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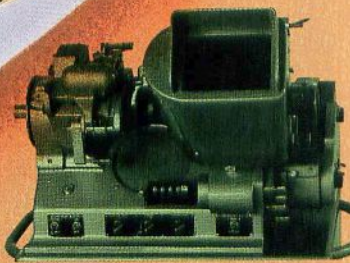
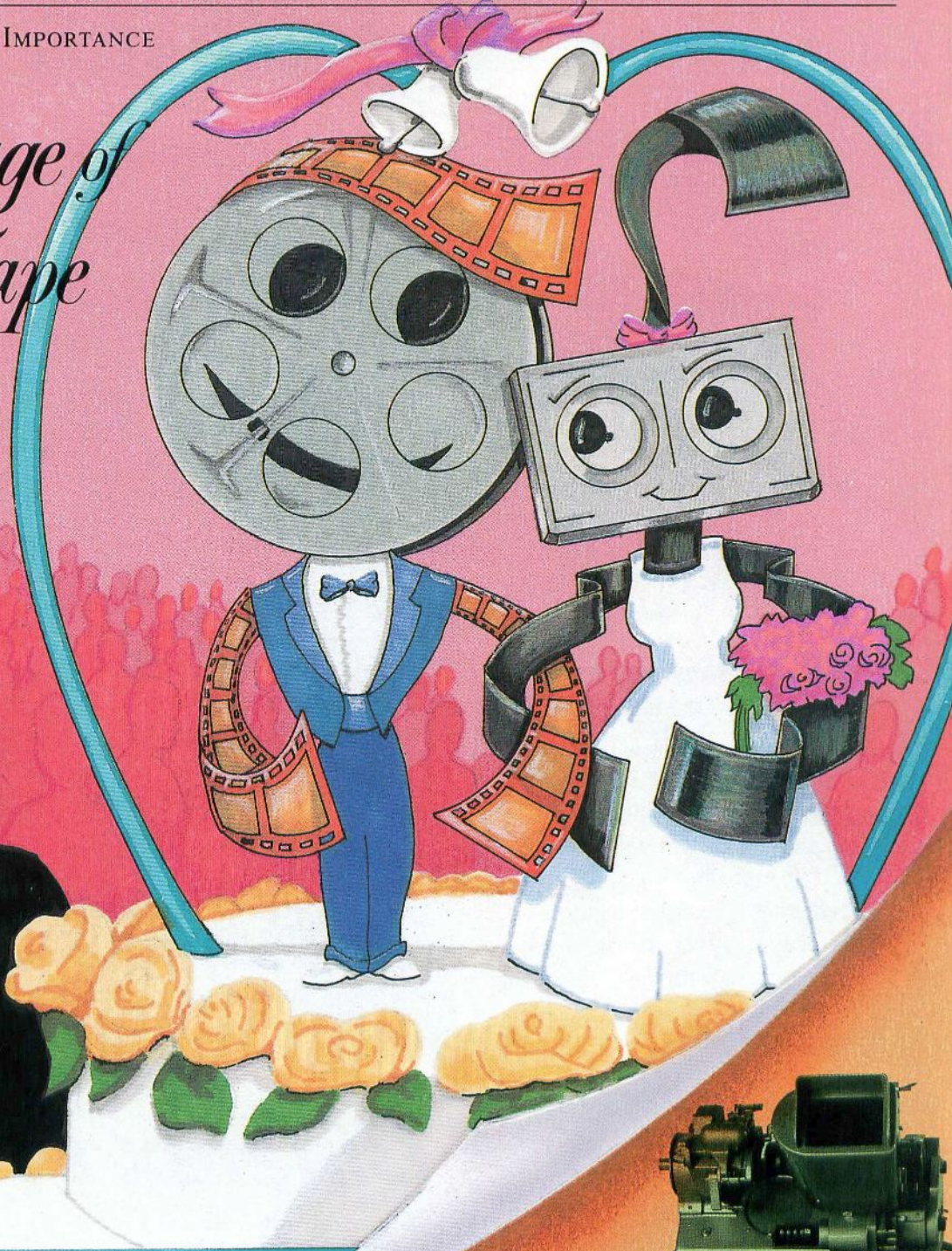
CINEMEDITATOR

A PUBLICATION OF THE HONORARY PROFESSIONAL SOCIETY—AMERICAN CINEMA EDITORS, INC. SUMMER 1988 VOL. 38 NO. 2

ARTICLES OF POST-PRODUCTION IMPORTANCE

The Marriage of Film & Tape

CUTTING 3 PERF
FILM IN ENGLAND



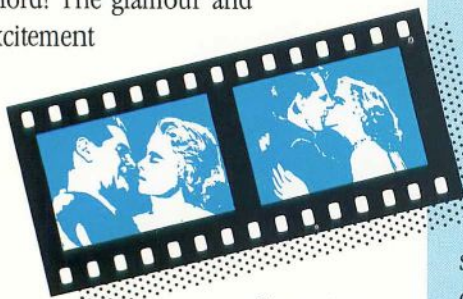
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THE MAGNIFICENT MOVIOLA

INDUSTRY MOURNS MOVIOLA'S MARK SERRURIER

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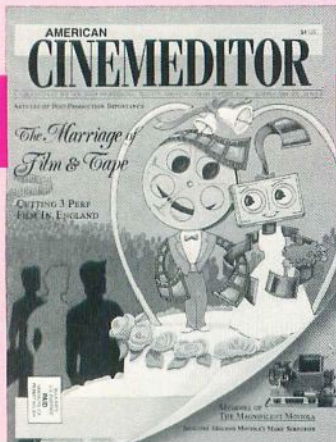
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Business matters for A.C.E. Inc. should be addressed to:
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2410 Beverly Blvd., Suite 1, Los Angeles, CA 90057
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Editorial and business matters of American Cinemeditor magazine should be addressed to:
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From The Editor.



A brisk wind excited the prolific flag poles at the World's Fair in Osaka, Japan. Our four member group was having an unforgettable experience, but we had only one day to cover what was supposed to be a two day tour of the magnificent fairgrounds.

The Russian pavilion was the "must see" attraction of the Fair. Since it was a 4½ hour wait from the end of the line, our enterprising guide hustled us into a spot halfway into the waiting crowd. It turned out to be the wrong thing to do.

Five Russians in business suits immediately surrounded us. All of them were very strong looking, one even had an obvious lump in his inside jacket pocket; I knew that wasn't just a result of non-capitalist tailoring. Remembering all I had learned from the James Bond movie I had seen a few weeks before, I was sure they were the dread KGB (Russian security police).

The leader asked me in impeccable English, "Did you want to see our exhibit so bad you had to butt in line?"

I mumbled something about not understanding the Japanese of our guide who probably didn't understand the Russian signs, but the man wasn't buying my story.

"Follow me," he commanded as our no nonsense escorts cut a path for us through the mobbed street. As I walked, my movie trivia expertise brought up visions of Dana Andrews being marched to execution by his ruthless enemies in a World War II picture. Was I to be eliminated for not going to the end of the Russian line?

We proceeded up steps to a door that was marked V.I.P. – could it stand for Very Intense Pain? I recalled an old Jimmy Cagney movie where Nazi Gestapo interrogators subjected him to beatings and torture. The movie ended with Jimmy breaking into hysterical laughter just as he and his enemies were blown to bits in a friendly bombing raid.

The leader opened the door for me and uttered a strange command. "Enjoy," he said with a broad smile.

We gladly obeyed. The exhibits—Czarist jewels, the first space rockets, a huge miniature working city—were all very fascinating. Later we met some American sailors, dressed in navy uniforms with the official patch of their U.S. aircraft carrier clearly marked, who had also been "arrested by the enemy" and escorted to the V.I.P. entrance to avoid the long wait. It became apparent that this Russian official (we later found out he was the director) was so proud of the pavilion that he was grabbing Americans off the street to be sure they didn't miss it.

Obviously, I was not prepared to recognize the friendly action of my Russian host, but aren't all of us conditioned to mistrust our enemies? Haven't we been "educated" by movies, TV, and our peers to identify those we must hate? Isn't it always easy to find your enemy when you have ties to either side of U.S. vs. Russia, Israeli vs. Arab, or guilds vs. studios?

The writer strike has devastated our industry. Whatever the outcome by the time you read this editorial, it's apparent that the producers and entertainment guilds are increasingly fighting each residual agreement as a critical struggle with a recognized "enemy" of three years earlier.

