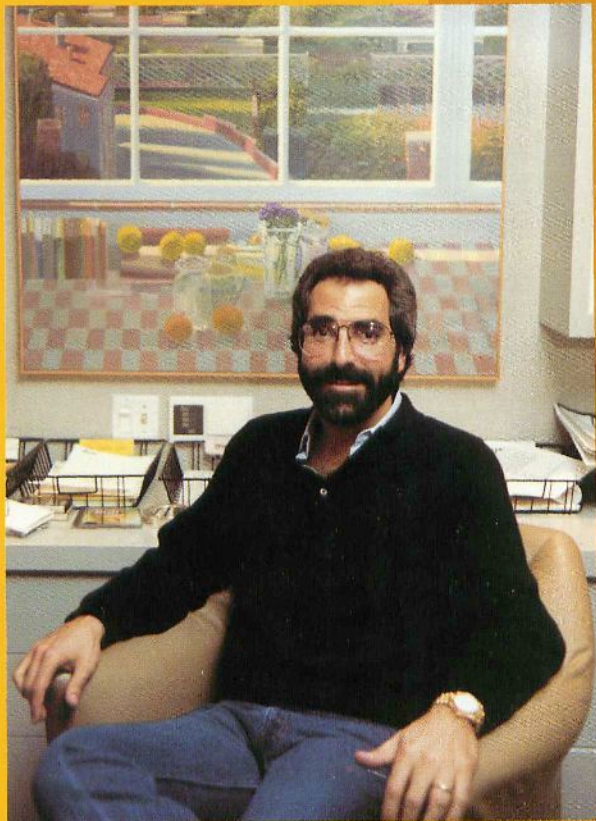


# AMERICAN CINEMEDIA EDITOR

A PUBLICATION OF THE HONORARY PROFESSIONAL SOCIETY—AMERICAN CINEMA EDITORS, INC.      SPRING 1988    VOL. 38 NO. 1

ARTICLES OF POST-PRODUCTION IMPORTANCE

**EXECUTIVE PRODUCER  
TONY THOMAS**  
GUIDES POST-PRODUCTION  
OF TV HITS



GOLDEN GIRLS — NBC



BEAUTY AND THE BEAST — CBS



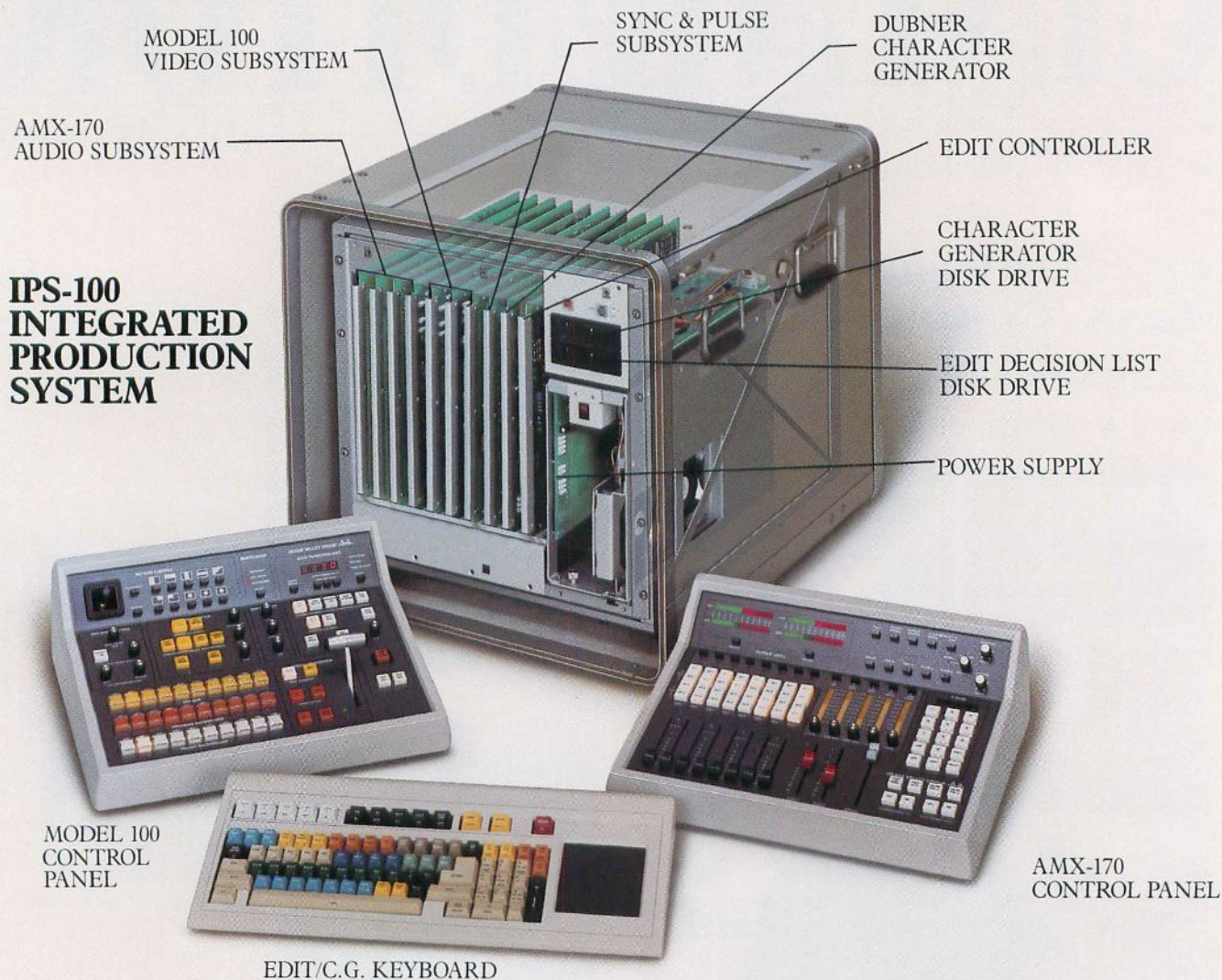
IT'S A LIVING — FIRST-RUN SYNDICATION

**STATE OF THE EDITOR'S ART**  
FLAT-BED EDITORS GET BETTER  
SHOOT ON FILM — FINISH ON TAPE

**38TH ANNUAL EDDIE AWARDS**

BULK RATE  
U.S. POSTAGE  
**PAID**  
VAN NUYS, CA  
PERMIT NO. 614

# Suite Performer.



## THE GVG INTEGRATED PRODUCTION SYSTEM. A COMPLETE HIGH-PERFORMANCE POST PRODUCTION FACILITY.

The Integrated Production System from Grass Valley Group has it all: a full featured video switcher, audio mixer, sync generator/pulse distribution and powerful editing computer integrated into a compact, transportable package. As an option, there is also a character generator designed by Dubner.

Just add Betacam, Type "C" or MII tape machines and monitoring and you're ready to start editing.

For information, contact the Grass Valley Group office nearest you.

### Grass Valley Group®

STRENGTH YOU CAN RELY ON

THE GRASS VALLEY GROUP, INC.® — P.O. Box 1114 — Grass Valley, CA 95945 USA — Telephone (916) 478-3000 — TRT: 160432 —  
OFFICES: New York (201) 845-7988; District of Columbia (301) 622-6313; Atlanta (404) 493-1255; Chicago (219) 264-0931; Minneapolis (612) 483-2594; Dallas/Fort Worth (817) 483-7447;  
Los Angeles (818) 999-2303; San Francisco (415) 968-6680; GVG International Ltd. (UK) + 44-962-843939; Grass Valley Group Asia (HK) + 852-3-7396632 A TEKTRONIX COMPANY  
*Betacam is a registered trademark of Sony Corporation. MII is a registered trademark of Panasonic Co.*

# Sherman Kunkel<sub>ASC</sub>



© Eastman Kodak Company, 1988

## on film:

*“Perfect Strangers is my first situation comedy. It’s a different type of challenge. You have to light for three cameras without blocking the view of the live audience. That used to require flat lighting with no separation of characters from the background. We weren’t willing to settle for that. We imitate reality. We do that with light and color, shadows and highlights. The camera crews have to be perfectly choreographed, like a ballet. We anticipate every move, so a key light for one camera is a backlight for another. We take advantage of every practical light. At night, we bring the color temperature down to get a colder look. It all helps to create an illusion. The ‘fast’ film helps, too. It ‘sees’ subtle details in the shadows. The blacks hold up nicely, and that’s where contrast begins. Also, it allows us to work at comparatively low light levels so the actors and audience are comfortable. Every show is different. I learn something every week.”*

*Sherman Kunkel’s other TV credits include “Hawaii Five-0,” “Fantasy Island,” “Hart to Hart,” “Magnum, P.I.,” and “FAME.”*

**Eastman**  
Motion Picture Films





## FEATURES

**6 Executive Producer Tony Thomas  
Guides Post-Production of TV Hits**

***The State of the Editor's Art***

**8 Shoot on Film—Finish on Tape**

**9 Flat-Bed Editors Get Better**

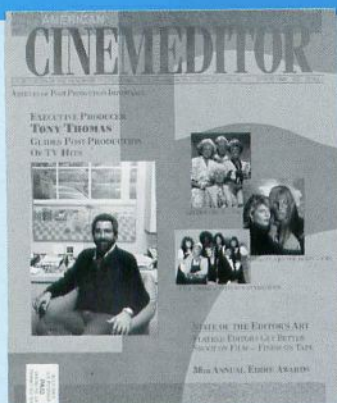
**10 Kodak Honors David Putnam**

**10 Cinematographers Honored**

**14 Eddie Nominees**

**16 A.C.E. Salutes Eddie Winners**

**24 Anyone Know What the Editor Does?**



**Editor**

*Howard Kunin, A.C.E.*

**Associate Editor**

*Claire Schall*

**Art Director**

*Nancy Nimoy*

**Editorial Departments**

*Bob Bring, A.C.E.*

**Foreign**

*George Grenville, A.C.E.*

**Contributor**

*David Saxon, A.C.E.*

**Publisher**

*Denne Goldstein*

**Cover**

*Art by Nancy Nimoy  
Tony Thomas Photo  
by Claire Schall*

**National Sales Representatives**

*James McGinley  
Linda Marks  
(213) 382-6346*

## DEPARTMENTS

**5 From the Editor**

**14 Letters to the Editor**

**28 The Trim Bin**

**32 Index of Advertisers**

**34 Scene And Heard**

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.

Copyright © 1988, C.E. Publications

Business matters for A.C.E. Inc. should be addressed to:  
American Cinema Editors, Inc.  
Oreck Association Management  
2410 Beverly Blvd., Suite 1, Los Angeles, CA 90057  
(213) 660-4425

Editorial and business matters for American Cinemeditor magazine should be addressed to:  
C.E. Publications, P.O. Box 16490, Encino, CA 91416-6490.  
Phone: (818) 907-7351

### 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...



I was scared; it was my first airplane flight. I was on a plane the U.S. Army had chartered from N.F.A. (No Frill Airways) to fly my 17 man unit to an assignment deep in the Texas desert.

My buddy on the adjoining seat calmed me with his complementary beverage service, but I made the mistake of looking out the window. The wings were flapping up and down, as though they were loose! The co-pilot/navigator, who also brought the luggage aboard, explained that vertical wing movement was normal for this old DC-3. He swore on the Bible I was memorizing that I would soon laugh about my first flight. His confidence was contagious; it wasn't long until I started to believe that maybe N.F.A. wasn't such a bad deal for the frugal traveler.

We have all had scary experiences. How many of you remember the day of your first driving exam? Who has come close to drowning in deep water? Have any of you been lost in a foreign city, a rough neighborhood, or even in the wilderness?

