been actively involved in academy management. He served on the Board of Governors of the Academy of Television Arts and Sciences representing the Sound Branch and was a dedicated chairman of many committees including the Emmy Awards, General Membership, and The Scientific and Technical Awards.

He has also served the Academy of Motion Picture Arts and Sciences by being chairman of the Sound Branch Executive Board, Awards Policy and Rules Committee, and General Membership Committee. He is presently serving on the Scientific and Technical Executive Committee.

Leo began his career at Ryder Sound 33 years ago in the stock room. The com-



Leo Chaloukian

pany is now recognized as a world leading state of the art recording organization. He is particularly proud of his company's contribution to such memorable features as "Easy Rider," "Lassie," and the Oscar winner for Best Achievement in Sound, "Platoon." Ryder Sound serviced many National Geographic specials and all the David Wolper documentaries.

Chaloukian has personally won three national Emmys, and his staff of recording sound mixers has won a total of 33 Emmys for film sound mixing.

A.C.E. Endorses Cinetex

President James Blakeley announced that the American Cinema Editors has endorsed the Cinetex '88 World Film and Television Congress and Industry Exposition from September 23 thru October 1, 1988 in Las Vegas, Nevada.

A.C.E. has formed a steering committee of George Grenville, Howard Kunin, and Art Schneider. The committee will formulate a program of editorial interest and education to accommodate the attendees expected from all over the world. Conferences and seminars drawn from the expertise of A.C.E. members will highlight the agenda.

Suggestions from the membership or Cinemeditor readers can be directed to any member of the Committee.

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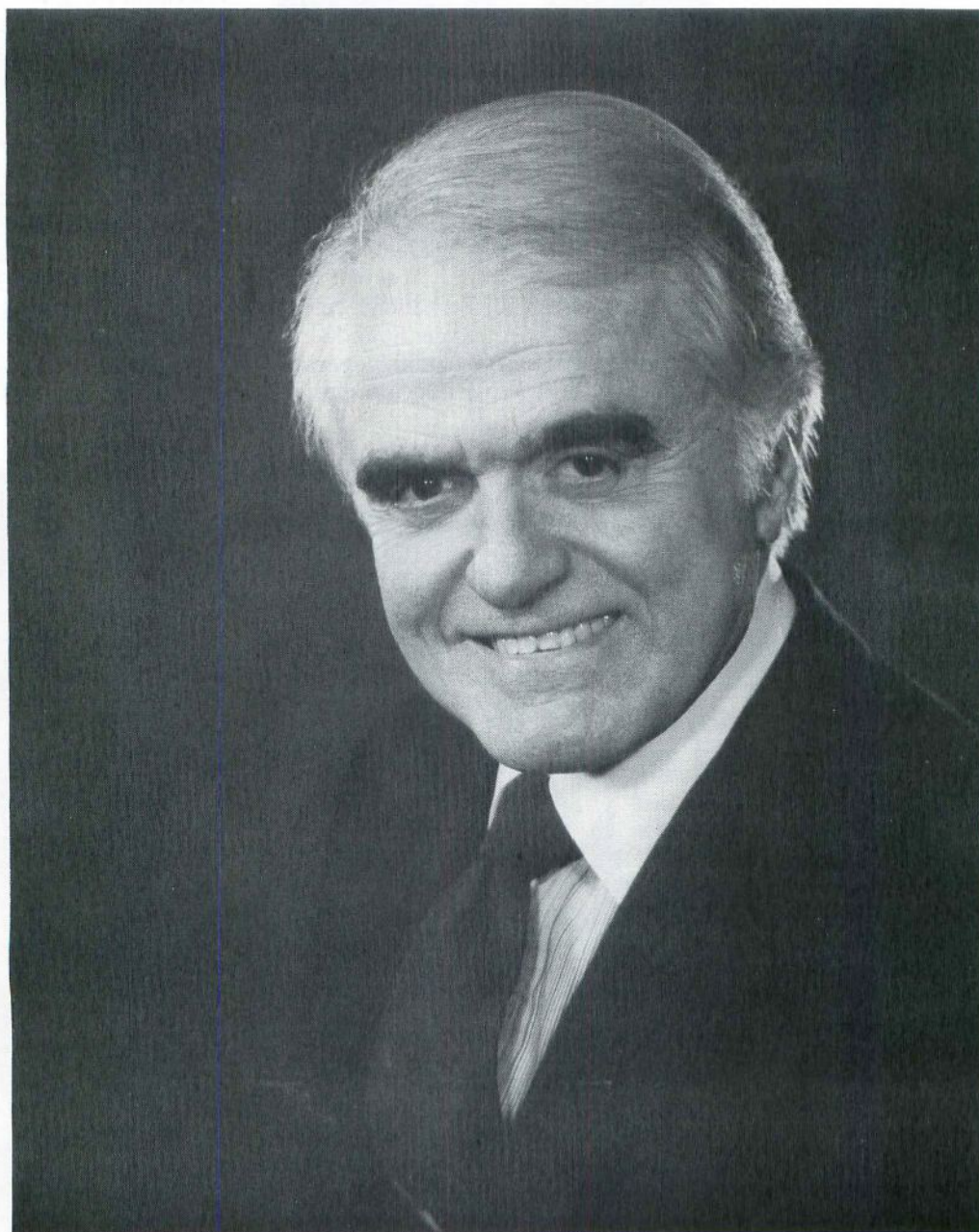


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Jack Valenti Defines Feature Ratings



"The major objective of our rating system is to help parents guide the selection of movies for their children," remarked Jack Valenti, President and Chief Executive Officer of the Motion Picture Association of America.