There's an actual or threatened industry stopping strike every year. It's very simple to predict; you can bet your house payments on it. There are three guilds with residual rights: DGA (Directors Guild of America), WGA (Writers Guild of

America), and SAG (Screen Actors Guild). Their labor contracts each run three years; one finishes every calendar year. And no guild will settle for less than the previous guild won in its contract dispute.

Each of these battles always becomes emotional and spawns talk of solidarity and righteousness from both sides, but the big important fact seems to be ignored. Neither side will ever recoup lost wages, profits, audience share and residuals. I haven't even mentioned the huge losses to those of us watching on the sidelines.

Television networks have adjusted their fall schedules to include less hours of WGA written shows. Programming will contain more news and sports—and less hours to keep the industry working. Undoubtedly, that will translate to audiences abandoning network TV a few more rating points, and smaller network revenues always mean less work for everyone in the future.

These guild residual battles are the only contests I've ever watched where there are two fighters...no winner...and thousands of losers. Sooner or later, the participants in these continuing wars will have to react to a simple truth. The overall health of the industry is more important financially, even to the combatants themselves, than the winning of any one residual calculation over a familiar "enemy."

What this industry needs is leadership. We have always had ongoing conflicts, but there used to be enough statesmanship to set up guidelines that all parties accepted for the good of the industry.

Remember years ago when the public was first offended by the morals of early pictures? The market for pictures could have been severely hampered by local censorship, but the industry banded together and created its own guidelines of morality. Anyone remember when the emergence of color TV was threatened by squabbles between competing systems? The industry got together and created specifications that facilitated the changeover and subsequent growth of a larger TV industry. And let's not forget that in recent years tape pirates have robbed the industry of substantial revenue by illegally copying features. Again the industry closed ranks and took action collectively.

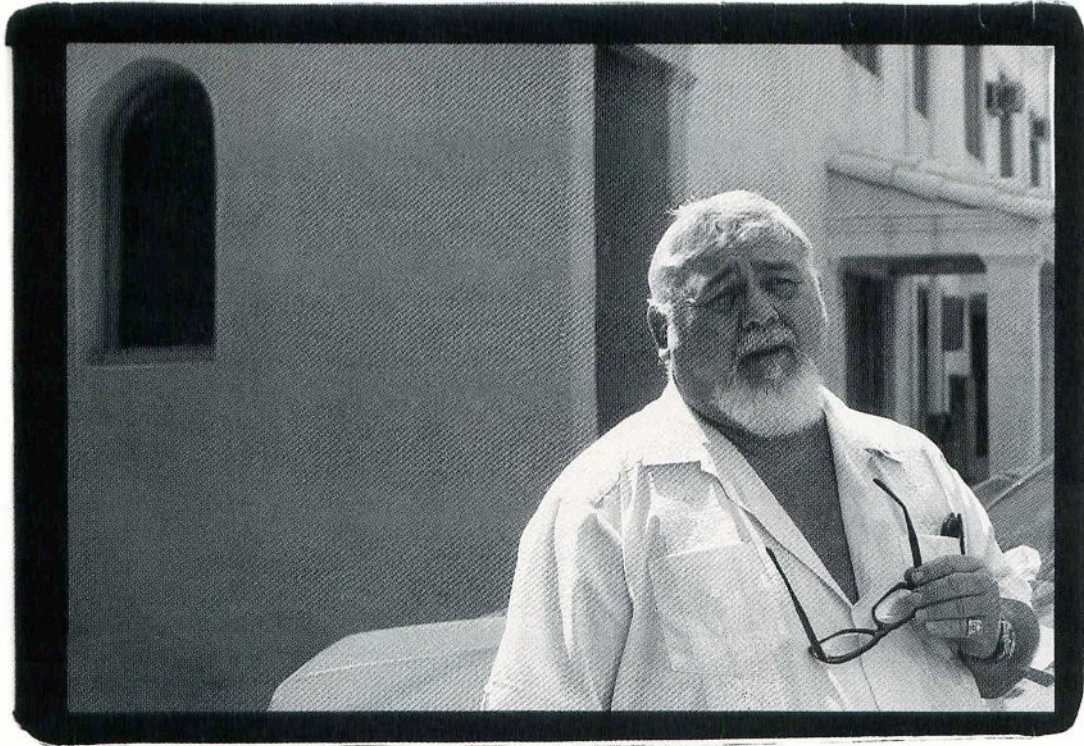
The business is being sapped by these strikes and near strikes; somehow we must create a plan to solve this yearly problem. Maybe a respected industry executive can do us all a great service by leading a continuous management/guild dialogue on the subject. Perhaps a standing industry committee can draw acceptable residual guidelines that all parties will accept. The writer strike negotiations have even suggested this standing committee concept to resolve disputes concerning creative rights.

It's frustrating to watch and suffer as producers show increasing determination to win their point by wresting adjusted residual contracts from each guild and every guild battles the producers to win greater self-importance in studio work and even over other guilds.

The industry must do something about these ongoing conflicts; inattention to the problem will not cause it to disappear. I'm guessing my Russian escort with the gun in his pocket was named Igor. I know Hollywood's enemy with a ticking bomb in its wallet is named Ego. □

Howard Kunin, A.C.E.

Gerald Perry Finnerman_{ASC}



© Eastman Kodak Company, 1988

on film:

"I'm not a purist, but everyone has to make a stand someplace. You work long, hard hours. The job is stressful. If you are going to put yourself through that, you might as well be doing something you can be proud of. Sometimes I get credit for techniques, like split-diffusion and sliding-diffusion, that other cameramen invented 40 or 50 years ago. I've also borrowed ideas from Rembrandt and Van Gogh. I light "Moonlighting" like a classic black-and-white movie. I take the light all the way around until it scares most people, and that's what makes it look so special. I only use crosslighting and prime lenses. That's how you get dimension. Today's Eastman films are subtle and elegant. You can blend them to get the look you want in different situations. If you know what you are doing, you can be daring. And that's what makes this an art form."

Gerald Perry Finnerman, ASC, has six Emmy nominations for "Star Trek," "Kojak," "The Gangster Chronicles," "From Here to Eternity," "Ziegfeld," and "Moonlighting." He won for "Ziegfeld."

Eastman
Motion Picture Films



The State of the

The Marriage of Film & Tape

The mating of this pair has been long in coming. It's understandable. Just look at their age difference. Film is mature and established, while video tape is still considered a youngster. Look at their pedigree. Film is exposed in the most important circles of big money projects, while video tape has only been invited to participate in areas where low cost and short schedules are the prime consideration.

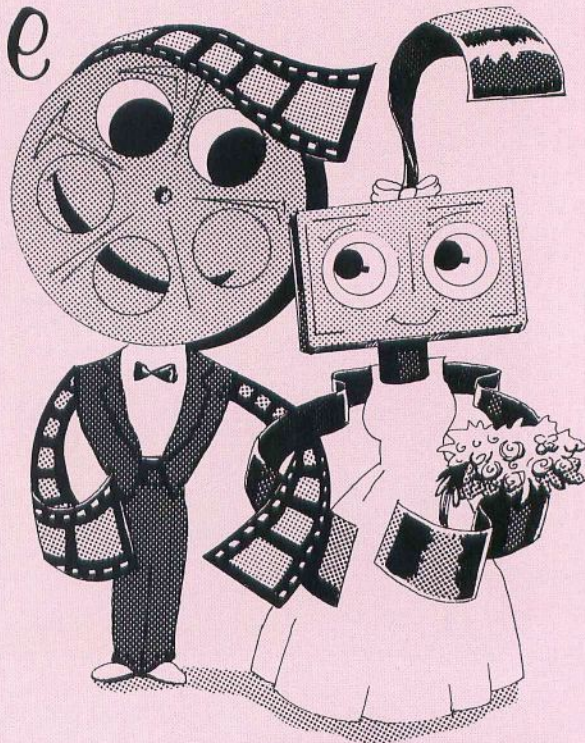
"The film world has a tradition spanning 80 years of creativity," notes Larry Chernoff, President of Encore Video. "Electronic post-production has been around for less than two decades."

Joe Benadon, President of Action Video, adds to the recall of this courtship. "Commercial people probably were the first segment of the industry to use tape in film post-production domains. They started to shoot on film, cut on film, and transfer to tape for the finish. In 1964, from the time a color film commercial left the camera to air date was 4 weeks. Today that's easily done in 2 days."

Techies and Chemies

Video tape people have been labeled the "techies" of the industry. They were technically oriented and would push buttons to integrate one scene into another. Creative ability was their weakness, but that situation is improving.

Rich Thorne, Senior Vice-President of The Post Group, cautioned, "If electronics are taken for granted it all gets away from you. Video opticals can't be done by following a manual. It's an art. Three day film opticals can be potentially done in one hour, but if you take the arrogant attitude that you're only going to take



one hour, then chances are great that half of those opticals aren't going to look good.