I have experienced all of the above in my lifetime. But I've always felt the danger would disappear when an hour, an evening, or a day had passed. I always felt time would work to dissipate my fear; I've never had to deal with a terror that might last a lifetime. I have definitely never felt that I might forever be incapable of earning a living.

Some of my fellow editors are worried they will never work again. They are very concerned about editing of prime-time television and some feature films going more and more to electronic systems. They panic as they see assignments not going to the film editors who might have gotten those jobs 2 or 3 years ago.

In the early days of this film editing/video editing transformation, jobs were often given to those who knew how to operate various systems; in effect, experience and ability were momentarily discounted. Editors lost jobs because they could not operate the new systems. Now a consensus seems to be building that knowledge of editing is more valuable for an editor than knowledge of a particular computer keyboard. Studios, producers, and directors of important projects now want editors to do their editing — and they're willing to help retrain their editor on whatever equipment is going to be used.

However, there is no question that schedules and budget pressures often tilt the assignment to the qualified editor who has already had some experience on the system to be used. It's apparent that training on various editing systems, particularly the "hot" equipment of the moment, will be a factor in the awarding of future editor jobs.

Manufacturers of electronic editing systems have been generous in making machines available for the retraining of film editors because of a simple logic. As more editors get familiar

with and prefer a system, the more units of that system will be demanded and subsequently sold and/or rented in the marketplace.

The obvious is now taking place. In some manner, there is a training program available on most systems to most accomplished editors. However, that is creating a new hardship. If an editor is concerned about losing assignments because of a lack of training on electronic systems, he or she can go and sign up for training on several systems. At present, the editor or assistant editor must outlay a minimum of three to six hundred dollars for training in each system — out of his or her own money — with no guarantee of a job bringing income back.

So some capable editors and assistant editors find themselves stuck on the horns of a dilemma. If they don't get training on the "hot" systems, they may never work in television again. If they do get training by paying these fees, they may pick the wrong system or a training situation that doesn't adequately prepare them to positively answer the interview question, "Can you jump right in and do a rush show on our equipment?"

Next year could bring a new "hot" system or a variation to be re-learned. Moreover, each trainee must keep in mind the necessity of securing an assignment using this knowledge soon after training. But training seldom results in jobs and credits for editors. As a result, some will find themselves in an endless loop of frustration and expense.

You may ask if the training systems are donated, and the facilities are usually provided at minimal cost, why are these training classes so expensive? The answer is instructors. Teachers are usually the single most expensive part of the retraining process. Yet, it is unreasonable to expect editor/teachers to give considerable time and effort to this process without compensation for their trouble. Somehow, somewhere, there should be a way to provide training, at lower cost, to those who have been hurt by the advances of our industry.

In recent months we have often heard about the plight of the homeless people. Many loud voices have shouted in the media to draw our attention to this growing social problem. But how about some quiet words on behalf of the men and women who have lost their "home" at the studio? How about a few whispers of concern for the dignity of some very talented professionals who fear they will never work again?

The Cinemeditor readership includes many of the most creative post-production minds within the English speaking world. Perhaps it's time for our industry to give thought to a subject not often discussed. Perhaps it's possible someone out there has a worthwhile solution to this very unfortunate situation. □

**Howard Kunin, A.C.E.**

---

# EXECUTIVE PRODUCER TONY THOMAS GUIDES POST-PRODUCTION OF TV HITS

---

**A** half-man, half-beast lives beneath the streets of New York, rescues a beautiful young woman and becomes her vigilant protector. Four senior ladies live together without sweet, precocious children or darling, devoted animals. Could these be story lines from which successful TV series are made? The answer is yes, when presented by a talented executive producer like Tony Thomas, and his long-time partner, Paul Witt.

*Golden Girls*, which is the Emmy award-winning comedy series that centers on the adventures of the aforementioned four senior ladies, is one of Thomas' impressive credits. Currently he is co-executive producer of the show under the Witt-Thomas-Harris production banner.

*Beauty and the Beast*, with the protagonist as the previously mentioned half-man, half-beast, is the newest television hit for Witt-Thomas Productions.

*It's A Living*, a current production for syndication, is also executive produced by Witt and Thomas. Their past credits include *Soap*, *Benson*, *It Takes Two*, and *Hail To The Chief*.

During his career, Thomas has been a producer of numerous TV series and movies of the week. He has been responsible for post-production in the partnership and has had the unique experience of working in both film and tape.

"Paul and I went kicking and screaming into the tape business," Thomas recalls. "We had always done everything on film, and we did not want to be in the tape business. The moment we got used to it, we realized that we would never go back and try to do a three-camera comedy on film.

"There is more control when a show is shot on tape, particularly in comedy,"



says Thomas. "You can see what you are getting as you are getting it. It's all brought to you in the office; you watch the show on TV. Since that's our medium, I don't need a big screen to see the product.

"Shooting comedy on tape has many bonuses. *Golden Girls* uses four cameras on both the dress rehearsal and the live show. The tape editing system has the

capability to run and compare, in sync, all cameras for each line reading or reaction, and this is a definite advantage that can never be accomplished on film.

"Picking the material for a *Golden Girl* show is a six-hour process," explained Thomas. "We analyze the eight set-ups from the dress rehearsal and the air performance, the restarts, (performances that are done while the audience

is still there) and the pickups (shots done after the audience leaves). All cameras are lined up straight across in sync; we literally go from camera cut to camera cut, using four or five monitors. We view the beginning cut for possible cutting changes until the director has gone to the next camera angle on the edited tape. Then we look at the coverage of that angle change and continue this procedure through the show. This whole process is called selection. The editor, production assistant, and the producer work together compiling the show all at one time."

On *Golden Girls* and *It's A Living* a Calaway linear editing system is used at Pacific Video. On *Beauty and the Beast*, a Montage non-linear editing system is used at Pacific Video. The work tapes, generated by the two different styles of electronic editing, are brought to Thomas' office. He doesn't feel restricted by either style of tape editing when giving his input to a show.

There are many TV executives who still prefer to see a beautiful big picture on the projection room screen. But Thomas has a logical and straight forward approach to how a producer needs to see the product.

"I don't miss the big screen. That was one of the things that we were clinging onto and why we didn't go into tape earlier. We thought that it was all part of the magic of TV production. Paul and I do enjoy going into the screening room, and we kid and say 'Do you remember?' But actually all that atmosphere was personal. When you get home you watch it, just as your audience does, on a regular TV set."

There are some trade offs in the use of tape. "What can bother me," says Thomas, "is the tape quality in the work print, because your print has often gone down so many generations. Sometimes you're surprised by the more accurate picture from the online room; it doesn't appear the way you first thought it would because the loss of quality in the work print tape has disguised a movement or a cut. That's why I like to check the results of the online sessions.

"Everyone I know likes to see shows on the air. That's where you get an idea of what they really look like, commercials and all."

Thomas is a graduate of the University of Southern California Film School, and as the son of the multi-talented entertainer and producer Danny Thomas, the younger Thomas had the opportunity

to be involved in the business at an early age. As a teenager he attended cuts and was privy to a great deal of production shop talk. At that time he had no idea what everyone did after they left the screening room.

"I didn't really know all the intricacies before I went through my film school education. Of course, it really didn't all come together until the hands-on work experiences."

Thomas' years of post-production responsibility have given him a special opportunity to evaluate the contribution of editing to the finished product.

"I am a confirmed believer in the old cliché of making it, or breaking it, in the editing room. The editing makes sure that what you planned in pre-production actually gets executed. All the conversa-

dead spots, and are the tracks clean? Most importantly, the sound has to enhance each scene and take care of the weak things that we couldn't help."

During the past few years, Thomas has begun to rely on and to appreciate the great potential of electronics in the field of post-production. He believes that there will be more and even faster electronics.

"It's certainly going to happen in TV, and that won't minimize quality. I think the faster the mechanics of electronics become, the better off we are going to be in TV."

A busy future is projected for Thomas and his production company, including a CBS pilot, an NBC on-the-air commitment, and several feature projects in development.

---

***"I am a confirmed believer in the old cliché of making it, or breaking it, in the cutting room."***

---

tions you had about script, all the intentions of the scene and of the characters, are definitely decided in editing. And that is the last chance you have to make sure that the job gets done."

Choosing the editor to accomplish the task is another important matter. Thomas acknowledges that credits and experience are valid criteria for judgment, but equally significant is how he and the editor relate to each other.

"There are many hours spent with the editor. Therefore he has to understand me, understand the way I think and talk, and relate to my sense of humor. And vice versa, I have to be able to communicate with him. The editor has to be someone who knows what I am all about. Of course, the editor's work has to be good, and he has to be someone who is going to bring something to the party."

Another post-production area for Thomas' attention is dubbing. The mix has to have a dramatic impact on the show. Thomas has one minimum requirement: does the music work?

"Of course there are additional considerations. Is the sound filling in the

However, *It's A Living*, the currently produced syndicated show of the company, will finish in a year. He does not see any further involvement with the syndication market because at the present time it isn't economically feasible. "We are always hoping," Thomas added, "that the market place will turn around, and it will be economically sound to do these things. However, I am not sure that there will be as much profit in this area as there used to be."

During the nineteen years that Thomas has been involved in TV post-production, his shows have won critical acclaim and have also delighted vast TV audiences. As a co-owner in his own production company, Thomas can select any area for his personal involvement. He chooses to give considerable time and attention to the area of post-production.

"The script, the production, it's all important," Thomas states. "But I have always looked at post and the cuts as the last chance to make it great—it's truly the last moment." □

by Claire Schall and Howard Kunin

# The State of the

---

## SHOOT ON FILM FINISH ON TAPE

---

**E**lectronic post-production has grown rapidly in the last few years. Almost all TV shows are eventually delivered on tape these days, although prime-time action and dramatic shows are practically all shot on film negative.

Post-production executives are not all in agreement on the answer to a simple question: At what point in the post-production process is it wise to start finishing on video tape? There are three procedures being followed by current shows.

### All Completion Work Done On Tape

- Developed film negative is transferred to a one inch video master with time codes.
- 3/4 inch cassette or disc is made for the assistant editor or editor to input on an electronic editing system.
- After final editing, the editor's work is recorded by the editing system on an EDL (Editor's Decision List).
- The EDL goes to a video online room where the show is assembled on one inch video tape. This is accomplished by using the EDL, the one inch tapes made from dailies, other one inch tapes with added material (such as second unit shots, inserts, special opticals, stock, etc.), as well as simple opticals generated in the online room itself.
- Depending on facility procedures, the show is formatted, titled, and color timed at the preceding session or a subsequent one.
- The above one inch tape has likely been finished to American TV standards (N.T.S.E.). If a foreign (P.A.L.) master is required, it must be transferred from the NTSE tape in a PAL conversion transfer.

The full video completion has been used on many prime-time TV series in the last few years. It gives maximum cost savings to the production company today, while allowing the original film negative to stay uncut and accessible if a film version is desired at a later date.

Some productions are now shooting film negative using three perforation frames instead of four. These shows must do complete electronic post-production simply because there is no standard film equipment to handle 3 perf. There are no 3 perf Moviolas, projectors, etc.

A common objection to the complete video finish relates to the poor quality of the PAL transfer often sent out in foreign distribution. However, proponents of the complete video approach believe the quality of PAL conversions has suffered due to lack of attention in the transfer process. New transfer procedures, particularly using the concept of going back earlier in the process for the PAL conversion, will increase the quality of the international master.