"Establishing meaningful standards is a complex process," explained Valenti. "There is no way to define a set of rules to cover every possible creative or innovative decision taken by an editor, director, optical cameraman, dubbing mixer, etc. Saying you can do or can not do certain things is impossible. We have to lay down our standards subjectively and do it with the use of reason."

The feature rating system is set up within the following guidelines:

- G A parent can allow a child of any age to see the feature, and he or she will not have to worry about any objectionable scene
- PG Some objectionable part for children
- PG-13 A higher content of adult material - not recommended for children under 13 years of age
- R Restricted, under 17 requires accompanying parent or adult guardian
- X Beyond standards of normal acceptance

The rating system deals with judgments of violence, sensuality or sex, language and theme. Judgments in these areas can be delicate and sensitive, creating controversy as to what is appropriate. What is perfectly acceptable to a liberal region of the U.S. can be violently disagreeable to audiences in the Deep South or other regions where more conservative value systems are the norm.

Where are the lines defining the levels of ratings? Valenti responded, "There are no stern, fixed rules. The separations are made with smudged, broad lines. If a film goes beyond the commonplace we have to make judgments. The intensity, graphic depiction, and accumulation of the problem play a role in how severely the film will be rated."

Violence Is A Constant Problem

In a hypothetical fight a man is hit in the face one time. "The film might qualify for a PG, but if that man is hit 10 times in the face and blood is shown all over, then that film is probably at least a sure PG-13," remarked Valenti.

If there are vicious, bloody scenes, the rating will suffer. "A sword fight may end with the victor getting to the neck of his opponent," Valenti continued. "If the director has shown the final blow and the editor uses the slow motion shot of the sword severing the head, then that film will almost automatically have a more restrictive rating because of the graphic depiction of violence."

How a director or editor handles impacts can affect the rating. For instance, machine-gun bullets hitting the body and spurting blood all over the screen or knives and baseball bats hitting the face and figure represent obvious violent scenes. If the camera examines the impact of blows and the editor uses them in the picture, then the rating could easily be an R. It's just a matter of common sense.

The board also considers the accumulation of the problem. One bad blow may only bring a PG-13, but if the picture is replete with violence, then it could pass into the R category.

Language

One four letter word used once can give the rating board the authority to classify the film PG. Repeated several times, such language will bring the film a PG-13 rating. However, even these standards are more liberal than they were 15 years ago. The main consideration is in what context the language is treated.

Theme

The board must consider that homosexuality is not an accepted way of life to many Americans. So films with that theme are carefully rated.

If a feature treats religious content in an anti-religious way, the rating will be affected. The picture depicting a nun having an affair will be scrutinized more severely than if the character were not a nun.

Sex

"Nudity itself is not automatic grounds for an R rating. It depends how sensuous the scene is. Again, the film is subject to a judgement of what is too much," noted Valenti.

Classification of pornography presents an even greater dilemma. Valenti believes the dividing line into pornography is not precise, and he defers to the famous quote of U.S. Supreme Court Justice Potter Stewart, "I can't define it, but I know it when I see it!" □

The M.P.A.A. Rating Board

Practically every motion picture feature planned for exhibition in the U.S. is first submitted to the rating board of the M.P.A.A. (Motion Picture Association of America). The resulting classification — G, PG, PG-13, R, or X — is determined by a board of 8 members and a chairman.

There is almost a subjective necessity for many in society to think of the Board as censors, that someone is protecting our children from harmful impressions. In reality, all the Board can do is make an intelligent judgment of what most parents will think of the film and make an appropriate classification.

Richard Heffner is the chairman of the Classification and Rating Administration. Its rating board has no power to order changes but will tell the producer the reasons for an undesirable rating. Editing the picture can then result in a different rating.

This is not an easy task. There are few rules; subjective evaluations are the heart of the decision-making process, but Heffner believes this system best serves the principle of fairness. The procedure seems to be inspired by the sage words of Henry Wriston, former president of Brown University. "Rules make decisions easy, but they rob it of wisdom!"

Kodak Tees Off As Sponsor

Continuing their long involvement in the Hollywood community, the Eastman Kodak Company announced that it will be the official sponsor of the first annual Kodak/PCC Charity Golf Tournament. The announcement was made jointly by John McDonough, Regional Manager of Motion Picture and Audiovisual Products Division of the Eastman Kodak Company, and Paul C.

Masterson, President of the Permanent Charities of the Entertainment Industries.

The event scheduled for Saturday, October 31, will be held at the Industry Hills Babe Zaharias Course and is designed as a 180-player "shotgun" format event.

Proceeds from the tournament will benefit the health and human services needs of Greater Los Angeles through the entertainment industry and its official charity arm, the Permanent Charities Committee.

Both sponsors anticipate an effective participation in producing this important event. "The industry, PCC and those ma-

ny people in need are delighted to welcome this caring company into what we know will be a great, successful and continuing benefit tournament," commented Masterson.