"Film or video opticals only succeed when there's attention to detail. One of the things so good about the way film people work is that they work with one frame at a time. If a matte or something else doesn't look right the operator stops and corrects before continuing. Video people tend to think in real time; if it doesn't work in real time often it will go out that way."

Film people have sometime been tagged "chemies" or chemistry heads because they know how to manipulate a piece of film in response to their needs.

Film and Video Tape Being Used Together

John Dykstra, President of Apogee, believes that video will be increasingly

used with film. "Currently we shoot video with our film opticals to check camera moves. As a method of testing in a filmic application it's marvelous."

Video houses are learning from film people using their facilities. Rich Thorne recalled the commitment of the Post Group to do Star Trek opticals on an episodic television budget. "It was a matter of applying film optical quality to video opticals and not trying to show the film people the neat little things we could do with video. Our goal always was to do exactly what you could do on film at a lower cost.

"We have borrowed 60/70% of the techniques we use in video opticals from people who have done the same thing on film. Mattes, rotoscoping, diffusion filters, even shooting with video cameras to look like a film product; all of these things are done in a manner that relates to the film optical experience.

Editor's Art

The Human Element

Technical and creative people are adapting to a second medium. Bill Taylor, A.S.C., is co-owner of Illusion Arts with matte artist Syd Dutton. Taylor observes, "Perhaps when a Paintbox (electronic coloring) artist has 20 years experience as Syd has had in paint, that man will be as refined in Paintbox as Syd is with oil paint."

Syd Dutton adds, "I used to get nervous when I heard an old-fashioned electric typewriter make a humming noise. I felt it was waiting for me to do something. The Paintbox makes me feel the same way; I feel compelled to do as much as I can because time is so expensive. When I paint with oils on film I will work for a while, sit down with a cup of coffee, look at the painting and think about it. Sometimes I'd wipe off everything I did for the last hour and start over again. I could only contemplate like that on film because the equipment was paid for and just sitting there."

But Syd's experience using a Paintbox gives him confidence, and he feels it doesn't take long to learn how to mix paints on the stylus of a Paintbox. Still he doesn't have the same feel for video paint, even though he believes it has great potential.

Paul Long, President of Kappa Video, has an interesting evaluation of film editors adapting to the new environment. "In general, a film editor seems to be adaptable to technology. He's still able to tell the story and capable of making things work in terms of pace and emotion. When I have a project shot as film material and then transferred to tape, I always assign it to a person with film experience."

Joe Benadon sums it up with his observation. "Ideally, you put great equipment in the hands of experienced film people."

Film and Tape Have Different Looks

No one wants to intercut video tape shot in a video camera into a film show. The intercut would stick out because video cameras respond to light entirely different than film cameras.

Video and film differ in the extremes of tonal range. Film overloads very grace-

fully; it goes into the area of the sensitometric curve called the shoulder. When video gets into extreme highlights the camera overloads, distorts, highlights bloom, and the whole effect is aesthetically unpleasant.

John Dykstra explains, "Commonly used Eastman Kodak 5247 film has nearly seven stops of exposure latitude, meaning it will record seven doublings of the grey value from black to white. Video tape has much less range before comet tailing occurs and blacks start to lose detail. That contrast range is critical in some applications."

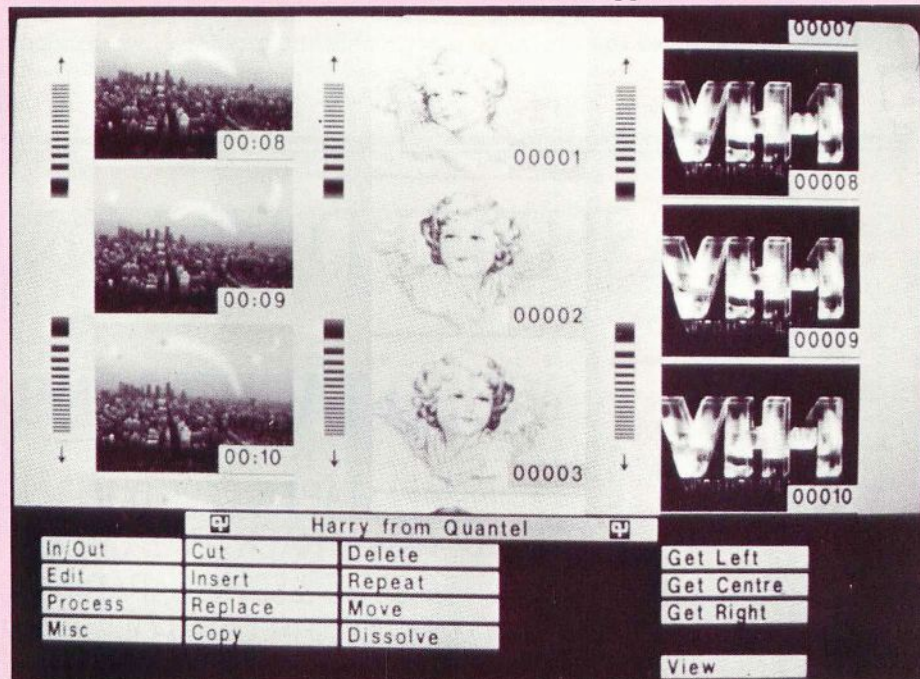
Film Has Advantages

Practically all post-production work for theatrical release is being done on

medium film can't be touched for 25 years. It is the best way to capture the incredible resolution of real life."

Thorne continued, "You can rent a 35mm film camera and shoot a great-looking product for \$1,000. That \$1,000-shoot will look better than a high-definition video and be just as cheap, assuming you're not doing effects. The human eye is more like a film camera; it sees more than the 1,125 lines of high-definition TV.

John Dykstra adds, "Film as an analog medium is significantly more accurate in ability to record contrast range than is video tape. Yet, some people like to watch video tape of action because 30 new frames of action are recorded every second as opposed to 24 frames of film.



Harry screen

film. However, for all other markets including television, a mixture of film and tape applications is prevalent. The general practice has become to shoot on film and finish on video tape for network TV quality.

"Shooting on video is never going to be comparable in quality to film; even high-definition video can't be compared to film. But opticals, effects, and compositing are faster and cheaper in video," Rich Thorne relates. "As a shooting

Video is great with a high-contrast subject, bright colors and good light."

For certain work, such as miniatures, film is better because a video time exposure is difficult. It's also difficult to overexpose video and keep a good image. If a video camera is pointed at a light source there is comet tail and artifact distortion, although the new CCD video cameras perform better. If a film cam-

continued on page 28

Cutting 3 Perf Film in England

by Adrian Bate

Associate Producer—*PIECE OF
CAKE* London

In a recent article on film finishing, you stated "shows must do complete electronic post-production (if shot on 3 perf) simply because there is no standard equipment to handle 3 Perf." This situation, I am happy to inform you, no longer exists in the United Kingdom.

We are at present shooting a major six-part mini series on 3 Perf for distribution worldwide, entitled *PIECE OF CAKE*. While the initial reasons for shooting on 3 Perf (the first in the U.K.) were for the quality and the cost saving elements, we were worried that, by not

cutting conventionally, we would lose some of the subtlety and precision that Grade 1 television drama demands. Although we investigated both the Montage and the Ediflex systems (finding them inaccessible and expensive) we decided to

put our resources into developing a conventional post-production route.

Working with Acmade International in Uxbridge, England and Steenbeck in Hamburg, West Germany, we developed and produced Picture Synchronisers and



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4 and 6 plate edit tables, and converted two Moviolas—all adapted to run 3 Perf. We also worked with Syncro-Sonics in London to produce a 3 Perf transfer bay, and Metrocolor (London) to provide the laboratory and projection facility. I am happy to say that the cutting rooms are working well—with 25% less footage to handle.

We next had to work on how we were going to dub the picture. Due to a tight delivery schedule, and complicated computer generated special effects sequences, we are going to take the following route:

- The Cutting Copy will be finalised with missing sections (special fx and 4 Perf library);
- The Cutting Copy will be neg-cut and printed;
- The acceptable show print will be tele-cined;
- The special effects and library footage will be dropped in at the edit suite to complete the visual master;



Scene from *Piece of Cake*

- Meanwhile, we have split our dialogues and spotted our effects and music using a slash print from the cutting copy;
- We will then lock picture and 24 tract recorder together by a common time code, and lay back the dialogues and effects;
- The next stage is to complete the loops, post-sync, and lay any additional effect required on to the 24 track;
- We then mix down, lay back—deliver.