---

*...pictures composed for the TV of today  
will not have a good look on the  
high-definition screen...*

---

Another concern is the cost of electronic editing. The weekly equipment cost is considerable, but savings in the editor's time are calculated to be approximately one-third. However, the problem often is more complex than 12 hours of film editing changes translating to 8 hours of tape editing changes. Savings in time are often used by directors and producers to work with the editor longer in an effort to make a better show. Competition in the equipment marketplace may force down the price of electronic editing equipment in the future.

### All Completion Work Done On Film

- Developed film negative is printed, and the film dailies are given to the editor.
- Film opticals are made during the editing process and cut into the film work print.
- The final edited work print is matched in negative cutting.
- Color timing of the cut negative results in the printing of the answer print.
- A one inch video master (NTSE) is made in Telecine from the cut negative, or it is made from a low contrast print made from that negative.
- A one inch video master for foreign (PAL) is made in Telecine during another pass from the cut negative.

The above procedure is the most time consuming in terms of scheduling a show. It is also the costliest in present dollars but allows the most latitude for future distribution.

### Completion On Film Through The Cut Negative, Video Opticals Added Later

- Developed film negative is printed, and the film dailies are given to the editor.
- The final edited work print is matched in negative cutting.
- A one inch video master is generated in Telecine from the cut negative and then

brought into the online room to assemble elements and add opticals.

- Assuming the video master just made is for NTSE (American) standards, a PAL (foreign) conversion is later made. However, some will make the PAL transfer during another pass from the cut negative, with the video opticals repeated where possible, or re-done if necessary.

This sequence does not take advantage of electronic editing but does generate some savings by incorporating video opticals into the finishing process.

*continued on page 32*

# Editor's Art

## FLAT-BED EDITORS GET BETTER

**M**any editors are given a choice of viewing and/or editing their film on either a Moviola or a flat-bed editing machine such as a Kem or Steenbeck. In recent years, flat-beds have become almost standard in a feature film cutting room, despite the fact that the rental charge is at least 5 times that of a Moviola. Moreover, in many cases it does not replace but is used in addition to the traditional Moviola.

The two most well-known brands, Kem and Steenbeck, are made in West Germany for the world-wide market. Moviola also produces some flat-beds. Kem is the predominant system in Hollywood and on the West Coast, but Steenbeck is better known in most other markets. New innovation by these manufacturers, and the companies that distribute or service the product, have brought wider choices to film and video users.

### EASE OF FILM EDITING/ VIEWING IMPROVES

New flickerless prisms have answered former complaints of poor picture quality. For example, the previous Kem standard prism was an 8 sided solid prism; the new flickerless prism has 18 hollow sides. The larger number of flat sides in the rotating prism means smaller angle changes of images to the human eye processing the screen pictures. It's almost showing the eye a gentle dissolve between images.

Flat-beds operate on a modular system; picture and sound modules can be interchanged to run one more track module and one less picture, etc. Picture modules have been re-designed for greater flexibility. Previously, a television user would need an academy module to run the standard 1.33 ratio for TV. When someone wanted to run a wide screen format feature on the same machine, a different picture module would have to be available and then replaced.

New academy modules are flicker free and have bigger screens. They can be matted to show 1.33 and 1.85 (theatrical) ratios; the matted 1.85 image is as big as a Panavision module would show in 1.85. New Panavision modules can handle 1.33, 1.85, or scope formats. All the new picture modules give brighter, sharper images.

*continued on page 33*

Steenbeck 8 plate



Kem Universal 8 plate with film to tape transfer module



# Kodak Honors David Putnam



Eastman Kodak Corporation and the Hollywood film and TV community joined forces to honor David Putnam as the recipient of the Second Century Award.

Putnam, the creative and successful producer of such films as *Chariots of Fire*, *Midnight Express*, *The Killing Fields* and *The Mission*, was praised for his unselfish contribution to the future of the film industry.

Recently retired as chairman of Columbia Pictures, Putnam gained the respect and admiration of his peers for enthusiastic support of the Discovery Program. Through Discovery, first-time, untried directors are given an opportunity to direct short half-hour feature films.

Jonathan Sanger, one of the speakers at the luncheon, pointed out, "One year ago I went to David to ask for his help in getting the program off the ground. He sparked to the idea immediately, arranged for financial funding, introduced us to Columbia's production staff, and gave the start that allowed us to go to Eastman Kodak and ask for their support." Sanger also mentioned that there were 20 job offers generated from the five films that were produced. Eastman Kodak recently hosted a special premiere showing of these five films.

Roland Joffe, who directed *The Killing Fields* and *The Mission*, was the keynote speaker and presenter of the award. In his acceptance speech, Putnam issued

a challenge to the industry. "It is our responsibility to turn this media into an influence for the good... especially where minorities groups are involved. An artist must have a place to display his dreams, and society must help. Talent doesn't emerge by accident. Any wealthy nation that wishes to consider itself truly civilized must first recognize its responsibilities for nurturing and encouraging creative geniuses."

An independent Board of Governors, which represents all aspects of the entertainment film industry, helped to select the winner of the Second Century Award. The Board included chairperson Renee Valente, who is past president of the Producers Guild of America; Gilbert Cates, past president of the Directors-Guild of America; Frank Daniel, dean of the USC Cinema and Television Department; Jean Firstenberg, director of the American Film Institute; George

Schaefer, chairman of the UCLA Theatrical Film and Television Department; and Robert Wise, president of the Academy of Motion Picture Arts and Sciences.

Eastman Kodak sponsorship of the Second Century Award is "a continuance of this company's long history of commitment to the Hollywood community," said William A. Koch, vice-president and general manager of Kodak's Motion Picture and Audiovisual Products Division. "We are also drawing attention to our mutual obligations to the next generation of filmmakers. Burt Reynolds and Steven Spielberg, recipients of the 1987 Second Century Awards, are exemplary role models. We are delighted with the choice of David Putnam in 1988. His commitment to the future of the entertainment film industry transcends the physical boundaries of Hollywood. His actions speak for themselves."

## Cinematographers Honored

The American Society of Cinematographers gathered at the Universal Studio Alfred Hitchcock Theatre for the second annual ASC Awards banquet on March 6th. Fifteen finalists competed for the three different Outstanding Achievement in Cinematography awards.

Allen Daviau, ASC, won the theatrical length motion picture award for his work on *Empire of the Sun*. Philip Lathrop, ASC, was honored for his 1987 television special, *Christmas Snow*. The winner of the achievement award for a 1987 television series episode was Woody Omens, ASC, for the pilot of *Heart of the City*.

Highlight of the evening was the first Lifetime Achievement Award from the American Society of Cinematography. This honor was given to George Folsey, ASC.

Folsey is a true pioneer of cinematog-

raphy. His career in motion pictures stretched over a 50 year period, and during that time he compiled a list of 160 feature film credits and 13 Oscar nominations. Earl Holliman and Nina Foch presented the award and praised Folsey for his "significant contribution to the art of cinematography."

An additional highlight was the disclosure of a 9-foot replica of the golden camera statue given by ASC to the winners. Adding to the enjoyment of the evening was a surprise showing of a brief excerpt from the 1928 silent classic, *The Cameraman*, starring Buster Keaton.

Michael Margulies, ASC, chairman of the awards committee, saluted all the honorees and added, "Our goal is to honor the family of cinematographers worldwide — not just our own — from all corners of the globe who have exhibited outstanding artistic achievement in their craft."

AMERICAN CINEMEDITOR

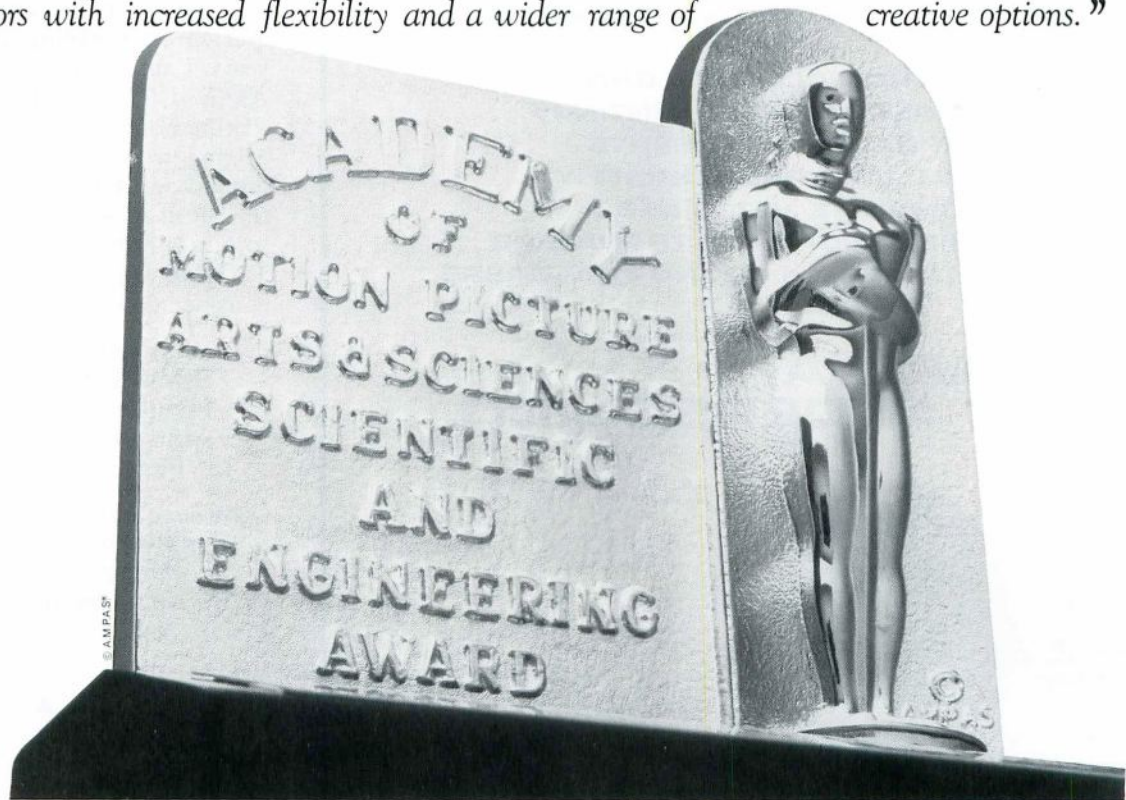
Celebrating the 60th Annual Academy Awards,  
the Academy of Motion Picture Arts and Sciences  
has granted a

## SCIENTIFIC AND ENGINEERING AWARD

To Montage Group, Ltd. for the development, and  
to Ronald C. Barker and Chester L. Schuler for the invention, of the

### MONTAGE PICTURE PROCESSOR *Electronic Film Editing System*

*"The Montage Picture Processor is the first video editing system designed specifically for the needs of feature films. It allows random access to any frame or section of film stored in its memory, enabling the film editor to make rapid selections for previewing temporary versions of the 'final cut.' Advanced microprocessing techniques are combined with film-to-tape transfers to create a menu-driven, non-linear, film-style 'electronic flatbed' editing system, providing editors and directors with increased flexibility and a wider range of creative options."*



We wish to thank the Academy for this very rare honor. And we are deeply grateful to all our friends in the industry whose continued support and guidance made it possible: all the post-production facilities who were quick to embrace this new technology and put it to work, and all the editors, directors and producers, whose faith in the system never wavered.