Working on the tournament are: co-chairmen producers Lew Gallo and Bill Graf; actors Frank Aletter, Don Porter and Lou Wills; professional golf consultant Ray Goates; and professional golf tournament planners Fred Ex and Jack Lloyd.

SINCE 1927

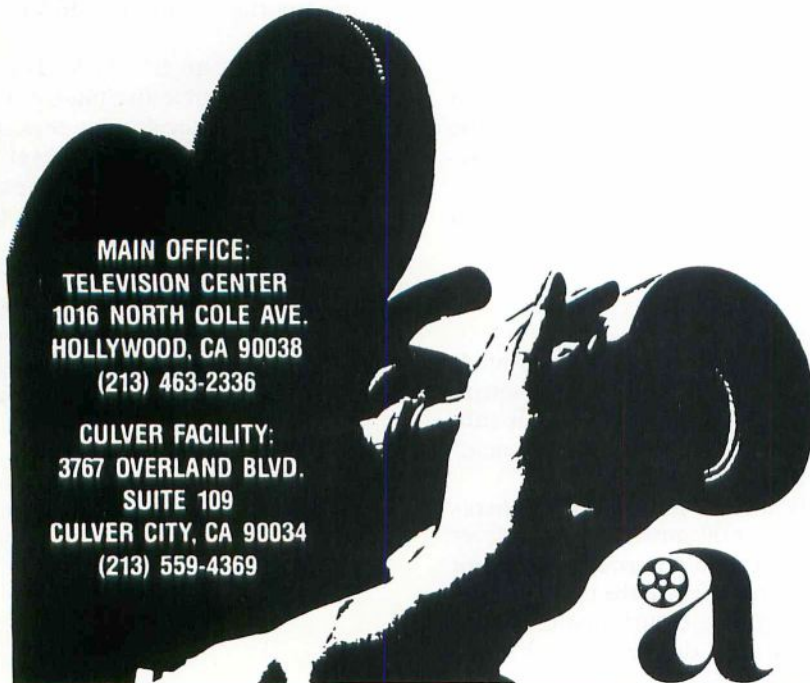
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Special Effects Exhibit Opens

Hollywood took its show on the road when the new exhibit "Special Effects, The Science of Movie and Television Magic" opened at the California Museum of Science and Industry in Exposition Park. The exhibit will be open to the public for three months beginning on October 6, 1987.

The exhibit is broken down into seven areas; Why Do Movies Move, Animation, Matte Paintings, Miniatures and Models, Projection, Make-up, and Optical Effects.

Visitors will see hundreds of artifacts, film clips, and photographs including Steve Martin's elongated nose from *Roxanne* and have an opportunity to operate the controls that bring a smile to the face of *King Kong*.

The living history section will feature the work of four top Hollywood wizards: Oscar winner John Dykstra, special effects supervisor for *Star Wars*; Syd Mead, scenic designer for *2010* and *Blade Runner*; Richard Edlund, who earned Oscars as special effects photographer for *Star Wars*, *The Empire Strikes Back* and *Raiders of the Lost Ark*; and Oscar winner Rick Baker, the make-up wizard for *Greystone: Tarzan, Lord of the Apes*. Baker and Dykstra are also Oscar winners.

"People have an endless fascination with the movies. We're putting them in touch with movie technology so they can see how much science goes into movie making," said Executive Museum Director Don M. Muchmore.

The exhibit was developed at CMSI for the Science Museum Exhibit Collaborative. Fabrication is being undertaken in-house by the museum's Exhibits Department in coordination with designers Fiori-Panas Associates and contributing special effects artists.

AMERICAN CINEMEDITOR



Cinetex '88 SM

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Cinetex is a Production & Exhibition Expo

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Cinetex is a Conference

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Cinetex is an Awards Banquet

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CMX-6000 INTRODUCED TO A.C.E.

On Saturday, September 26th, 1987, an all-day A.C.E. "industry event" was conducted at the Post Group facility in Hollywood. The Post Group, the CMX Corporation, and the American Cinematographer magazine all combined their efforts to introduce the industry's latest electronic editing system, the CMX-6000, to a select group of ACE members.

The day began with Ken Yas, Film Unit Director of The Post Group, presenting a slide show tracing the history of editing. It visualized the progress from labor intensive mechanical systems to computer controlled data intensive systems; from electronic systems that were difficult for film editors to learn through the introduction of systems that were easy to absorb.

Steve Harrison, Director of Sales for The Post Group, explained some of the procedures, including damaged film negative restoration, available for image enhancement. He later gave a tour of the facility. David Orr, Product Manager of the CMX-6000, also joined in greeting the A.C.E. group.

Lunch was followed by a hands-on cutting session, in which every attendee did editing on the CMX-6000. This day marked the first time the system had been handled by any group in the industry; the disc based system impressed the gathering with its rapid access and ease of operation.

Suggestions from the A.C.E. attendees are already being implemented in enhanced software for the system.