It could be said we are only halfway to completing conventionally, but investigation has shown that it is a simple step to slave a 35mm dubbing suite to a 3 Perf projector—it just happens that in this case it suites our production to edit the cutting copy on film, and dub on tape.

I suggest that we may have achieved the best of both worlds.

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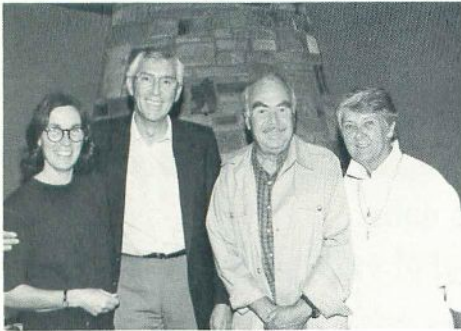
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Elected officers (left to right) Les Green, Bernie Balmuth, John Martinelli, George Hively

Board members (left to right) Carol Littleton, Ed Abrams, George Grenville, Millie Moore
Not pictured: Bob Bring, "Buzz Brandt," and Geoffrey Rowland



President John Martinelli awards membership plaques to new members



Noelle Imparato

New A.C.E. Officers

American Cinema Editors are revving up for another successful year. Things got off to a great start at the June 22 annual meeting held at the Smokehouse in Burbank. The evening's agenda included election of new officers and the introduction of new members.

John Martinelli was elected president of A.C.E.. He succeeds James Blakeley, prexy of the honorary society for two years. Bernie Balmuth was chosen to serve a third term as Vice-President. George Hively and Les Green will also stay on as Secretary and Treasurer, respectively, of A.C.E.

New board members who will serve two-year terms include Bob Bring, Ed Abrams, Millie Moore, and "Buzz" Brandt. They will join incumbent board members George Grenville, Carol Littleton, and Geoffrey Rowland.

Congratulations to new active members Jack Tucker and Noelle Imparato, and to new affiliate member Laurence Mirisch. The evening concluded with Walter Hannemann being honored with a life membership in A.C.E.

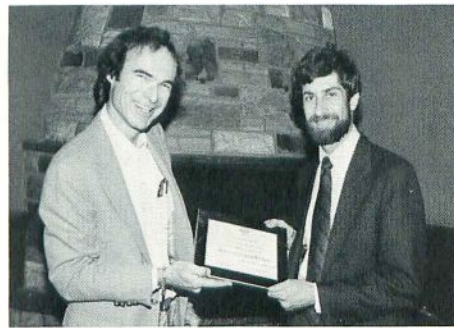
Day In

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Jack Tucker



Laurence Mirisch

As has been its tradition since 1930, each year the Academy of Motion Picture Arts and Sciences gives out a select number of Scientific or Technical Awards. These are classified in fifteen different categories, such as camera, film, sound, editorial, lighting, special photographic, etc.

In a special awards presentation in Beverly Hills, California, the Board of Governors of the Academy of Motion Picture Arts and Sciences presented the 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. Michael A. Lowe, president of the Montage Group, Ltd., accepted the award on behalf of the company.

Throughout the years, only a handful of Academy Scientific or Technical Awards have been given in the editorial category. In fact, the last film editing system so honored was the venerable Moviola, when Mark Serrurier received his 1979 Award of Merit "for the progressive de-



Michael A. Lowe, president of Montage Group, Ltd. (center), Ronald C. Barker (left) and Chester L. Schuler (right) display their Academy plaques

velopment of the Moviola from the 1924 invention of his father, Iwan Serrurier, to the present Series 20 sophisticated film editing equipment." (See *Memoirs of the Magnificent Moviola* in this issue of the *Cinemeditor*.)

This year's 60th Annual Academy Awards marks the first time ever that an electronic film editing system, the Montage Picture Processor, has been selected to receive the prestigious Scientific and Engineering Award.

Day Out

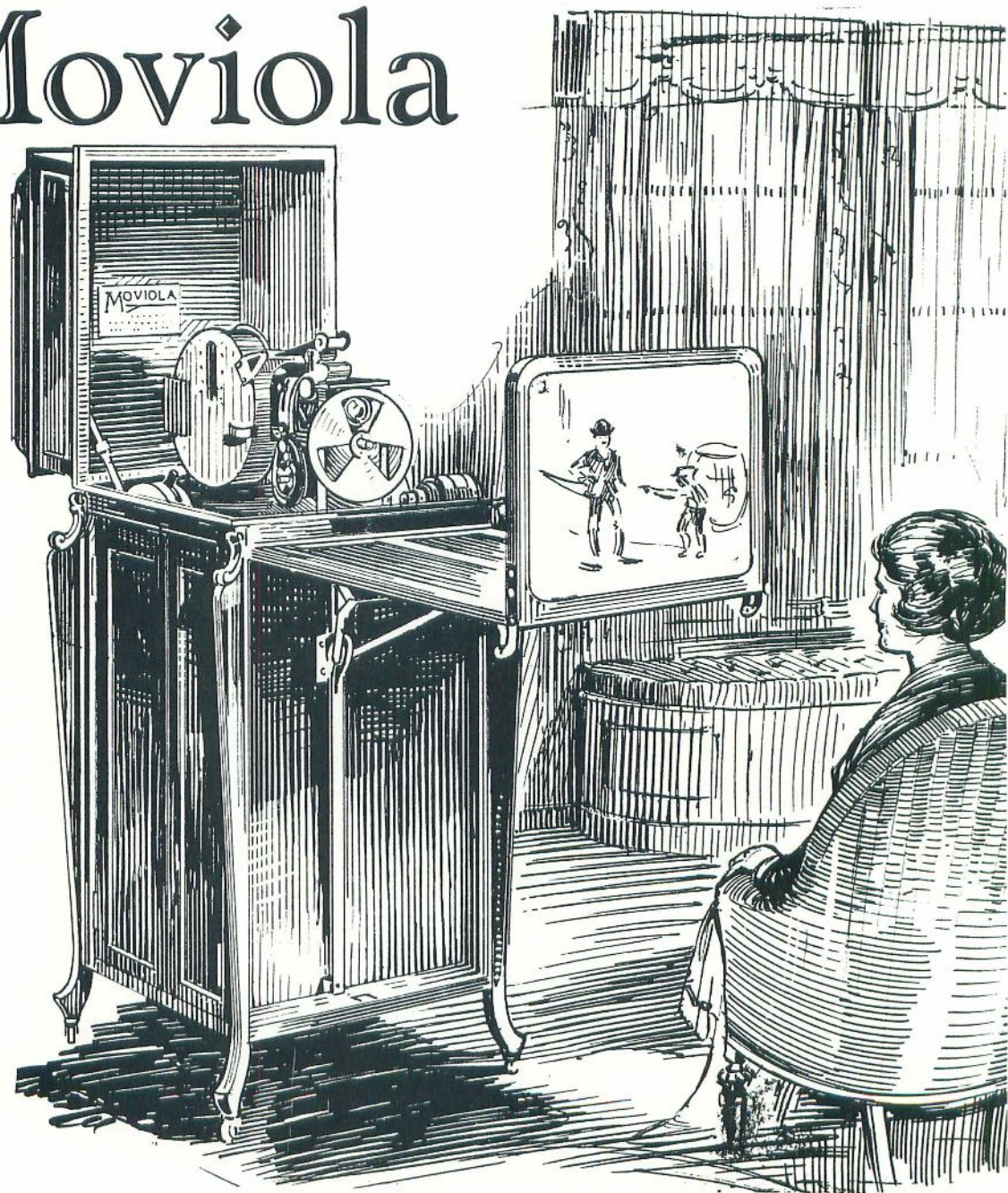
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Memoirs of the Magnificent Moviola



INDUSTRY MOURNS ENTREPRENEUR

MARK SERRURIER

Editor's Note: Upon retiring from the Moviola Company in 1966, Mark Serrurier worked part-time with his son Steve, then a professional float designer. Their collaboration resulted in the creation of award-winning floats for the famed Tournament of Roses Parade in Pasadena. Steve went on to become a successful designer of custom props, as well as the unofficial collector of Moviola memorabilia for the Serrurier family. He graciously provided most of the information for this article.



They're not as renowned as Henry Ford or Thomas Edison, but their invention is every bit as significant—to film editors, at least. Most editors can't imagine a cutting room without a Moviola. Still, few of us know anything about the obscure father/son team, Iwan and Mark Serrurier, who masterminded the editor's indispensable tool.