**MONTAGE**  
**GROUP, LTD.**

1 W. 85th St., New York, NY 10024 • 212/362-0892

## American Cinema Editors

### OFFICERS

James Blakeley  
President  
Bernard Balmuth  
Vice-President  
George Hively  
Secretary  
Leslie L. Green  
Treasurer

### DIRECTORS

Edward M. Abrams  
Michael Kahn  
Carol Littleton  
Alan C. Marks  
Chuck Montgomery  
Geoffrey Rowland  
Roderic G. Stephens

# Letters to the editor

Dear Mr. Kunin,

One of your charter members and a former A.C.E. president, Warren Low, is currently residing at the Harritage House retirement home in Camarillo, California. He is mentally alert but physically restricted to a wheel chair and to his room.

Warren is very depressed and lonesome. His wife can't afford a car so she seldom gets a chance to visit him. He rarely has visitors, and there is no one with common interests with whom to converse.

The Motion Picture home has had Warren on a waiting list for over two years. I am hoping that someone from A.C.E. or 776 can influence the Motion Picture home to speed his admittance. Mixing with people of similar backgrounds is the best therapy I know to lift the spirits of a man who gave so much to our industry.

Thank you and your readers for any consideration on this matter.

Yours very truly,  
Byron W. Schmidt  
President  
Airline Film and TV  
Promotions, Inc.

*We hope this letter will spur old friends to visit Warren. Do we have a caring reader who can do something to quicken Warren's admittance to the Motion Picture home?*



Dear Editor,

We have been reading your magazine for the past year. We are happy to report it has been a useful tool in our work. Unfortunately, we do not have the opportunity to work with the highly advanced equipment that is available in the states.

Would it be possible to write articles on less sophisticated technology? Your efforts in this area would be a great help to some of us "down under."

Peter Brown  
Sidney, Australia

**SINCE 1927**

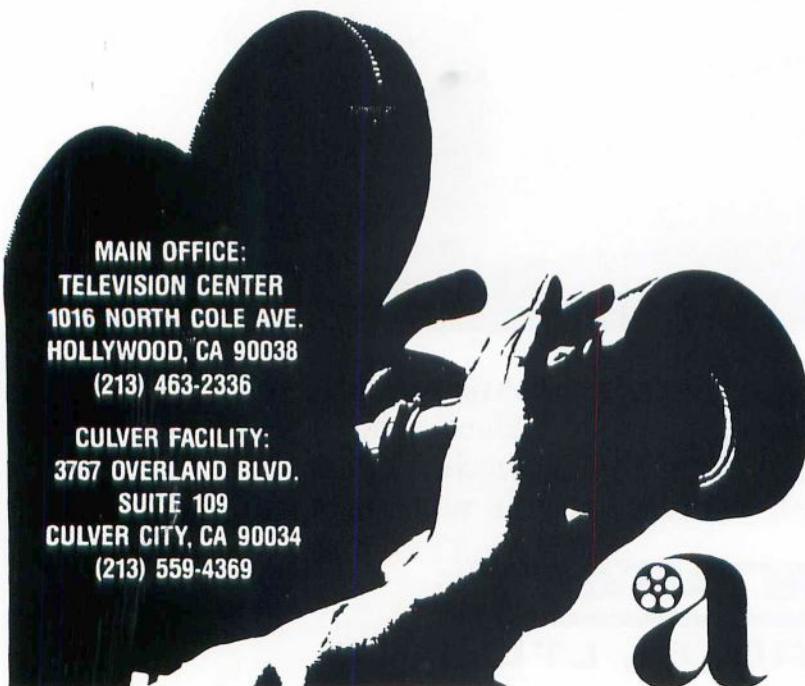
**CREATORS  
OF DISTINCTIVE IDEAS AND DESIGNS  
FOR SPECIAL PHOTOGRAPHIC EFFECTS  
AND OPTICALS  
FOR MOTION PICTURE AND TELEVISION.**

**TITLES • MOTION CONTROL GRAPHICS  
MINIATURES • MATTE PAINTINGS  
BLUE BACKING • INSERTS  
SPECIAL UNIT PHOTOGRAPHY  
COMPLETE VIDEO LAB  
ONE INCH NETWORK AIR TRANSFERS  
B & W TEMP DUPES • 1:1 SOUND TRANSFERS**

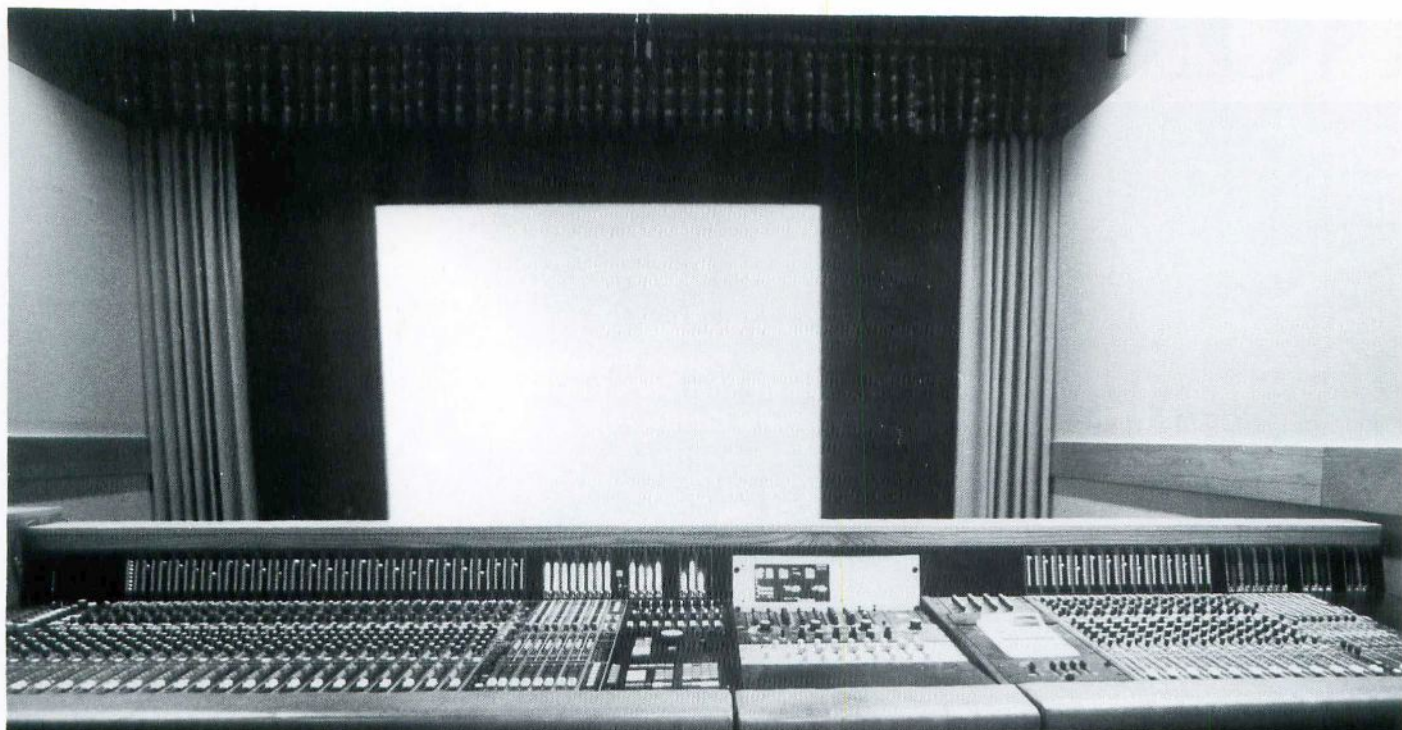
**HOWARD A.  
ANDERSON CO.**

**MAIN OFFICE:  
TELEVISION CENTER  
1016 NORTH COLE AVE.  
HOLLYWOOD, CA 90038  
(213) 463-2336**

**CULVER FACILITY:  
3767 OVERLAND BLVD.  
SUITE 109  
CULVER CITY, CA 90034  
(213) 559-4369**



# Good Things Do Come In Small Packages . . .



*At Mix Magic, sound mixing is our business and our Studio C may be the answer to the Independent Producer's dream.*

*Personal attention, years of experience, highest quality, and a very efficient crew.*

*Four channel stereo (Ultra or Dolby).  
Two channel stereo (TV) or Mono.*

*Check out Mix Magic for great sound and a great deal!*

*Call Ruth Corbett*

**MIX MAGIC**

**SOUND & VIDEO SERVICES**

839 North Highland Ave., Hollywood, CA 90038

(213) 466-2442

# NOMINEES:

Editors are listed in alphabetical order

**Fatal Attraction**

Paramount

Peter E. Berger, A.C.E.  
Michael Kahn, A.C.E.

**The Last Emperor**

Columbia Picture Release  
Hemdale Film Corp. Presentation  
Gabiella Cristiani

**Broadcast News**

Twentieth Century Fox  
Richard Marks, A.C.E.

**The Father Clements Story**

Interscope Communications Inc.—NBC  
Byron "Buzz" Brandt, A.C.E.

**Right To Die**

Ohlmeyer Communications—NBC  
James U. Galloway Jr., A.C.E.

**Fox Fire**

Marian Rees Associates—CBS  
Paul La Mastra, A.C.E.

**The Two Mrs. Grenvilles Part II**

Lorimar Telepictures—NBC  
Jerrold L. Ludwig, A.C.E.

**Queenie Part I**

New World Television—ABC  
Eric Sears  
Michael Ripps

**Murder Ordained Part I**

Interscope Communications—CBS  
Benjamin Weissman, A.C.E.

**"Turn, Turn, Turn" Part I  
Cagney and Lacey—CBS**

Orion TV  
Christopher Cooke

**"Tour Of Duty" (Pilot)**

Tour Of Duty—CBS  
Tour of Duty Productions  
John Duffy  
Douglas Ibold

**"The Idiot and the Odyssey"  
St. Elsewhere—NBC**

MTM Enterprises  
Robert P. Seppey, A.C.E.

**Lions of the African Night**

WQED Pittsburgh—PBS  
National Geographic  
Barry G. Nye, A.C.E.

**Treasures from the Past**

WQED Pittsburgh—PBS  
National Geographic  
Barry G. Nye, A.C.E.

**Infinite Voyage—Unseen Worlds**

WQED—PBS  
Catherine Shields  
John Soh, A.C.E.