Steve Harrison conducts tour



Motion Picture & Videotape Editors Guild IATSE LOCAL 776

presents

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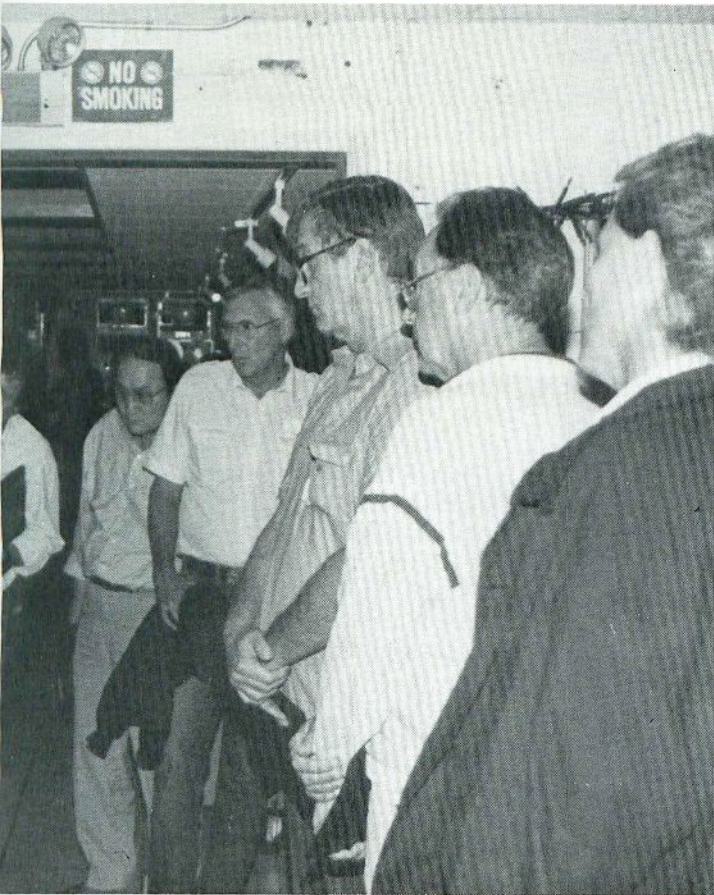
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Fred Knudtson uses the CMX-6000



Ken Yas demonstrating the CMX-6000

FALL 1987



The State Of

THE INNOVATORS PART II

FILM STYLE VIDEO EDITING – THE FUTURE

In the last issue of the American Cinemeditor, Summer, '87, we explored the beginnings of film style video editing, on tape and on laser disc. We brought to print the deeds and feelings of the men who created this startling change in our workplace. These innovators were:

Current Position

Bill Connolly – President and Chief Executive Officer of the Sony Communications Products Company

Dave Bargaen – Senior Staff Engineer Editing Systems Production Systems Division of the Grass Valley Group

Adrian Ettlinger – Senior Vice-President for Research and Development of the Cinedco Corporation, manufacturer of the Ediflex

Bob Duffy – Technological innovator on the CMX6000

Chet Schuler – Developer of medical cameras with M.P. Video, Inc., and formerly the designer of the Montage

Bill Breshears – President of Laser Edit

Roger Bailey – Chairman and Chief Executive Officer of the Pal-Tex Corporation

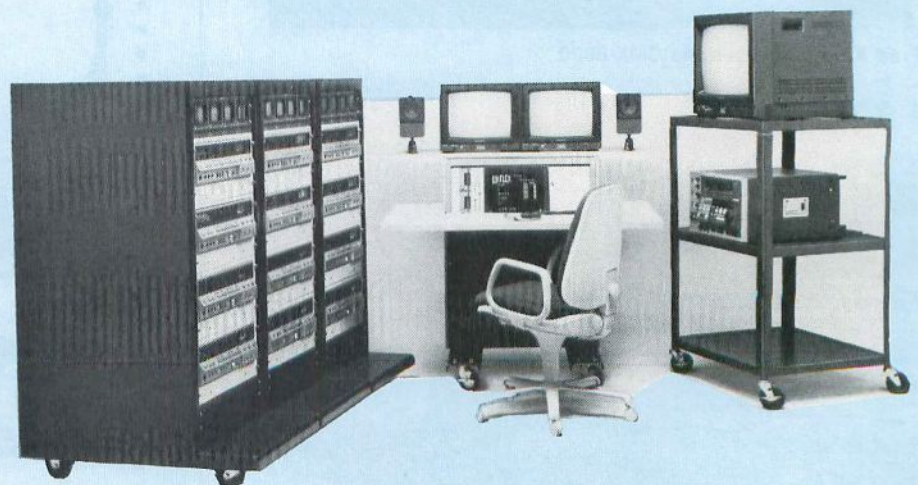
It was our competition and our model . . . a simple, reliable, and user friendly piece of equipment. It was the incredible Moviola.

Thus did Dave Bargaen describe his initial encounter with the friendly, sometimes three-headed, green resident of the first editing rooms he visited – the Moviola. Its universal acceptance throughout the film editing profession became an inspiration to electronic editing designers.

continued on page 20



Grass Valley 51E



Ediflex

The Editor's Art

WELCOME TO MULTI-TRACK!

The chiropractor can't quite agree with your own diagnosis. He doesn't really think that ridiculous picture cutting schedule broke your back, but he agrees your aching bones need a rest. Luckily, you tell him, the picture will be turned over to sound effects tomorrow; it will be out of your hair for three weeks until the mix.