Iwan, who created the Moviola in 1924, and Mark, who took over in 1946, were humble men who derived satisfaction from work itself, not from public acclaim. They shared a deep sense of obligation toward their product and customers—an attitude that never brought fame or fortune during their lifetimes, but won them the respect of the film industry and editors worldwide.

In 1979, Mark agreed to accept a special Academy Award for Technical Achievement only after he was assured that his late father's name would also appear on the statue. The Oscar sat unceremoniously on Mark's kitchen table until his death from Alzheimer's disease on Valentine's Day 1988.

"It's interesting that my grandfather invented the Moviola because he wasn't a moviegoer or an editor," says Steve Serrurier, the son of Mark and a successful set designer in his own right. "He and my father were structural engineers at the cutting edge of high tech. It's ironic that they realized such success due to the sheer simplicity of the Moviola. I guess that's the trick. It's easy to make something complicated, but it takes genius to create something so simple."

Like a classic Horatio Alger story, the Serrurier saga is defined by ingenuity, hard work and persistence in the face of failure. A Dutch-born electrical engineer, Iwan Serrurier came to the U.S. at the turn of the century, intrigued by the technical advancements taking place here. He settled with his wife in Pasadena where he made a hefty profit in the real estate boom, and later went to work for the Southern Pacific Railroad as a draftsman. "He was bored and wanted to do something more creative with his engineering background," says Steve, who

continued on page 18

spent summers as a young boy working at Moviola Co. "Iwan got bit by the film bug. He took photographs like crazy. Look at all these ..." he urges, opening his grandfather's bulging family album.

Around 1917, Iwan got the idea that a home movie projector enclosed in a beautiful wooden cabinet, like a Victrola, would be welcomed by the public. He thought studio executives, in particular, would find it useful for viewing dailies in the comfort of their own offices. He built a rough model, received a patent and asked his five children to submit names for the new machine. Of the twenty or more names suggested over dinner one night, "Moviola" seemed the best. "It's a take off on Victrola," says Steve.

"Remember, the name initially referred to projector for the home, and had nothing to do with editing." In 1923, Iwan manufactured about 15 of these machines.

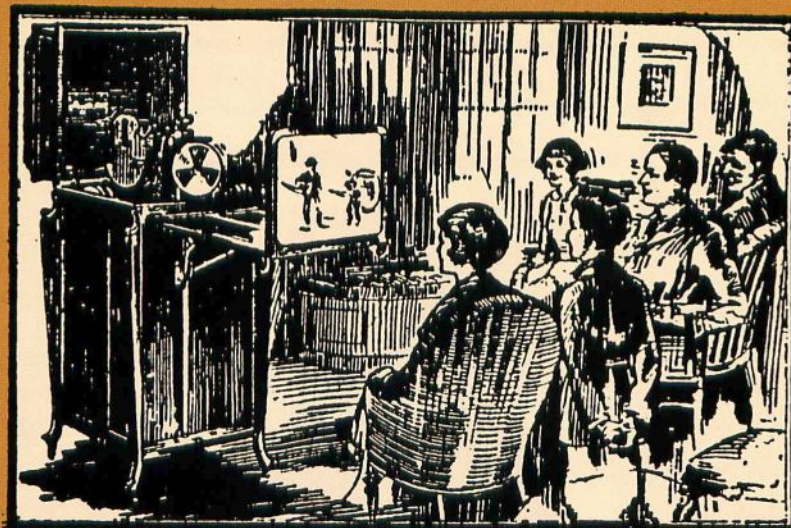
The idea was good, but a tough sell. Its main flaw was the exorbitant price tag. Costing \$600 in 1920 (roughly the equivalent of \$20,000 today), who could afford it? Iwan made the rounds of the movie studios, but had little success generating enthusiasm. During 1923 and 1924, he sold only three machines.

Finally, he met an editor at Douglas Fairbanks Studios who showed him how films were being edited at the time. The pieces of film were studied over a light well, spliced and then run in the projec-

tion room, this process being repeated several times until the cut was acceptable. It was said some cutters could move the film intermittently by hand and see a moving picture. The editor at Fairbanks thought the Moviola might be useful for film editing if it could be modified for use on the editing table. No problem. Over the weekend, Iwan "roughed together" an editing machine. He removed the projection lens and lamp house, turned the machine upside down and attached a viewing lens. He didn't bother to adapt a motor, but simply hooked a hand crank to the intermittent movement, which he had brilliantly adapted from a clock. It was a crude mechanism designed purely to determine whether it



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MOVIOLA

TRADE MARK

Handbill from 1924

was something editors could use. The editor at Fairbanks loved it!

In 1924, Iwan sold his first editing machine to Douglas Fairbanks Studios for \$125 (approximately \$4,500 today). "When you stripped the machine of its gorgeous wood cabinetry, the cost came down quite a bit," explains Steve.

Overnight, the editing community embraced the Moviola. Early customers in-

cluded Universal Studios, Warner Brothers, Charles Chaplain Studios, Buster Keaton Productions, Mary Pickford, Mack Sennett, and MGM. The first dozen machines were made from mechanisms on hand. When demand continued, Iwan designed the Moviola Midget, powered by a sewing machine motor.

By 1928, the market for editing

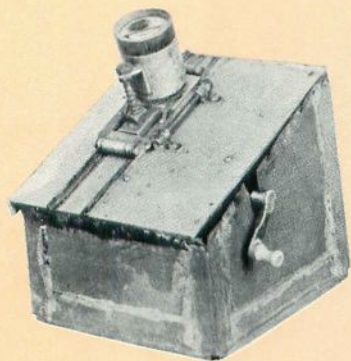
machines was pretty well saturated, but the advent of sound changed that quickly. In July, Moviola Co. located in the rear of an apartment on Gordon Street in Hollywood, one block from Columbia Pictures. Business grew steadily, and many machines were sold to firms in foreign countries. Iwan ran the entire operation with meager office staff of three. Sales, correspondence, purchasing and

continued on page 20

production occupied his daytime hours. In the evenings, he designed new products and improved the earlier ones. He built sound heads for optical sound (Movietone); turntables for disc recordings (Vitaphone); viewers for 16mm, 35mm, and the early 65mm and 70mm films; a projector; synchronizers; rewinders; sound readers; and, in 1938, preview machines.

World War II brought a sharp increase in demand for Moviola machines to fill military and propaganda needs. Thanks to the Moviola, Americans were kept abreast of the latest war developments. Boxes containing a tiny editing device and a splicing machine were sent overseas in droves. Journalists shot, processed and edited their film on location, sending the finished result back to the States—newsreels.

Young Mark Serrurier, meanwhile, had inherited his father's passion for engineering and was busy garnering his own



Early Moviola Model

accomplishments. After graduating from Caltech, he directed the design of the dome and structural parts of the 200 inch Palomar Telescope. This was a major coup and his "Serrurier truss" has been used on every reflector telescope built since. During World War II, he worked on the Jet Propulsion Lab and the Van Karmen wind tunnel for testing jet aircraft engines. When the War ended in 1945, Mark reported to duty of another sort. "As the oldest son in a European family, he inherited Moviola," offers Steve, who has spent the past several months going through his father's papers.

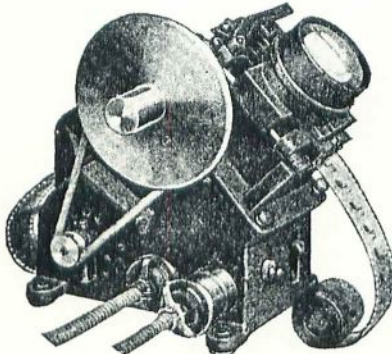
As newly appointed president of the company, Mark set out to upgrade the Moviola. He redesigned it with new castings and patterns, and developed a more effective manufacturing process. It was essentially the same machine, only bet-

Trade Paper Notice of Moviola Invention

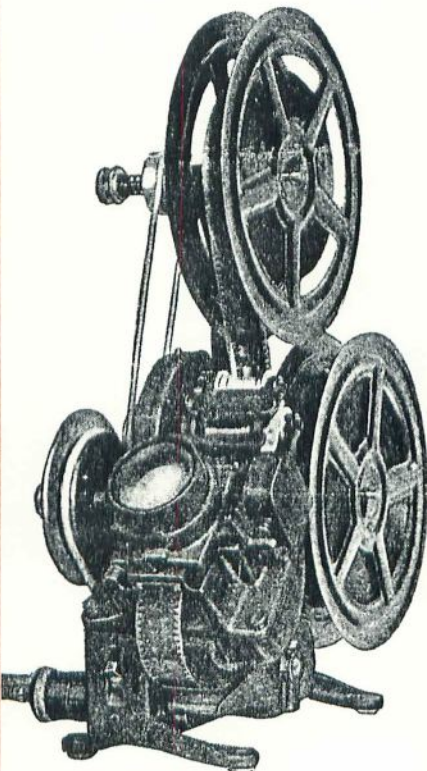
THE *Film* DAILY

Sunday, January 6, 1929

**MOVIOLA, NEW MACHINE,
IS AN AID IN EDITING**



Moviola, Model D, designed for special use of the director

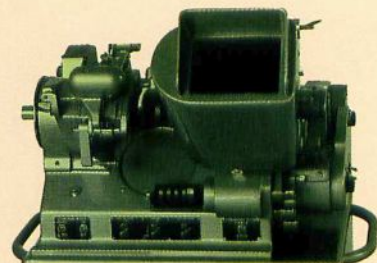


Moviola, Model C, designed for special use in the cutting room

ter. The most visible change: Moviola was now painted green instead of black.