**William Dreyfus**

Pennsylvania State University

**Robert Potter**

University of Texas/Austin

**Howard Spiro**

University of Iowa



**BEST EDITED  
FEATURE  
MOTION PICTURE**

---



**BEST EDITED  
TELEVISION  
SPECIAL**

---



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

---



**BEST EDITED  
EPISODE FROM A  
TELEVISION SERIES**

---



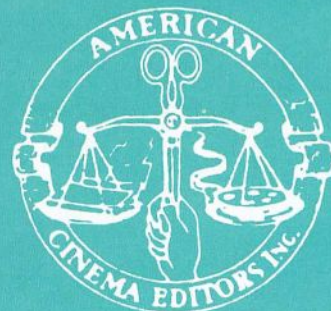
**BEST EDITED  
DOCUMENTARY  
(Feature—Television)**

---

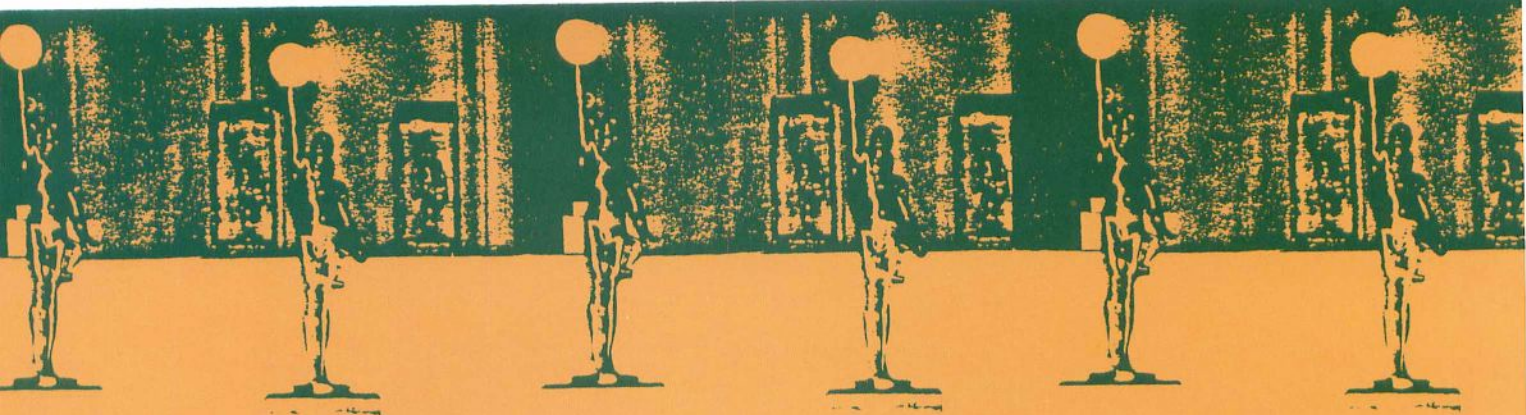


**BEST  
STUDENT  
EDITING**

---



American Cinema Editors



# A . C . E . SALUTES EDDIE WINNERS

**T**he Beverly Hilton Hotel Grand Ballroom was filled to capacity on March 19, 1988, as the A.C.E. organization saluted the winners of the annual Eddie awards. Principal speaker of the evening was veteran Hollywood producer Walter Mirisch.

Claire Simpson, the winner of the Eddie last year for her work on *Platoon*, presented the feature award to Gabriella Cristiani for her work on *The Last Emperor*.

In the television special category, Paul La Mastra, A.C.E., was the winner for his work on *Fox Fire*. As he accepted his award, Paul remarked, "I have been fortunate to work with people that care; that's the secret ingredient... making fine films, not cheap movies. I think that's the bottom line, and I wish the entire business could get back to that bottom line."

The winner for editing of a TV Mini-Series was Benjamin Weissman, A.C.E., for his work on *Murder Ordained Part I*.

Contention for the Eddie award in the TV series category had two long time running shows pitted against a newcomer to the TV scene. The nod for excellence

went to Robert P. Seppey, A.C.E., for *St Elsewhere—The Idiot and the Odyssey*.

This year's documentary award was taken home by John Soh, A.C.E., and Catherine Shields for their work on *Infinite Voyage—Unseen Worlds*.

A student Eddie award is given each year by the American Cinema Editors. Each contestant is given a set of dailies, similar to the set previously used by a professional editor, and his or her work is judged by the same standards as those applied to working editors. The winner this year was Robert Potter of the University of Texas at Austin.

Blake Clark acted as master of ceremonies for the evening, and regaled the audience with humorous insights on current issues. Presenters were Laine Kazan, Annie Potts, Ken Swofford and Sherry Shepard, former winner of the Miss USA contest. Music was provided by Keith Williams and his orchestra.

Ed Abroms and George Hively, the co-chairmen of the dinner committee, proved that they are not only talented editors but also capable organizers. The 1988 Eddie awards evening was truly a memorable event. □

Benjamin Weissman, A.C.E.



Photo Courtesy: Interscope Communications Inc./CBS

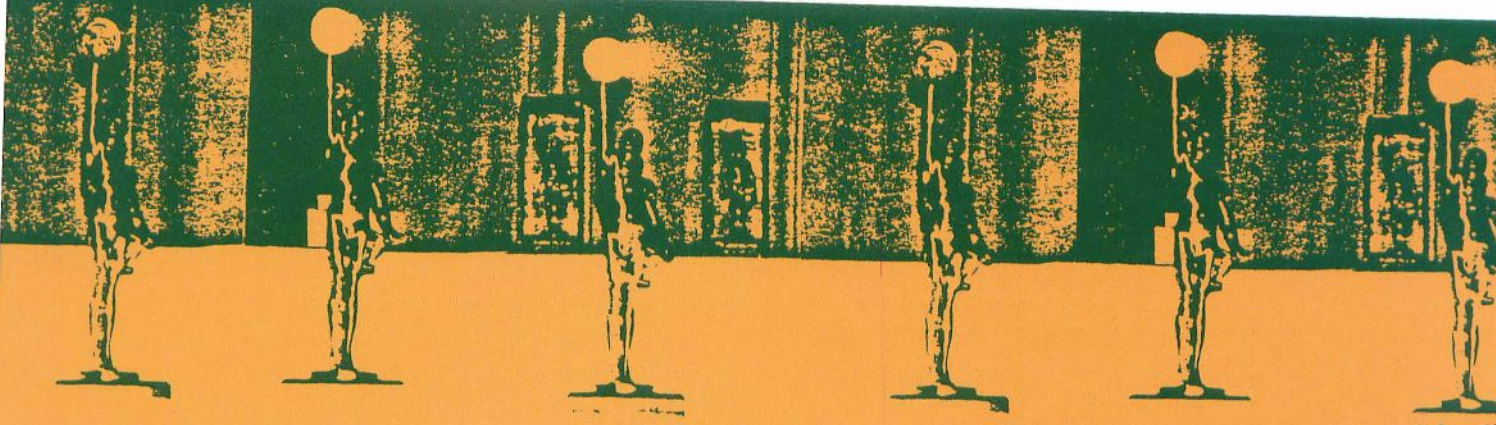


Scene from  
*Murder Ordained*

Photo Courtesy: Marian Rees Associates, Inc.



Scene from *Foxfire*  
—Hallmark Hall of Fame



Gabriella Cristiani



Scene from *The Last Emperor*

Photo Courtesy Columbia Pictures Industries, Inc.

Robert P. Seppey, A.C.E.



Scene from *St. Elsewhere*  
—*The Idiot and the Odyssey*



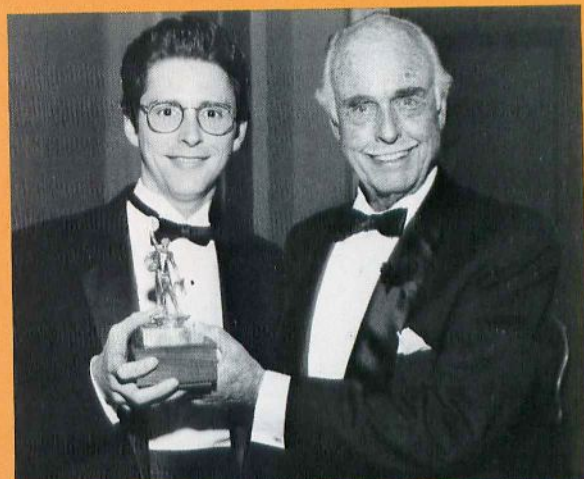
Paul La Mastra, A.C.E.

Photo Courtesy M.T.M. Enterprises, Inc.





Catherine Shields



Student winner Robert Potter and President James Blakeley



Photo Courtesy: Metropolitan Pittsburgh Broadcasting, Inc.

Scene from *Infinite Voyage—Unseen Worlds*

*Editors Note... All pictures of the 38th Eddie Awards on March 19, 1988 were taken by photographer Ed Abrams, Jr. Reprints of his work are available by calling (818) 506-1154*

Presenter Sherry Shepard



# CONGRATULATIONS!

---

**PAUL LA MASTRA**

American Cinema Editors  
Eddie Award for Best Editing  
of a Television Special

---

# FOXFIRE

STARRING

Jessica Tandy ♦ Hume Cronyn ♦ John Denver



MARIAN REES ASSOCIATES, INC.



## Career Achievement Award To McLean and Milford

On March 19, 1987, the American Cinema Editors gave their highest tribute to Barbara McLean, A.C.E., and Gene Milford, A.C.E. McLean and Milford became the first recipients of the American Cinema Editors Career Achievement Award.

This prestigious award honors editors "whose creative and artistic talents throughout their impressive careers have served as models for future editors, have elevated the art of motion pictures, and in the highest tradition of the American Cinema Editors, have advanced the art and science of the editing profession."

Prominent director Jean Negulesco presented the Life Achievement Award to Barbara McLean; the award was accepted by her long-time friend Jack Hively. McLean's notable, twenty three year career began in 1933 with the movie *Gallant Lady*. She was an Oscar winner in 1944 for her work on the feature film *Wilson*. *Les Miserables*, *Song Of Bernadette* and *All About Eve* were three of her six Oscar nominated features.

Delbert Mann, veteran Hollywood director, presented Gene Milford with his Life Achievement Award. Milford's exciting, fifty year career began in 1926. He was a two time Oscar winner for his work on *Lost Horizon* and *On The Waterfront*. Milford received an Oscar nomination for *One Night of Love*.

As he accepted the award, Milford displayed some of his well-known wit. "If I knew I was going to be treated so wonderfully, I would have retired sooner," he exclaimed. □



(left to right) son Robert Milford, grandson Geoffrey Milford, honoree Gene Milford, wife Dorothy Milford



Jack Hively accepts award for Barbara McLean from Director Jean Negulesco

# SPECTRA SYSTEM™



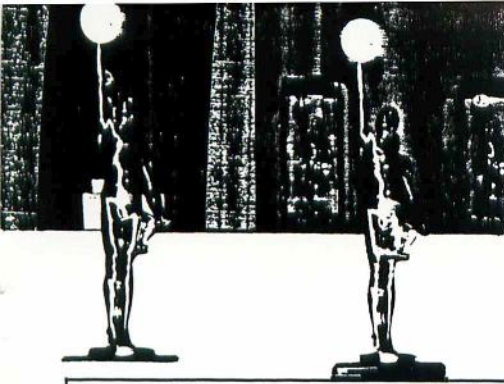
SPECTRA SYSTEM™ the Emmy award-winning laser disc edit approach to Electronic Post-Production.

Let your film editing skills fly, give our editing system a test drive.

**SPECTRA SYSTEMS INC.**

2040 N. Lincoln Street  
Burbank, CA. 91504  
818-842-1111

Training is available at IATSE 776.



## Thanks From A.C.E.

"The A.C.E. Society wishes to thank all those who helped to make the 38th Eddie Awards such a resounding success," stated President James Blakeley.

Blakeley applauded the support of the following companies: Howard Anderson Company, Big Time Picture Company, C.F.I., Deluxe Lab, Walt Disney Productions, Eastman Kodak, Motion Pictures Editors Guild Local 776, Interscope Communications, Lorimar, Metro Color Lab, MGM/UA, MTM Productions, New World Pictures, Orion Productions, Pacific Title and Art, Pacific Video, Paramount Pictures, Aaron Spelling Productions, and 20th Century Fox Films.

# LOKBOX

HARD LOCK SYNCHRONIZER



You can create soundtracks *filmstyle* for video. The completely self-contained LOKBOX connects to *any* piece of film editing equipment and forces a videotape to behave like a film workprint! You don't have to be a rocket scientist to operate it, yet it's dead accurate to 1/2 frame. It's like putting sprocket holes on videotape!  
Our incredible price — \$2395.

**scottsound** [213] 462-6981  
6110 SANTA MONICA BOULEVARD • HOLLYWOOD, CALIFORNIA 90038

# ECHO

## FILM SERVICES

COMPLETE POST PRODUCTION FACILITIES  
INCLUDING A COMPUTER ASSISTED  
SOUND ASSEMBLY SYSTEM

EMMY  
AWARD  
WINNERS



sound editing  
Russ Tinsley

(818) 841-4114  
NEW ADDRESS  
4119 BURBANK BLVD.  
BURBANK, CA 91505

# Anyone know what the editor does?

by David Saxon, A.C.E.