But your job pressure won't stop. The next morning in the cutting room your producer reveals yet another way that he plans to save money on this picture. The post-production sound is going to be done totally on tape, the picture is going to be dubbed on a tape stage with two mixers, and finally, it will be delivered to the network on one-inch tape. No composite print will ever be made. And then your producer tells you to make sure that none of this will compromise his show!

You can't help but feel inadequate. You've devoted an entire career to developing an expertise in post-production; not just picture editing but *all* facets that affect an audience. You believe that the picture editor should be qualified to represent the producer and director in all areas of post. Are the opticals as good as they should be? Is the music working? Is the dub going as well as it should? All these are questions that you feel you should be able to answer from years of experience. Yet, you have no experience with multi-track sound editing on tape, and damn it, this picture relies heavily on sound editing!

During that same evening you get drenched by a mistimed computerized sprinkler going off as you walk in the front of your house, your microwave computer malfunctions and ruins your dinner, and you find your personal computer went amuck and erased the file containing all your tax records for the last three years. You go to bed that night reading your favorite book about Hollywood of the forties, drinking warm milk, and

hating computers . . . particularly those that will be putting sounds into your show tomorrow!

The next morning you enter the world of multi-track. You find your hard working multi-track editor moving behind the equipment, boxes, and clutter of shows awaiting his attention. Its not that he's disorganized; you learn that a multi-track editor cuts more than twice as much as an editor working on a film bench, simply because there are no reprints to order, wait for, and cut.

The inside of the multi-track editing room looks like the cockpit of a 747 to a first-time observer. At the heart of the system is the multi-track machine itself, which now retails for about \$45,000. Current machines have 24 track heads; older ones use 16 heads, and both varieties use 2 inch audio tape. The system will probably include the following:

- 3/4 inch video tape machine

- TV monitor
- 1/4 inch audio tape machine "source" for dailies
- 1/4 inch audio tape machine "source" for effects
- mixing board for recording onto various channels
- monitor console for playback of multi-track
- three/six cartridge players as "source" for backgrounds (such as birds, wind, traffic, etc.)

When sound effects and dialogue are cut with film on the bench, the sound editors are given the editor's work track and a black and white dupe of the color work print.

Multi-track sound editors can't use that material; they have to work from a 3/4 inch video tape transfer of the work picture and a *laydown*. This is simply a transfer of the work track on one channel of the 24 channel multi-track, 2 inch tape. Some facilities transfer two identical copies of the work track onto the 24 track, just in case one is damaged in any way. These work track channels are referred to as "O" tracks (original).

A time code is recorded on channel 2

continued on page 22



24 track machine

THE INNOVATORS
continued from page 18

Chet Schuler, the designer of the Montage system, one of the first electronic systems to be used widely, shares a philosophy of user friendly editing systems with his fellow Innovators. "You should be able to edit without dealing with technology. The technology should be transparent and not visible to the editor," remarked Schuler.

Roger Bailey thinks that most editors, given the choice, would prefer film style editing on video editing systems. However, the real world doesn't provide

many editors a choice. "I was in a country with the largest population in the world, and there wasn't one editing suite in the whole country," observed Bailey.

Panavision and Arriflex, two well-known camera manufacturers, have devised systems of time codes recorded on film negative. Adrian Ettlinger believes there will be new uses for electronic editing when these film time codes are more widely used and perfected. "A perfected film time code will make electronic editing more desirable on features because a film work print could easily be made for projection purposes such as previews. A



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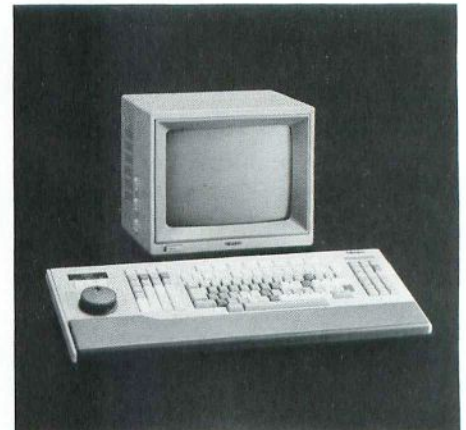
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Montage
 AMERICAN CINEMEDITOR



film time code will also make possible a future move to automatic negative cutting using the edit decision list provided by electronic editing machines," noted Ettlinger.

"The quality of the picture will be higher, and editors won't have to change their cutting style to use the new machines."



CMX-6000

"Future electronic editing machines will have big advances in memory," said Bob Duffy. "They will be faster, easier to use, and less expensive. The quality of the picture will be higher, and editors won't have to change their cutting style to use the new machines. Lower cost disc machinery is just over the horizon."

Chet Schuler believes disc technology does give rapid retrieval of material, but that extra tape machines will provide almost as rapid an access at a much lower cost. "And it's not going to be too distant a time when 2 suitcases will house a substantial editing system," observed Schuler.

"Editing will get cheaper. Formerly, the feeling was that a substantial system would cost at least \$100,000. Powerful systems are now being offered around \$50,000. The hardware of the industry is standardizing, and units are being produced in similar boxes to reduce costs," said Roger Bailey.

Dave Bargin notes "There will be evolutionary, not revolutionary, changes in the business. There will also be a new way of business practiced with a lot of customer interface."