Competitors began springing up in Hollywood, New York, and England, but none could touch the Moviola. The newer mechanisms were complicated to operate and difficult to maintain. "The business took off so quickly that nobody could ever catch up. Besides," adds Steve, "the name—Moviola—was so right. Owning a Westrex or Acmeola simply wasn't the same."

By 1949, Moviola had become a household word. The machine so dominated the market that Moviola was now a generic label, the way Xerox has become for copy machines. Iwan, who had retired and was suffering from diabetes, was delighted when Webster's called to request the correct definition of Moviola for its dictionary. Moviola also played a key role in the murder mystery film *Turmoil* starring Hugo Haas, and was mentioned regularly in comic strips from



Modern Moviola

coast to coast.

Despite a burgeoning business, Mark maintained a hands-on, personalized approach. He devoted as much time and energy to Moviola Co. as had his father. "He and my grandfather really enjoyed the business," observes Steve. "They stayed in it for years. Most people start a company, pump it up to its maximum and sell it—not them."

A two-year back order notwithstanding, Mark and his crew of 75 continued to build the machines by hand—one a day, 30 a month. After several years, he learned to increase his output to 50 a month, but that was the most he could produce without sacrificing quality. "If someone wanted a Moviola, he'd say, 'Sign here. It will be delivered in the year 1950' or whenever. Sales were \$2 million a year, but he had \$4 million in orders on the books."

AMERICAN CINEMEDITOR

Moviolas were in short supply, but Mark went out of his way to make them available. He never refused a customer for lack of money. He told young editors who were ambitious but poor, "Pay me when you can." If a machine was on back order—as it inevitably was—he would rent one to customers at a favorable price until theirs was ready. "My father knew he was the only game in town," recalls Steve, "but he never took advantage or used it over people."

All the while, Mark continued to work on new developments. He designed a preview machine for Walt Disney that was specifically suited for the unique demands of animation. He developed a three-headed machine for Desi Arnaz that sped up the editing process on television shows like *I Love Lucy* and *Our Miss Brooks*.

Although Moviola Co. appeared indomitable, it was not immune to the unrest that swept the nation during the Sixties. To Mark's deep disappointment, the men in his shop, whom he had supported and worked beside for years, voted to bring in a union in 1965. "My father took it as a very personal loss because his men had voted him down," recalls Steve. "He had a heart attack shortly after."

Weakened by his heart condition, Mark no longer had the strength to supervise the day-to-day details of running the company. In 1966, he sold it to Magnasync for \$3 million. The new owners promptly doubled production, and realized their investment within a year.

Despite retirement, Mark's ingenuity knew no bounds. He made use of his engineering background when helping son Steve design award-winning floats for the famed Tournament of Roses Parade in Pasadena. Together, they created some of the most structurally advanced floats ever seen, equipped with working roller coasters and other elaborate mechanisms.

Toward the end, Mark's life came full circle. He returned to engineering—always his first love, and he developed a close working relationship with his son, similar to the one he had shared with his own father. He received acknowledgement from his peers—an Academy Award and a star on Hollywood Boulevard.

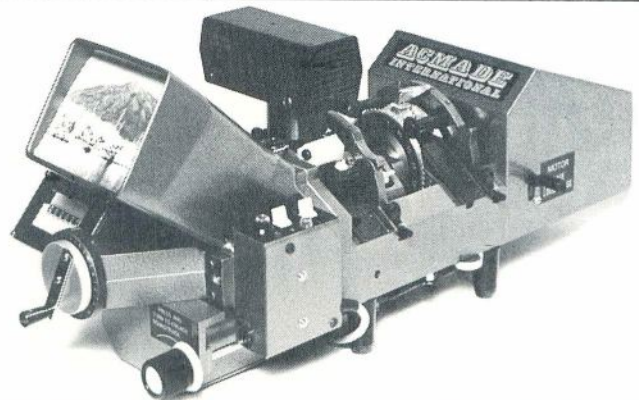
Today, Moviola is owned by J & R Film Company, but the Serrurier legacy thrives. The fact that Moviola remains the worldwide film editing standard, 63 years after its introduction, will forever attest to the Serrurier genius. □

by Denise Abbott

TOP SECRET

There's a rumour going round that ACMADE has produced another winner -

- *we've heard that some editors are getting their tracks laid in half the time -*
- *and the cost is way down -*
- *the New PIC SYNC surely couldn't be that good -*
- *here are two that have been spotted but are normally kept under lock and key. -*



- *if you know where we can find one, don't tell them in the next cutting room, just call us right away on*

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Letters

to the editor

Editors Note: Our last issue, Spring '88, elicited response from many interested readers. We welcome all correspondence and invite your comments to be mailed to the American Cinemeditor, P.O. Box 16490, Encino, CA 91416 USA. Unfortunately, we must reserve the right to limit the length and numbers of letters there is space to publish.

Attention of the Editors:

In your article "Shoot on Film, Finish on Tape," Vol. 38, #1, your concern over the potential quality of high definition video may be affected by knowledge of two facts.

1. While measurement of a single frame of 35mm camera original may indeed yield over 2000 lines of resolution, the "Cinema Experience" in any 35mm theater never exceeds 800 lines and is often worse.

2. The line numbers of various video systems (525, 1125, etc.) may or may not bear a relationship to actual, viewable resolution. For example, some manufacturers have offered consumer sets with doubled scan lines (1050 lines) to reduce the annoying visibility of 525 scan lines, especially on large screens. This in no way improves real resolution.

The full implementation of the new SMPTE Production Standard for 1125/60 High Definition is easily capable of more than 1000 lines of resolution, even on a frame of 35mm release print made from an electron beam recorder (EBR) transfer, and compares well with a print made with normal film processes.

The capability of converting directly to either 525/60 or 625/50 from HDTV has already been implemented, to the advantage of both.

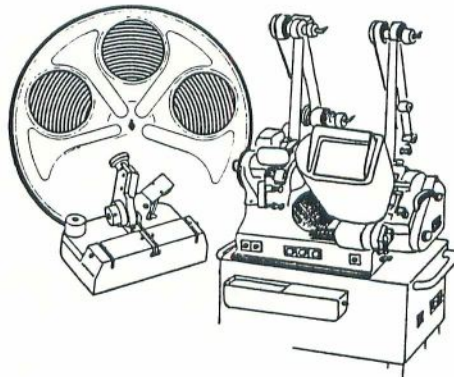
One small nitpick of your informative article: it's NTSC, for National Television Standards Committee. Thank you for the opportunity to comment.

Lawrence G. See
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Dear Howard,

I would like to congratulate you on your excellent magazine. You have established a fine balance between technical and personal subjects which makes for very enjoyable reading and I am sure it will be very well received internationally.

Incidentally, I must just comment on your article in the Spring issue that there is no 3 perforation editing equipment yet available and I am happy to report that Acmade supplied their first Pic/Sync Compeditors in February 1988 to a new production currently underway here in London. (*Editor's note—see Cutting 3 Perf Film In England in this issue.*)

Bryan Drinkwater
Managing Director
Acmade International
Middlesex, England

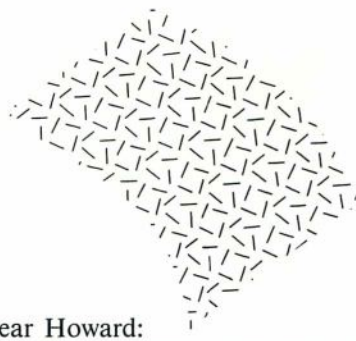
Dear Mr. Kunin,

Thank you for addressing the issue of fear as it relates to the uncertain future of post-production today. However, the response to fear should not be panic. Since fear is born in ignorance, in knowledge is its death.