The editor cuts and splices the film... throws out the bad parts... keeps the film in sync... saves the film... ruins the film... comes in late and leaves early... the editor is a genius... the editor is an idiot. What takes so long?... if we

could just snap our fingers to assemble the film we wouldn't need an editor... why didn't you do it right the first time... just get it up on reels fast... it doesn't matter... just do it fast... just put together what we shot... anyone can edit... anyone...

Does anyone know what the editor does? Probably not. The editor hides away in some dark, noisy room and emerges, eventually, with reels of film. Then the screenings and the changes. Why does it take so long? Why so many changes? What is editing? Is editing a creative art or is it merely a mechanical procedure?

A painter has tubes of paint. He puts the paint on a canvas in a certain way and creates a painting. A composer has notes. He arranges them in a certain order and creates a composition. A writer has a world of words. He simply has to put them in the right order to create a story. Michelangelo had a block of marble. All he had to do to create was to find the statue within it. These creative artists start with raw materials and arrange them in the right order. Is this what an editor does?

In the making of a film, the writer created the story—the director created the translation to film—the cameraman created the visual mood—the actors breathed it to life (that's creating)—and the producer created the project itself. With everything already created and on film, what is left for the editor to do? After all, anyone can put it together—no? Let's see what the editor does.

Take an example. Say that there are ten shots and that they may be arranged in any possible way. Incredibly, there are 3,628,800 different ways to assemble just those ten shots. We're not talking about cutting, just arranging. Add one more shot and you have almost 40 million possibilities.

In the scripted film, the choice of the order of shots is somewhat limited by the script continuity. The thrust of editing is toward maximizing the impact of the story as written and filmed. In the documentary however, an added burden is imposed on the editing process because there may be no preconceived arrangement of scenes. The story often unfolds during the filming and the filmmaker has only a rough story line in mind—saving the "story telling" for the editing room.

Therefore, to tell the story effectively,

AMERICAN CINEMEDITOR

## Find out how the rich manage to get richer.

*Asset Management Strategy. From Merrill Lynch.*

You've managed to make money; now the challenge is to manage the money you've made and make it grow. What you need is a strategy that will help you consolidate your assets, including cash, securities and other investments, in a way that is convenient and flexible.

Merrill Lynch, recognizing your need, made this strategy the basis for its Cash Management Account® financial service.

The Merrill Lynch CMA® account ensures that your money is working virtually all the time, through automatic investment of idle cash, and is easily accessible with a Visa® card and CMA checks. A glance at your comprehensive monthly statement will show you all the activity in your account and help you plan your next moves.

You also gain the added advantage of a working relationship with a Financial Consultant, who can open the door to all the Merrill Lynch resources and provide you with the information you need.

*To receive the prospectuses and other information containing all sales charges and expenses, call the number below. Read the prospectuses carefully before investing or sending money.*

Learn more about asset management at Merrill Lynch today. You'll find it an enriching experience.

Gary Kunin

818-995-5609



**Merrill Lynch**

©Copyright 1987 Merrill Lynch, Pierce, Fenner & Smith Inc. Member SIPC.

the documentary editor must often use disparate shots in intimate juxtaposition. In other words, because the material itself has no pre-determined continuity, the number of editorial arrangement possibilities grows very large.

Even carefully scripted material falls into this category when a documentary style of shooting is involved—such as battles, chases, montages, fantasies, action scenes, etc., where a lot of discontinuous or differing types of shots must be assembled to properly tell the story.

Thus, before the pacing and timing, the subtlety, the fine tuning, the knit picking and the fly specking—before anything else, the scenes must be put in the proper order.

So the first thing the editor does is to make the decisions necessary to achieve this proper order or arrangement—taking into consideration, of course, all those millions of possibilities.

Next step. How long should a shot be? Ten frames...three feet...fourteen seconds...arm's length...up to the torn perfs...how long—each shot. Decide, feel it, try it, make it right. More millions of possibilities and decisions.

All right, the editor makes each shot the right length. Then that should be it—we have the film in the right order and each shot is the correct length. The picture is cut, right? Wrong!

The picture is a bore. The pace is unbalanced...the lead actor can't remember his lines...the actress is overacting...the story doesn't play...every scene is a hypnotic monotone...a bore!

Does anyone know what the editor does? No, but somehow, after editing, magically, the actor is at his most eloquent best, the actress has become totally credible. The story is a masterpiece of creative writing, and the dynamic pacing keeps you on the edge of your seat.

Is the editor a mechanic who merely carries out the plans of creative people? Is editing a job that anyone can do? Of course not.

Editing is an instinctual creative art. Editing takes the raw material and makes it work in the best possible way, often magically. Editing refines the suspense, the timing, the pace, the reality, the story line, and makes it all work.

The editor makes an astronomical number of conscious, unconscious, instinctive and often agonized decisions in order to find that statue in the block of marble.

But does anyone know what the editor does? Sometimes even the editor doesn't.

## ShowBiz Expo Begins

The fifth annual ShowBiz Expo opening on June 11 at the Los Angeles Convention Center promises to be the most comprehensive film and video trade show to date.

A highlight of the show will be the Video Post Theatre, a working online post production suite with the latest in currently available technology. During the three day show, visitors will have an opportunity to watch top editors demonstrate editing with special effects.

In the Computer Graphics Exploratorium, attendees will learn how to create high-end broadcast graphics on advanced systems. Personal demonstrations in the New Technologies Workstations will display over 25 editing, graphics, and desktop publishing, word-processing systems.

One interesting display to Cinemeditor readers is the Christy editorial supply display of the Lok Box (it synchronizes sound tracks to a video picture in order to work film style on film equipment) and Compufx Studio System, a rapid access digital locator and reproducer for sound editing of film and tape.



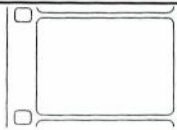
**CINEMA RESEARCH CORPORATION**

*Creates for you*

**Titles & Optical Effects  
for  
Motion Pictures / Television**

*And just about anything  
else the most creative editor  
could ask for.*

**CINEMA RESEARCH CORPORATION**  
6860 Lexington Avenue  
Hollywood, California 90038  
213-460-4111

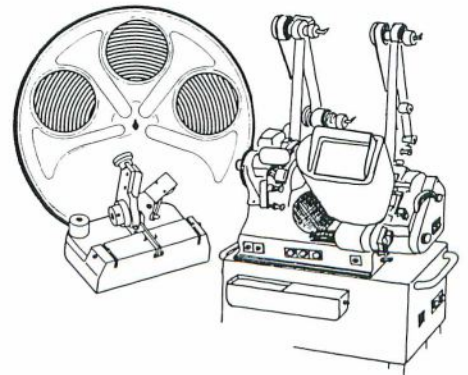


*Christy's*

EDITORIAL FILM SUPPLY • SALES & RENTALS

FOR YOUR MOTION PICTURE NEEDS  
FAST DELIVERY

- SYNCHRONIZERS
- SPLICERS
- MOVIOLAS
- REELS
- CANS
- SHIPPING SUPPLIES
- TABLES
- REWINDS
- STORAGE RACKS
- FILM HANDLING SUPPLIES



(818) 845-1755 from VALLEY

(213) 849-1148 from HWD.

135 N. VICTORY BLVD. • BURBANK, CA. 91502

# —THE TRIM BIN—

by Bob Bring, A.C.E.

## Edward Abrams

### COHEN AND TATE

Producers: Anthony Rufus-Isaacs,  
Jeff Young  
Director: Eric Red  
Cast: Roy Scheider, Adam Baldwin,  
Harley Cross  
"For Nelson Films, Inc."

## Bob Bring

### PRIVATE PRACTICE

Executive Producers: Aaron Spelling,  
George Eckstein  
Directors: Gene Reynolds and others  
Cast: Ensemble cast includes  
Kate Mulgrew and Ben Masters  
"A new series from Aaron Spelling  
Productions"

## Dick Darling

### O'HARA

Executive Producer: Tony Whamby  
Producer: Brian Grazer  
Directors: Tony Whamby, Bradford May  
Cast: Pat Morita, Bob Clohessy  
"Starting in February, O'Hara will  
leave the Task Force unit and  
become a private detective, For  
Warner Brothers TV."

## David Blewitt

### CHICAGO NIGHTS

Producer: Dennis Jones  
Director: Colin Chilvers  
Cast: Michael Jackson, Joe Pesci  
"We had to move to Production  
Center from Culver City Studios  
because the editing building where  
*Gone With The Wind* was cut is  
being torn down."

## Donn Cambern

### G MEN

Producer: Ivan Reitman  
Director: Dan Goldberg  
Cast: Rebecca Demoray  
"For Ivan Reitman Productions,  
editing at Compact Video."

## Michael Eliot

### RED RIVER

Producer: Frank Levy  
Director: Richard Michaels  
Cast: James Arness, Bruce Boxleitner,  
Gregory Harrison  
"My hats off to all film editors  
who had to edit films about cattle  
drives. Editing at Warner  
Hollywood Studios."

## ASHFIELD FILM & VIDEO

### VIDEO TAPE TRANSFERS

FILM TO TAPE & TAPE DUPLICATION  
SMPTE, ADDRESS TRACK, TIME CODES, FEET/FRAME  
59.94 HZ & 60 HZ CAPABILITIES  
TO MEET YOUR ADR, FOLEY, & MUSIC  
TAPE REQUIREMENTS

### B & W REVERSALS ONE TO ONE SOUND TRANSFERS

747 NORTH SEWARD STREET • HOLLYWOOD, CA 90038

(213) 462-3231

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.

**Michael B. Hoggan**

**CRIME STORY**

Producer: Michael Mann

"I'm supervising editor for Michael Mann Company and New World Television at Universal Studios."

**Sheldon Kahn**

**TWINS**

Producers: Joe Medjuck, Mike Gross

Director: Ivan Reitman

Cast: Arnold Schwarzeneger, Danny DeVito

"Along with editing responsibilities, I am Associate Producer, for Universal Pictures."

**Harry Kaye**

**PARADISE**

Producers: David Jacobs, Jim Brown, Bob Porter

Director: David Jacobs

"An hour pilot about the toughest gun for hire in the old West who suddenly finds himself raising his sister's four children, for Lorimar and CBS."

**Paul La Mastra**

**BABY M**

Director: James Sadwith

Cast: Jo Beth Williams

"For ABC Circle Films."

**Russell Lloyd**

**FOXTROT**

Producers: Dag Alveberg,

Hlynur Oskarsson

Director: Jon Tryggvason

Cast: Valdimar Orn Flygenring,

Steinarr Olafsson, Maria Ellingsen

"Shot in Iceland (in English) by an Icelandic director, cast and crew. Post-production in Norway and Sweden. For Filmeffekt A/S Oslo Norway."



**VIDEO TAPE TRANSFERS**

**ONE-TO-ONE**

**SOUND TRANSFERS**

**B & W REVERSALS**

**TOP QUALITY**

**FILM TO TAPE**

**& TAPE DUPLICATION**

**SMPTE, ADDRESS TRACK,**

**TIME CODES, FEET/FRAME**

**24-TRACK CAPABILITY**

**213 · 464 · 0121**

# DIRECTORS SOUND & EDITORIAL SERVICES

1150 W. Olive, Burbank, CA 91506

**(818) 843-0950**

- 2 ADR/Foley stages
- Complete transfer facility
- Temp dubs
- Rental of editing rooms



## **Carol Littleton**

### **THE ACCIDENTAL TOURIST**

Producers: Lawrence Kasdan, Michael Grillo, Charles Ikun  
Director: Lawrence Kasdan

Cast: William Hurt, Geena Davis, Kathleen Turner

"Based upon the novel by Anne Tyler and adapted for the screen by Lawrence Kasdan, for Warner Brothers."