Bill Connolly pointed to the biggest potential change in our future. "With high definition TV there will be better quality video tape originals," he said. The day may come when an acceptable original image is developed, standardized, and used internationally. If and when that happens, post-production for prime-time television and theatrical features will go through dramatic changes. □

The Light On Her Face

"Walker's book is a treasure chest of historical tidbits and anecdotal gems, worth reading by anyone who loves film lore."

—Robert Osborne

The Hollywood Reporter



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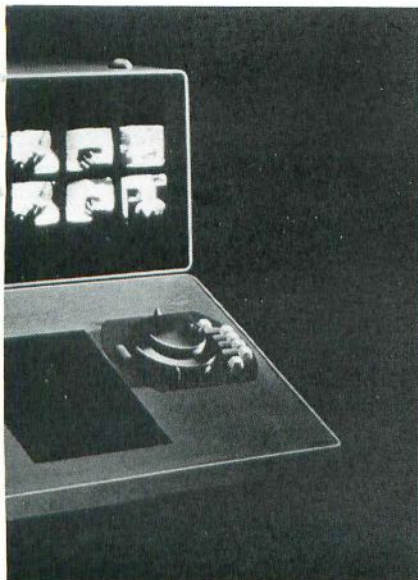
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Multi-track System

WELCOME TO MULTI-TRACK
continued from page 19

of the 3/4 inch cassette and channel 24 of the multi-track, and that becomes the

method of synchronization.

In multi-track sound editing, as in sound editing done on the film bench, the dialogue is usually the first element

to be prepared. "A" and "B" split dialogue tracks are created by re-recording the "O" track onto two other tracks of the multi-track. Fills and extensions are made directly from the 1/4 inch daily rolls.

Dialogue editing on multi-track has generally been scorned by sound editing professionals because, the logic goes, so many dialogue editing procedures are dependent on the editor's ability to scrape track, wipe it with acetone, even find a missing "t" from other takes to fix an inaudible one. The fact is that good dialogue editing starts with the person doing the editing, regardless of the technology.

A multi-track editor who knows how to edit dialogue will "scrape" his tracks by performing a gentle fadeout on the required track. If there's a bump in the middle of a word, the multi-track editor can use his old fashioned razor blade on a copy of the quarter inch daily roll before he records it onto his dialogue track. When there is a problem with a piece of dialogue, he can put every recorded daily take on his 1/4 inch machine and have at his fingertips every possible variation available to fix the problem.

Sound effects editing is where multi-track really shines. In a show built on the film bench a sound editor may cut 30 or 40 tracks of material for one busy sound reel. He can imagine what it's all going to sound like, but only on the dubbing stage will he really know. With a multi-track system a producer is getting 100% of the editor's creativity because the editor doesn't have to guess the quality of the combined sounds; he can actually play tracks together while he's building. Effects that don't work together become apparent right away.

A variety of sources, from cart machines that roll in three backgrounds at a time to computer equipment like the Synclavier (which digitizes an effect to a disc and brings it back in many different variations), are available to cut effects on multi-track. However, the most widely used source material is still the standard 1/4 inch tape.

You leave the multi-track room feeling a little better. In fact, for the next three weeks you actually catch yourself using words like multi-track and time code in polite conversations. When you do this, people even look at you as though you know a lot more than they do. Which, now that you've asked some questions, you probably do. □

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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.

DAVID G. BLANGSTED
WISE GUY

Producers, Steve Cannell, Les Sheldon, David Burke
Cast: Ken Wahl, Jonathon Banks, Ray Sharkey

"A new series for CBS about an undercover cop deep in the mob in Atlantic City."
Editing at Stephan J. Cannell Studio, Hollywood

DAVID BLEWITT
CHICAGO NIGHTS

Producer: Dennis Jones
Director: Colin Chilvers

Cast: Michael Jackson, Joe Pesci
"Editing at Culver Studios"

BYRON "BUZZ" BRANDT
GAMBLER III

Executive Producers: Ken Kragan, Lelan Rogers
Director: Dick Lowry
Cast: Kenny Rogers, Bruce Boxleitner, Linda Gray, Charles Durning, George Kennedy

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BOB BRING
DANGEROUS CURVES

Producers: Mark Borde, Ken Raich
Director: David Lewis
Cast: Tate Donovan, Danielle Von Zerneck, Robert Klein, Robert Stack. Leslie Neilsen, Elizabeth Ashley
"Shot in Mission Beach, San Diego. Editing at Burbank Media Center."

MICHAEL ELIOT
NAPOLEON AND JOSEPHINE

Producer: David Wolper
Director: Richard Heffron
Cast: Jacqueline Bisset, Armand Assante
"A six hour mini-series for Warner Brothers and ABC. Co-editor, Scott Eyler, A.C.E."

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by Bob Bring, A.C.E.

DUANE HARTZELL **APT PUPIL**

Producers: Richard Kobritz, William Frye
Director: Alan Bridges
Cast: Nicol Williamson, Ricky Schroder
"A theatrical feature based on a novella by Steven King."

ALAN HEIM **FUNNY FARM**

Producer: Chevy Chase
Director: George Roy Hill
Cast: Chevy Chase
"Location in Vermont, editing in New York City. My announcement of moving to California was premature."