Editors have witnessed a fragmentation and specialization of the process which takes work off their benches, work which goes to those who may or may not have comparable conceptual skills and knowledge. By translating their experience to tools of the information age, editors can make their craft expand and evolve.

We at BHP Inc., the makers of Touchvision, are currently making training available at a cost of \$200 for the film editor. In the fall we will offer new tools for training which should at least halve that cost and make it possible for editors to learn at their own pace.

Patrick Gregston
Manager of Training and
Field Support
BHP Inc.



Dear Howard:

I read your Spring 1988 editorial with great interest. After reading the concerns expressed because of the advent of electronic editing, I have a few observations.

It is frightening to believe that "you may be incapable of earning a living" for any reason including the advent of these new editing systems. The sheer number of different electronic systems must be overwhelming to the uninitiated.

You question if the available training is "worth the expense" and if it "helps editors secure jobs in the future." You also wonder if the training will be "worthless" if an editor does not get a job on the selected system within six months. These are all legitimate questions which Cinedco took into consideration when

developing its training and support program.

As of mid-May, over four hundred editors and assistants had been trained to use Ediflex. Thirty-three percent of those trained have already worked on Ediflex projects. Ediflex school is very much like the "no-frills airline" you mentioned. Our emphasis is training the editor and assistant to use the Ediflex. Classes are limited to ten students to maximize the hands-on training time. Editor training costs \$175; assistant training costs \$125. In addition, practice time is available to all trained editors and assistants after they have completed training. This helps to keep skills and concepts up-to-date.

Lorimar Post-Production was instrumental in the formation of our first classes with the Editors' Guild last year—the series of classes saw nearly 100 editors and assistants trained to use Ediflex. We extend our services to help as many editors and assistants as possible to make a smooth transition into the electronic era.

Jill Stanton
Manager
Ediflex System Support

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Warren Low Letter Stirs Interest

As indicated from our mail, Warren Low, a charter member of the American Cinema Editors and one of its first presidents, has many friends in this town. In addition to being a brilliant editor whose career spanned five decades, he was a powerful mentor to many young editors.

Many readers may remember that the last issue of the American Cinematographer (Spring '88), published a Letter to the Editor concerning Warren's state of health, written by Byron Schmidt. Concerned friends and associates have kept us abreast of Warren's condition at the Haritage House retirement home in Camarillo, where he is mentally alert but confined to a wheelchair. Most recently, we received a letter from Dann Cahn, whose relationship with Warren dates back to World War II. Dann enlisted in the Air Force's First Motion Picture Unit where he served under and learned the editing ropes from Major Warren Low. What follows are excerpts from Dann's moving letter:

"Warren supervised the editing of training films and combat film reports. A few of us 'kids,' some not yet in our twenties, were assistant editors. Under Warren Low's tutelage we got our hands on that Air Force film and learned how to cut! Some of the 'kids' came back from the service and went on to become successful editors. To name a few who served under the 'Maj' were Stan Frazen, Jack Kampschroer, John McSweeney, Arthur Nadel, and myself.

"I called Warren and quickly forgot it had been many years since we had talked. Warren did get a kick out of rehashing old times and has total recall of events. He even remembered our celebrating V-E Day (Victory in Europe) in New York's Times Square so many years ago. He said some of the patients in the retirement home suffer from senility. I asked Warren if he might not be better off at the Motion Picture Home where he would have contact with some of his own peer group."

Warren believes that right now it's better for him to stay at Haritage House because it's closer to where his wife and family live. He doesn't want us to make an effort to get him into the Motion Picture Home (*as was suggested in Byron Schmidt's letter—Ed. Note*). Dann con-

tinued, "It was around the middle of May when I was finishing up an NBC MOW. I called Warren to ask if I might come up for a visit. He said I should wait a couple of weeks and then he would look forward to it. Stanley Frazen planned to go with me; a long time ago, Stan was Warren's assistant. We felt between the two of us we could make the visit more enjoyable.

"Later I called Warren to tell him we would see him the next day. He said he wasn't quite up to it. Stan and I were disappointed but we understood, and we will try to visit him during the summer. In the meantime, if any of Warren's old friends would like to give him a few minutes of pleasant conversation, call in the early evening. The phone number in his room is (805)987-8624."

SINCE 1927

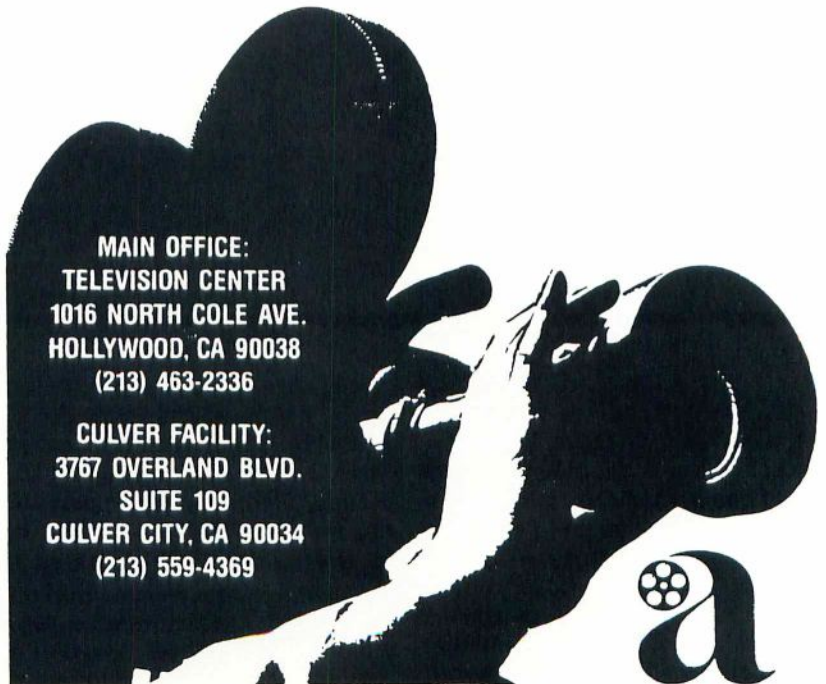
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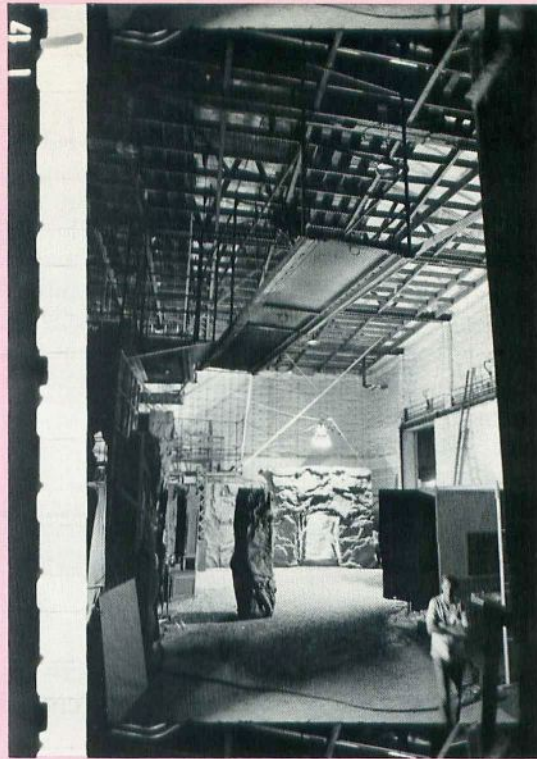


era is pointed at a light source it only creates a flare.

Black areas in film can be just an absence of light, but in video there must be a signal for recording. Several considerations—flares, highlights, time exposures, blacks, white areas, contrast—recommend film for miniature shooting.

Film cameras are very inexpensive in relation to video cameras. There are many fully owned or amortized film cameras in the industry that are updated constantly with new lenses. Syd Dutton elaborates, "When I paint a matte it's after we shoot the live action. The original negative is still in the camera, waiting for the new pass. It would be prohibitive to do this in video; we would have to copy the tape and mix in elements. That would mean a lot of equipment, and it's just not cost-effective. If someone came to us and said they had a video show and wanted matte shots, we would have to say shooting on video would be more expensive."

Film and computer animation have different looks. Some animation (stop-motion, lens work, diffusion, simple two-dimension) is actually cheaper on film. As a general rule, animation with extensive hand work is still cheaper on film.



Original matte photography

Bill Taylor adds, "An animation film camera is very inexpensive compared to a video camera and everything you need to record stop motion. In addition, ultra-

high-speed photography is not even possible on tape."