## **John A. Martinelli**

### **KING OF THE OLYMPICS**

Producers: Pat Finnegan, Bill Finnegan, Sheldon Pinchuk  
Director: Lee Phillips

Cast: David Selby

"Filming in Europe, for Finnegan/Pinchuk Company."

## **David Rosenbloom**

### **FRESH HORSES**

Producer: Jerry Weintraub

Director: David Anspaugh

Cast: Molly Ringwald, Andrew McCarthy

"David Anspaugh's first film since "Hoosiers," for 20th Century Fox."

## **David Saxon**

### **ONASSIS**

Producers: Konigsberg/Sanitsky

Director: Waris Hussein

Cast: Anthony Quinn, Raoul Julia, Jane Seymour

"Shooting in Spain and editing at Pacific Video."

## **Larry Strong**

### **J.J. STARBUCK** Executive

Producer: Stephen J. Cannell

Supervising Producer: Jo Swerling Jr.

Directors: Various

Cast: Dale Robertson, Ben Vereen

"Filmed on location in Vancouver, Canada. Post-production at Stephen J. Cannell Productions in Hollywood."

## **Michael A. Stevenson**

### **GROUND**

Producers: Penny Finkelman, Tom Smith

Director: Joe Johnston

Cast: Rick Moranis, Marcia Straussman, Kristine Sutherland, Matt Frewer

"On location at Estudios Churubusco Azteca, Mexico City, Mexico."

## Neil Travis

### COCKTAIL

Producer: Robert Cord  
Director: Roger Donaldson  
Cast: Tom Cruise, Bryan Brown,  
Elisabeth Shue

"This film will elevate bartending to a performance act, for Touchstone at Disney Studios."

## Frank J. Urioste

### DIE HARD

Producers: Joel Silver, Larry Gordon  
Director: John McTiernan  
Cast: Bruce Willis, Bonnie Bedelia

"John Link is co-editor on this picture for 20th Century Fox. First Assistant Editor Derek Brechin, Second Assistant, Bryan Carroll."

## Peter Zinner

### WAR AND REMEMBRANCE

Producer: Dan Curtis  
Director: Dan Curtis

"This 32 hour mini-series for ABC is based on Herman Wouk's best seller. It comprises the experiences and fate of an American family during World War II. Co-editors: John Burnett, A.C.E. and Fred Chulack, A.C.E., for ABC Circle Films."

# —HALF PRICE—

**SYNC FILM** is alive and well as a division of **NEWSFILM LAB.**

For a limited time only, return to the good old days with a special offer of **\$3.25 per roll** for 35MM edge numbering.

ANY EDGE/BASE-EMULSION/ESTAR-ACETATE  
MATCH CODE 16MM TO 35MM/SPOT CODE  
16MM & SUPER 8MM EDGE NUMBERING

A complete 16MM Film & Video Lab serving the motion picture industry for over 20 years.  
*Mention this ad for half price for 35MM edge numbering.*

**NEWSFILM LABORATORY, INC.**  
516 N. Larchmont Blvd.  
Los Angeles, CA 90004



(213) 462-6814



■ **BBC ENTERPRISES, LTD., "WILDSTOCK"**

(U.S.A. & CANADA)

■ **METRO-GOLDWYN-MAYER**

■ **TWENTIETH CENTURY FOX**

■ **PARAMOUNT NEWS**

■ **PATHE NEWS**

■ **ABC NETWORK NEWS**

■ **ITC**

■ **ALLIED ARTISTS**

■ **NOVA AND ODYSSEY**

■ **AMERICAN SPORTSMAN**

■ **FITZPATRICK TRAVELOGUES**

■ **SCREEN SOUVENIRS**

■ **HBO**

**The world's  
oldest and  
largest  
film library  
is also  
the most  
competitive.**



**SHERMAN GRINBERG FILM LIBRARIES, INC.**

1040 North McCadden Place • Hollywood, California 90038-2486 • (213) 464-7491 • Telex: 269950 SGFL LA  
630 Ninth Avenue • New York, New York 10036-3787 • (212) 765-5170 • Telex: 265823 SGFL NY

# KNOWLEDGE STACKS UP!



Our selection of Technical and Craft Books for Film/Video really stacks up. Advance your career by building an educational library and reference resource from over 160 great titles.

- Business of Filmmaking
- Pre-Production
- Computer Software
- Production
- Cinematography
- Sound
- Animation
- Special Effects
- Video and TV
- Post-Production
- Writing, Directing, Performing
- Directories
- Operation Manuals

WRITE FOR FREE #6 CATALOG TODAY

**ALAN GORDON ENTERPRISES INC.**

1438 CAHUENGA BLVD., HOLLYWOOD, CALIFORNIA 90078, USA

TEL: (213) 466-3561 • TWX: 910-321-4526 • FAX: (213) 971-2193

There are several factors to consider when deciding on the proper procedure for a show.

**A judgement must be made on the possible value of high-definition television in the future marketplace.** If a present show is sold for high-definition TV programming, it will need a master with at least 1125 lines of resolution for broadcast. Present NTSE is 525 and PAL is 625; a film negative contains over 2000 lines. Those specifications preclude the use of a present one inch video as a high-definition master and would appear to make a film master, or the capability of creating one, absolutely essential for that future market.

A little known number may make a large difference in the thinking of some decision makers. The aspect ratio of high-definition TV is 1.78 — very close to the prevalent current feature film ratio of 1.85. That means 1988 TV shows, with their 1.33 ratio, will have big problems filling the wide screen format of high-definition. Tops and bottoms of every frame will be severely sliced by the new

matte requirements, close-ups will look strange with a centered face in the middle of a squashed frame, etc. In short, pictures composed for the TV of today will not have a good look on the high-definition screen of tomorrow.

Regardless, economics will often be the deciding factor in the choice of finishing procedure. Emory Cohen, President of Pacific Video, makes a strong argument for the full video approach. He asks the crucial questions, "How many shows of today will be saleable to future audiences in 5 or 10 years? How much extra money do you want to spend today so you can keep all your options well into the future?" □

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

- Emory Cohen, Pacific Video
- Randy Blim, Pacific Video
- Bill Breshears, Laser Edit
- Joe Dervin Jr., Aaron Spelling Productions
- Larry Sherwood, The Post Group
- Ken Yas, The Post Group

## Index of Advertisers

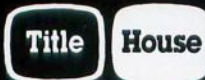
Without the support of the following companies, publication of the *American Cinemeditor* would not have been possible. Please let them know you saw their message in our magazine.

- |                                 |                                     |
|---------------------------------|-------------------------------------|
| Alan Gordon                     | Lok-Box                             |
| American Cinematographer        | Marian Rees Associates              |
| Ashfield Lab                    | Merrill Lynch Pierce Fenner & Smith |
| Big Time Picture Company        | Mix Magic                           |
| Christy's Editorial Film Supply | Montage Group                       |
| Cinema Research                 | Newsfilm                            |
| Directors Sound & Editorial     | Pacific Title                       |
| Eastman Kodak                   | Pacific Video                       |
| Echo Sound Services             | Sherman Grinberg Film Library       |
| Grass Valley Group              | The Stock House                     |
| Howard Anderson Company         | Title House                         |
| Laser Edit                      |                                     |

# Title House\*

\*2 little words that mean:

- |             |                |
|-------------|----------------|
| Main Titles | Cel Animation  |
| End Credits | Rotoscope      |
| Opticals    | Kinestasis     |
| Special EFX | Motion Control |
| Storyboards | Typography     |
| Design      | Airbrush       |



738 N. Cahuenga Blvd., Hollywood  
 ☎ (213) 469-8171

**Sound has been enhanced by new developments.** The Kem Studio Quality Module produces a higher quality sound with less wow and flutter by using an air pod dampener and extra springs and rollers. An added pre-amp will cost \$200/\$250 more on the monthly rental but can be invaluable for quality sound work or viewing. Equalizers, 12 channel sound, preview capacity—all can be accommodated with new sophisticated configurations.

Steenbeck has just developed an ingenious device. It's called Variable Speech Control System ST-76. When the editor is fast forwarding, the system will continually sample 3 seconds of audio to play at normal speed for every 10 seconds being shuttled. Therefore, the editor doesn't have to stop and playback periodically in order to find a targeted location within the roll. The pitch of distorted music or sped up "Mickey Mouse" dialogue, from 50 to 300% of playback speed, is corrected in the sample. The system will even read sound samples when rewinding and play the sound as if running forward at normal speed.

**Switches have been altered to make editing easier.** The number of switches on some units has been cut in half by pairing the number of plates on each switch. Left hand plate cut off switches are being used to allow the editor to work with the right hand take up reels without the distraction of left hand plates flopping around.

**Unique design work has resulted in special configurations.** Some special effects companies are now using Vista Vision optical elements to take advantage of the large 8 perf Vista Vision film frame. However, VV film runs horizontally, and there were very few projectors and cameras ever made to run the format. There is one known Moviola in the world able to run Vista Vision.

The Eagle Eye Company in North Hollywood is fabricating a Vista Vision Kem by using a long throw for a distor-

tion free projected image, a custom made 12 sided prism, Nikon projection optics, electronic focus, and a costly Vista Vision camera movement. Upon completion, the customer will have a unique viewing system to check the quality of Vista Vision optical elements.

## THE VIDEO ERA COMES TO FLAT-BEDS

**A video image can be synchronized to film units** running on a flat-bed by using the Lok-Box device. The film sound units can be edited or previewed as though the editor were working with a film picture.

Video transfer modules are now available to make a picture transfer from the film running on the flat-bed to a video tape recorder. The transfer is optical, and not electronic, and is not intended to be broadcast quality. This copy has been nicknamed a "Xerox" copy of the print.

Two major studios have bought the setup, using it in-house to lessen the potential of unauthorized copying of their films. The equipment can also be used to make Lok-Box tapes for sound editing work. The transfer system, including camera, adds approximately 1/3 to the cost of the flat-bed.

**Time codes can be generated or read on flat-beds.** Video has given the indus-

try time codes as an electronic means of identifying or synchronizing each frame of picture and sound. Time code or character generators and time code readers can be used where camera slates are impractical.