PAUL HIRSCH **PLANES, TRAINS, AND AUTOMOBILES**

Producer: John Hughes
Director: John Hughes
Cast: Steve Martin, John Candy
"I had help putting the first cut together from Peck Prior, Andrew London, and Adam Bernardi. For Paramount Pictures."

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Executive Producer: Roddy McDowall
Producers: Anthea Sylbert, Alexandra Rose
Director: Gary Marshall
Cast: Goldie Hawn, Kurt Russell, Roddy McDowall
"For MGM"

MICHAEL B. HOGGAN **PRIVATE EYE**

Producer: Tony Yerkovich
Director: Rob Cohen
Cast: Michael Wood, Josh Brolan
"New series for Universal and NBC"

continued on page 28

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TRIM BIN
continued from page 27

PAUL LA MASTRA

FOX FIRE

Executive Producer: Marian Rees
Producer: Dorothea Petrie
Director: Jud Taylor
Cast: Jessica Tandy, Hume Cronyn, John Denver
"A Hallmark Hall of Fame presentation"

JOHN A. MARTINELLI

THE BALLAD OF MARY PHAGAN

Producer: George Stevens Jr.
Director: Billy Hale
Cast: Jack Lemmon, Richard Jordan
"Four hour mini-series for Century Towers Productions and NBC. Shot in Richmond, Virginia."

SUSAN E. (SANDY) MORSE

SEPTEMBER

Producer: Robert Greenhut
Director: Woody Allen
Cast: Denholm Elliot, Mia Farrow, Elaine Stritch, Jack Warden, Dianne Wiest

"Due for a December release for Orion Pictures."

GEORGE JAY NICHOLSON

WINDMILLS OF THE GODS

Producer: Michael Viner
Director: Lee Philips
Cast: Jaelyn Smith, Robert Wagner
"Four hour mini-series for Dove Productions, ITC, and CBS. Editing at home, assistant editor Ann Millgate

WILLIAM REYNOLDS

A NEW LIFE

Producer: Martin Bregman
Director: Alan Alda
Cast: Alan Alda, Ann Margaret, Hal Linden
"For Paramount and Martin Bregman Prods, Inc."

DAVID SAXON

MAC GYVER

Producer: John Rich
Cast: Richard Dean Anderson
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SIX AGAINST THE ROCK

Producers: Merrill Karpf, George Eckstein, Terry Carr, and Adrienne Luraschi
Director: Paul Wenkos
Cast: David Carradine, Howard Hesseman, David Morse, Jan Michael Vincent, Charles Haid, and Richard Dysart
"A Shaefer/Karpf/Eckstein Production in association with Gaylord Production Co. A two hour Movie of the Week for NBC. Alan Marks, A.C.E., and I co-edited on two Convergence systems. Alan had never touched an electronic keyboard before but found he liked it."

MICHAEL A. STEVENSON

THREE MEN AND A BABY

Producer: Bob Cort
Director: Leonard Nimoy
Cast: Tom Selleck, Ted Danson, Steve Guttenberg
"For Walt Disney Productions" □

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SCENE AN

Faster than a speeding bullet, more powerful than a locomotive, able to leap tall buildings in a single bound. Who is it? Is it a bird, a plane, Superman? No, no... it's "Supermom," **Sue Klos**. Affiliate member Sue not only spends her days heading the Big Time Picture Company but she also finds the time to be a Brownie leader for Troop #822, the troop of her seven-year-old daughter **Rainbow** at Marquez School. And let's not forget that Sue was the first woman to have been an assistant pack leader for the Webelos Pack #223 of her son **Jesse**. Webelos is the transition level from Cub Scout to Boy Scout in the scouting organization. How does Sue do it all? One of her secret weapons in accomplishing these many feats is her trusty car phone. She is also very proud to report that Rainbow has just become a National Gymnastics Federation Class 4 competitor. Look out "Super Mom," "Super Kid" is

on the way!

Included in super happenings is the recent marriage of affiliate member **Jacobus Rose** to the former **Lucy Hoffert**. Jacobus is the Sound Director of Walt Disney Pictures. Lucy is a film school graduate and will be an apprentice editor on a new TV



Rainbow and Jesse

series this fall. The newlyweds enjoyed an exciting four week honeymoon. First stop was Lisbon, Portugal, and then on to Sintra, where they stayed at a 15th century villa on top of what the locals call Sleeping Beauty's Mountain. While in Portugal, Lucy and Jacobus "took in the waters" at a lovely mountain spa. From Lisbon the couple flew to Casablanca and then trained to Marrakech. Jacobus reported that the La Momunia Hotel can only be described as "incredible." The King of Morocco turned over a former palace to make this one of the top five hotels in the world. The last part of this idyllic honeymoon was spent in Spain — first on a deserted beach on the Costa del Luz, then on to Seville and Toledo, "the most splendid town in all the world," says Jacobus. The final stop was Madrid. Now it's back to the seventy hour work weeks, and of course many happy years of wedded bliss.