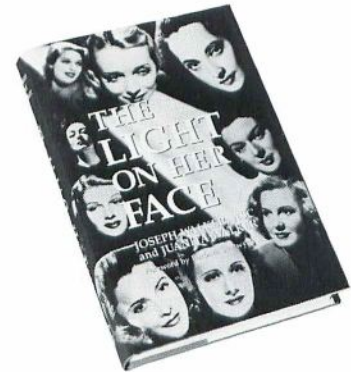
For instance, the shooting of a concert film can generate much footage, and it is difficult for the crew to put a camera slate at the front of each take. Time codes can be generated easily during production; these codes can find their way to the balance stripe of the mag-stripe and then run on the flat-bed. Using a time code reader, an assistant editor can then find the sync on these numbers corresponding to the time code numbers shown on a video monitor and thus sync the dailies. □ *The American Cinematographer would like to thank the following for their assistance in the preparation of this article:*

- Don Mack, Steenbeck, Inc.
- Michael Zolkover, Big Time Picture Company
- Craig Saavedra, Big Time Picture Company
- Paul Rodriguez, Eagle Eye Film Company
- James Tucci, Eagle Eye Film Company
- Chimhda Khommaraph, Eagle Film Company

# 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



The ASC Press \$19.95  
P.O. Box 2230, Hollywood, CA 90078  
"The Light on Her Face"

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Payment enclosed  Charge my Visa  Mastercard  
Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_  
Signed \_\_\_\_\_

Allow 6-8 weeks for delivery U.S. funds only.  
\$2 Postage (Foreign \$2.50) California tax \$1.20

**WE'VE EXPANDED!**

**BIG TIME**  
PICTURE COMPANY INC

NOW OVER 10,000 SQUARE FEET

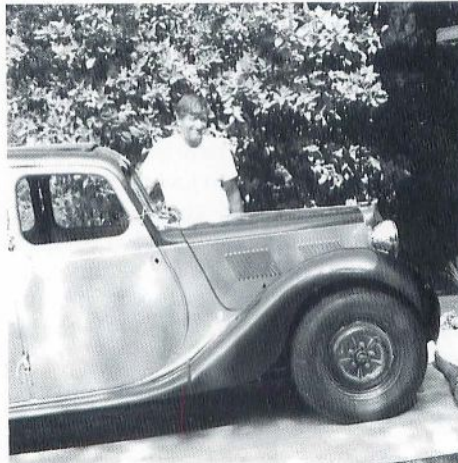
- Luxurious Editing Rooms ■ 35mm Edge Coding
- Complete Editing Equip. Rentals ■ Supply Sales

Screening Room Coming Spring '88

**(213) 207-0921**

# Scene and Heard

Official photographer Russ



Gregg

The magic of spring is in the air. Gone are all the winter doldrums, and the A.C.E. hot line is buzzing with lots of get up and go news.

**Russ Tinsley**, affiliate member, Emmy award winner and president of Echo Film Service, is gearing up for another Little League season. Russ has been involved in Little League since 1968, when his boys started in the program. As a member of the Western Regional Tournament Committee, he helps to organize the ten-day tournament that selects the Western Regional champions. When the winners journey east to Williamsport, Pennsylvania, Russ is there too, serving as the official photographer for the Little League World Series.

The Tinsleys enjoy cruising the highways in their Apollo motor coach. Russ is president of the Apollo International Motor Home Club and his wife **Lee** is secretary-treasurer. The club roster in-

cludes over 520 members and their spouses in the U.S. and Canada. If you want more news about Apollo local chapters, you will find it all in the Apollogram. Can you guess who the editor is? Right, Russ Tinsley.

Another traveling member of A.C.E. is **Dick Wormell**. Look for him in the Castaic Lake area or in the Sierras where he likes to go fishing. Dick reports that he isn't always the world's luckiest fisherman, but it's always good to get away with good buddies and fellow editors **Grant Hogg** and **Richard Rabjohn**.

On the more domestic side of life, you will find **Irving Rosenblum** and his wife **Lillian** enjoying their favorite pastime, baby-sitting with their five grandchildren. The youngest is eight-month old **Elise Rosenblum**, sister to nine-year old **Brian**. There is also two-year old **Grant Glazer** and his eleven-year old brother, **Gregory**. And let's not forget four-year

old **Tiffany Lyon**. Quite a handful, but lots of fun, reports doting "Poppa" and "Mema" Rosenblum.

**Robert Estrin** is enjoying some quiet moments between assignments, and he finally has time to devote to a new interest. Robert has become part-owner of two race horses, so look for him to be out at Santa Anita race track in the early morning hours keeping tabs on workouts and track times. If you want to be part of the "team," then put money down on *Best Solution*. This four-year old Irish colt is back from resting at Del Mar and is ready for action and a win. Another good bet would be *Abrojo*, a four-year old filly, who did very well last season. Her last big win was on Thanksgiving Day, and Robert looks forward to more excitement and fun this year with this special filly.

While we're talking fun, **George** and **Jean Turner** tell us that there's no time in their busy lives for outside recreation. George is the editor of *The American Cinematographer* magazine and Jean is his assistant. Jean reports that they often go locationing to follow stories, thus work can turn into a mini-vacation. There are also luncheons with many interesting people so the Turners don't seem to miss a social life after work. They have been working together on the magazine since 1985, and Jean is happy to say, "We're a pretty decent team." When time permits, George will slip back to his first love — painting. His first career was as a story-board artist, and Jean maintains that George is an accomplished water colorist.

Another very capable artist is **Christa Zinner**, wife of **Peter Zinner**. Christa, who was a successful fashion photographer for 30 years, is now a serious student of sculpting. Christa enjoys creating statues of people and animals, and she confides, "I love my work and can't stand to be without it."

AMERICAN CINEMEDITOR



Abrojo by a length

There's good news from the **Gregg McLaughlin** household. **Jackie**, Gregg's wife, has recovered from a serious broken hip and is back at work in the Admissions and Records office at Pierce College. Now that Gregg isn't helping Jackie out with domestic chores, he has returned to his hobby, restoring MG autos. It's a slow process because every part is assembled by hand, but look for a sleek, two-tone maroon and grey MGYA sedan to be out on the roads within the next six months.

There is news from the East Coast. **Alan Heim** is happy to be very busy with feature work but not happy to report that there is little time for recreation. His wife **Alison** and daughter **Kate** are the lucky family members who are taking terrific

skiing trips to Vermont and Utah. It appears that editing on either coast presents the same "no vacation blues."

**Linda Grinberg**, of Sherman Grinberg Film Library, reports that she will be on a "working" vacation when she travels to London and Brighton in April. She will take time out from the FOCAL (Federation of Commercial Audio/Visual Libraries) meeting to see some of the sights before flying on to Cannes for another business meeting. With Monte Carlo so close, Linda hopes to sneak off for a little excitement at the casino.

Did you know that there is a special variety of corn that is grown for popcorn? If you want to know more about

the subject of corn farming then ask **Tom Houton**, the engineer who usually tends the electronic editing equipment at Pacific Video. Tom and his father, **Thomas Nelson**, are successful partners in a farm which has been in the family since 1822 and is located in Culver, Indiana. This year, instead of planting normal corn, they switched to the popcorn variety and literally doubled their profit.

Travel, sports, hobbies—it's evident that the A.C.E. editors, their family and friends do it all. Dig into the archives and keep us informed, so we can continue to be Scene and Heard. □

by *Claire Schall*



*Claire Schall*

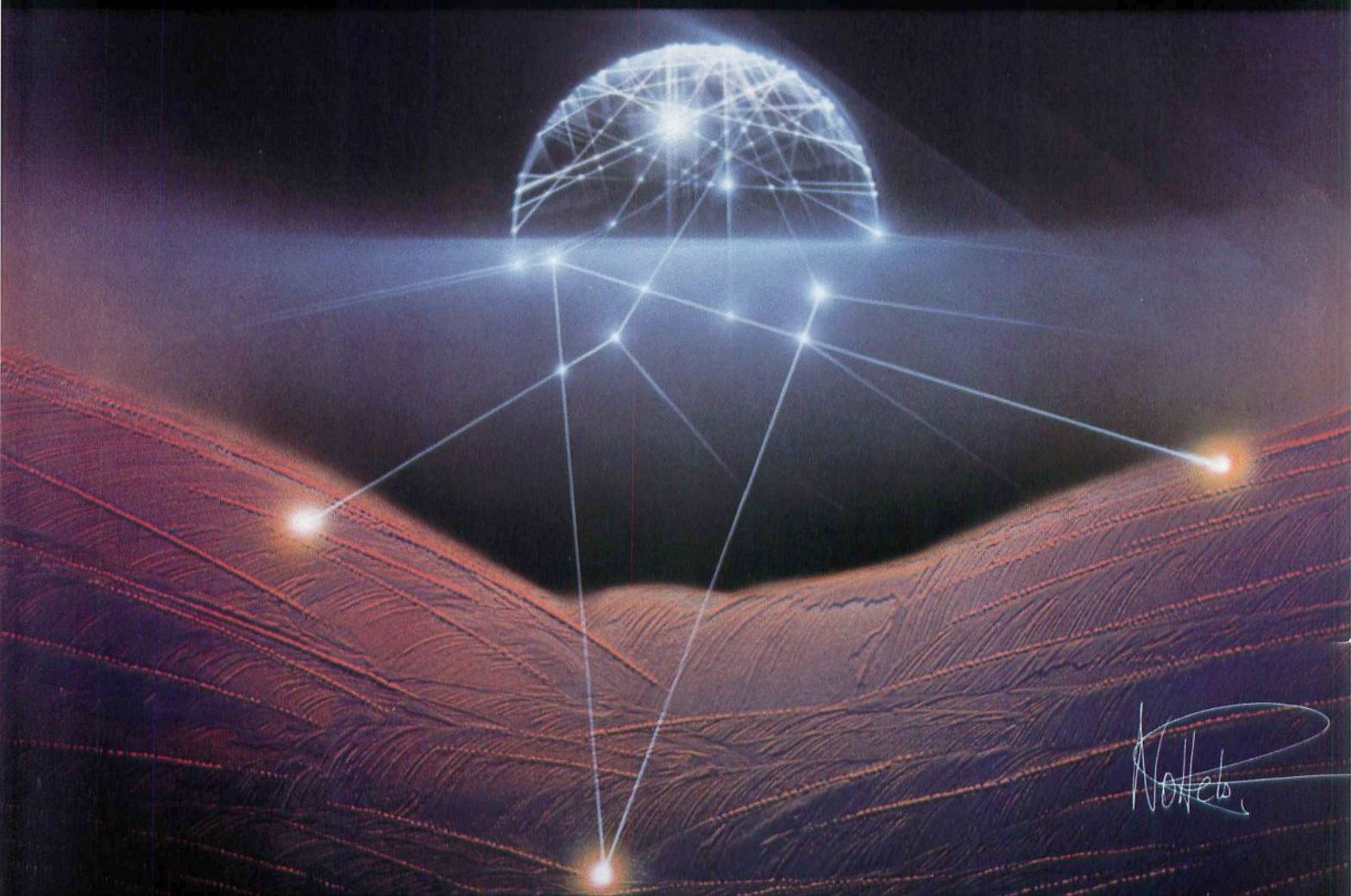
## The Stock House

Motion Picture Stock Shots 6922 Hollywood Blvd., Suite 621, Hollywood, CA 90028, (213) 461-0061

# THE WORLD'S ONLY ELECTRONIC LABORATORY™

**Pacific Video's Electronic Laboratory...  
the next step in film post production.**

Designed to service the film producer with a complete range of electronic post production services.



*Notels*

## **Transfer of Production 1/4" Sound to digital audio**

The world's finest professional quality sound.

Eliminates the cost and delays of 35mm mag transfers.

## **Electronic "One Light" Dailies**

On time dailies! **digital** sound sync and transfer your negatives to videotape in one step.

Eliminate excessive negative handling.

## **ELECTRONIC EDITING THE ELECTRONIC LABORATORY IS COM- PATIBLE WITH ALL EDITING SYSTEMS:**

- CBS/Sony
- CMX Edit Systems
- Convergence Edit Systems
- Ediflex™
- EditDroid™
- I.S.C. Edit Systems
- Montage Picture Processor

## **Electronic Negative Assembly with digital audio—Enada™**

Simultaneous assembly of final picture and sound master. Featuring a separate edited **digital** track used for sound dubbing.

## **Electronic Timing**

A patented scene-to-scene color correction and image enhancement system. Designed to insure the finest picture quality possible.

**Pacific Video's Electronic Laboratory** was designed to bring you cost-effective, sensible high technology.

**Pacific Video, Inc.**  
**The next step in film post production**

809 North Cahuenga Blvd.  
Los Angeles, CA 90038  
(213) 462-6266