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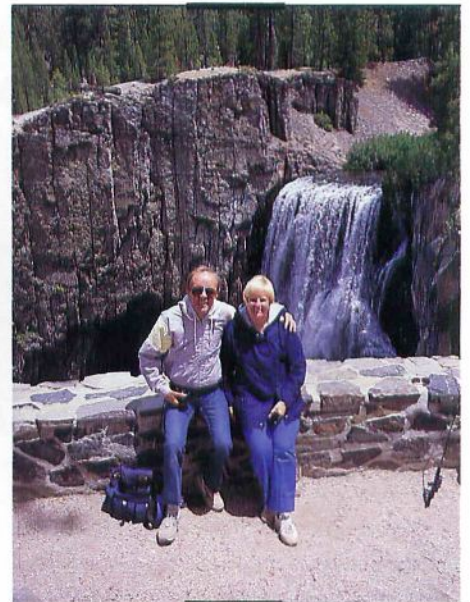
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Gerald & Maxine

Traveling still rates high on the A.C.E. avocation list. **George Jay Nicholson** returned from a three week trip to Salt Lake City. **Gerald Taylor** and his wife **Maxine** took an extensive auto trip to the eastern Sierras — visiting Bishop, Reno, Tahoe and Yosemite. "It was great to be out in the open country," is a com-

d HEARD

mon family sentiment because both of George and Maxine's sons are involved in environmental studies. **Gregory** received his Masters degree in Health and Science from Northridge University this past December, and **Glen** will begin the Masters program in the same field at the same university this September.

A.C.E. **Tina Hirsch**, who recently finished her first directing assignment, was invited to participate in the Tokyo Film Festival in Japan. The festival was just one week long, which gave Tina ample time to see the sights.

When it comes to having unusual hobbies, **Bill Brame's** pastime might head the list of highly unique. Bill enjoys dealing in real estate. He has some large investments, and his hobby has turned into a highly successful additional career. One

weekend a month, when he gets free time, he relaxes in Newport Beach; but it's not all rest, since he's there to keep an eye on some of his real estate interests.

Bill Bickford uses his leisure time to work on improving his golf handicap at Braemar Country Club. Like many avid fans of golf, what really improves each round are the epithets he can dream up to describe the course he is playing. Don't feel too sorry for Bill; his handicap is a 12, which is only three strokes from his best shooting as a 9 handicap. **Mae Bickford** is also an avid player and a past president of the Women's Auxiliary at Braemar.

Congratulations to A.C.E. **Norman Wallerstein** on two counts. Norman has just recently become Vice-President of Post- Production at Gladden Entertain-

ment, and he and his wife **Mary Rose** and three youngsters will move to a lovely new home in Saugus. The new abode is in horse country, which makes the Wallerstein children, **Tommy, Timothy, and Gina** very happy. The children will have lots of open country where they can enjoy their ten speed bikes. Mary Rose is a travel agent, but she won't have to book any unusual means of transportation for Norm to get to work; there is only an additional 15 minutes of travel time from his new home to the office.

The **Eastman Kodak** Company also deserves a round of applause. The rejuvenated company headquarters in Hollywood has just received the 1987 Landscaping Award from the magazine "L.A. Beautiful." The award was given

continued on page 32

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to the Kodak Company for creating environmental beauty in a commercial setting.

On the international scene it is exciting to report that affiliate member **Marty Katz**, Senior Vice-President at Walt Disney Motion Picture and Television Productions, has been appointed to the Executive Board of the American Soviet Film Initiative. The emphasis of this group is to encourage co-production between the Soviet Union and the United States. A number of films are in negotiation with several channels of pre-production already completed. There are dual benefits for this exciting project; the U.S. possesses more technical expertise, and the USSR can offer abundant, seldom photographed, exciting locations. "In today's world, where there are so many areas of unrest, it is satisfying to know that we do share a mutuality of interest that might dispel some tensions," commented Marty.

A final plaudit goes to the A.C.E. active members, affiliates, friends and families for sharing "moments and matter," so we can continue to be Scene and Heard.

By Claire Schall

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IN MEMORIAM

Daniel M. Mandell

A.C.E. film editor Daniel M. Mandell, a veteran editor of the glory days of movies, died on June 8, 1987, at his home in Huntington Beach. During his productive career at the Goldwyn Studios he won three Academy Awards and was nominated for two more.

Daniel's theatrical career began in vaudeville and the circus where he and his brother were acrobats. He was injured and was forced to seek other work. He found a job as an assistant editor at Universal, and it was there he began a lifelong professional and personal relationship with director William Wyler. Wyler was responsible for bringing Daniel to the Goldwyn lot.

Some of Daniel's credits included the Oscar winning "The Pride of the Yankees" in 1942, "The Best Years of Our Lives" in 1946, and "The Apartment" in 1960. He was nominated for "The Little Foxes" in 1941 and "Witness for the Prosecution" in 1957.

Daniel is survived by his wife Leone, a son, daughter, sister, and four grandchildren.

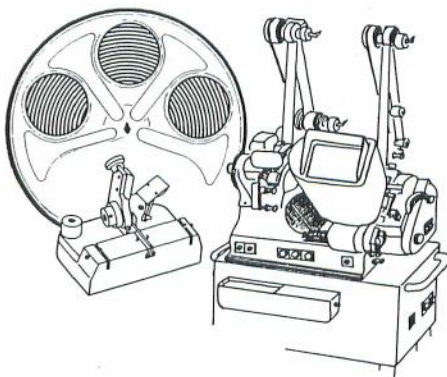
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continued from page 33

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