Multiple exposure work in original photography is a film domain. Adding

ECHO

FILM SERVICES

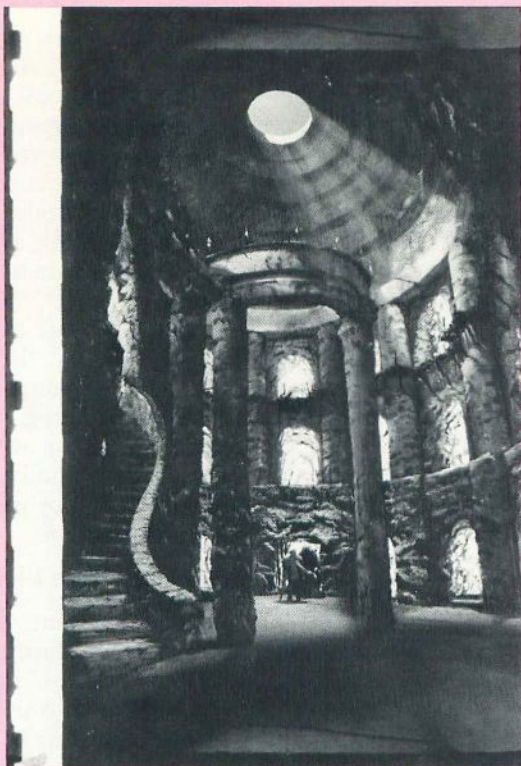
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Finished matte shot

exposures to the in-camera negative keeps the same generation, but extensive testing is required so that one bad pass doesn't ruin all the previous work.

Tape Has Advantages

If the finished product is video, most projects will save money and time by using video for opticals and compositing.

It costs very little to add elements of reality, such as fog, smoke, and motion to a video matte before compositing. There's much less human effort using video than film in these areas.

Some believe that video is a one-pass medium, in that the video recording heads erase the previous image before laying down the newest image. John Dykstra disagrees. "Video is as flexible as film in the combination of multiple images. I've put together composites using 10 machines with their signals fed into a switcher and then recorded on a single machine, the same process we use with film."

In video there are tricks to speed up the process. For instance, what is called frame-by-frame animation may be done 75% in real time and only 25% in re-touched frame by frame. That can be a big time saver in space effects.

Digital devices are being used more in effects work. By recording only computer instructions, an optical normally requiring many passes can be accomplished on a single generation. John Dykstra remarks, "Generation loss on film is much more visible. When you go to a digital medium you can do the equivalent of duping and duping, and you won't get significant quality loss."

continued on page 30

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Notable Equipment

The Rank Cintel is used by the industry to transfer the film image, usually from negative, to video tape for editing and/or subsequent video finishing. Shooting on film and editing on tape transferred on the Rank has become the procedure of choice in much of the industry. "It is as cheap or cheaper than shooting on video first," explained Joe Benadon.

"Elaborate video devices aren't cure-alls," noted Bill Taylor. "They are just

more arrows in our quiver. We did a rush commercial featuring a gigantic beer truck in the desert. The panic schedule wouldn't allow the luxury of film mattes. We went video and used a Harry, which has a matting technique that allows it to compare two images and make its own mattes. There were problems when coincidence of tone and color created big holes in the mattes, but we did touch-up frame by frame. The composite on the shot, only seven seconds long, cost \$15,000.

"You have to look at every shot and say that it's foolish to do original nega-

tive matte shots on video; the composite on our beer truck would be foolish not to do on video," concluded Taylor.

"The highest-cost video opticals, like Harry effects, are not cheaper in 100% of the cases. However, it is a cost-effective device when you consider what the equivalent film optical would run. It provides rotoscoping and frame-by-frame animation in the same session," said Rich Thorne.

Larry Chernoff expanded on the influence of Harry. "It will create a whole new optical person in the industry. Harry introduces a more filmic approach but requires a person with some technical proficiency. He must be an artist first, since the Paintbox is an integral part of the Harry system.

High Definition Video for the Future

"We are constantly involved in the pursuit of an interface between electronic and film mediums," noted John Dykstra. "If I were able to use the flexibility of video compositing in a film application we could cut costs significantly. We have completed a series of tests for Sony on their high-definition system because that material can be recorded on an electronic medium or onto film. However, there is no Rank to transfer from film to high definition at this time."

Rich Thorne thinks high definition may never be as cheap as film. Bill Taylor believes in some cases the high costs may still be worthwhile. For instance, when a composite is desired on the set during shooting. Actors can watch monitors in front of them and react to what is going on through front or rear projection or other means.

"The real gift of high definition to the industry in the future will be the creation of theatrical-quality effects. We are closer to doing opticals on high definition and transferring back to film than I believe we are with high definition being available to the consumer marketplace," explained Larry Chernoff.

The Future of a Combined Industry

John Dykstra, whose background is all in film, gives us our vision of the future. "People will come out of the video realm who have learned a whole different set of criteria for recording image. This criteria will include some tricks that will apply to film and give film a different look only because two different groups of people went into two different kinds of arts. One learned to paint in oils, and one learned to paint in water colors. When you switch the groups around you're going to get some interesting and different images." □

by Howard Kunin

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U.C.L.A. and A.C.E. Join in Seminar

The art of film editing will be examined in a special one-day program, "Visions of Five: A Tribute to the Artistry of Film Editors," sponsored by U.C.L.A. Extension in cooperation with A.C.E. This seminar will highlight the enormous contribution made by the film editor to the completed motion picture.

Five leading film editors—Carol Littleton, John Martinelli, Michael Kahn, Anne Goursaud and Michael Luciano—will discuss their work and illustrate creative solutions with selections of film clips. In discussion with program coordinator James Blakeley, past president of A.C.E., they will exchange views on the role of the director, the relationship between editor and director, and some highlights of their careers.

This special event will be held on Saturday, August 20 from 9 A.M. - 5 P.M. Price of admission is \$95. To enroll or receive further information call (213)825-9064.

Swedish Editors Use A.C.E. As Model

A group of Swedish film editors has banded together and announced the formation of the Swedish Society of Film Editors. Michal Leszczykowski was elected chairman at their meeting.

Leszczykowski was the co-editor of *The Sacrifice*, the last film directed by Andrej Tarkovsky before his untimely death in 1986. According to Mr. Leszczykowski, the Society intends to model their organization after the American Cinema Editors.

The Society expects to maintain a close relationship with the Cinemeditor by acting as its correspondent in Sweden.

American Cinema Editors

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by Bob Bring, A.C.E.

Michael F. Anderson

INNOCENT VICTIMS

Producer: Fern Field

Director: Peter Levin

Cast: Tim Matheson

"A two hour MOW for CBS Entertainment. Shot in Atlanta on HDTV, editing on the Montage. The story of Dr. James Oleske during the early discovery years of AIDS in children. Editing at Pacific Video."

David G. Blangsted

HIGHER GROUND

Producer: Jim Green, Allen Epstein

Director: Robert Day

Cast: John Denver, John Rhys-Davies, Richard Masur, Martin Kove

"Two hour movie and pilot for Columbia TV and CBS. Denver gets tired of the rat race in L.A. and takes his old float plane up to Alaska to join an old friend as a bush pilot. Denver is a pilot in real life and does his own flying in this picture. Some of the greatest scenery I've ever seen."

David Blewitt

MOONWALKER (FORMERLY CHICAGO NIGHTS)

Executive Producer: Michael Jackson

Producer: Dennis Jones

Director: Colin Chilvers

Cast: Michael Jackson and Joe Pesci

"Editing at Production Center."

Byron "Buzz" Brandt

THE FBI MURDERS

Producers: Ken Kaufman, Michael Lepner

Director: Dick Lowry

Cast: Michael Gross

"A two hour movie for NBC, editing at CBS Studio Center. The fascinating true story of the bloodiest day in FBI history that happened two years ago in Miami. A riveting story with superb performances makes this a must-see. I am editing this with my daughter Anita as the co-editor. How sweet it is!!"

Bob Bring

TAX SEASON

Producer: Thomas J. Davis Jr.

Director: Tom Law

Cast: Arte Johnson, James Hong

"A first time writer-director (Tom Law) look at Hollywood in a zany comedy, involving a tax office and a cocaine kingpin. For Movidex Productions."

Dann Cahn

OUT OF TIME

Executive Producer: Bob Butler

Producer: David Latt

Director: Robert Butler

"A far out time machine story. Begins in the year 2088 and finishes in 1988. The picture deals with a Los Angeles cop coming back in time. An NBC MOW editing at Columbia Studios."

Donn Cambern

FEDS

Producer: Ilona Hertzberg

Director: Dan Goldberg

Cast: Rebecca DeMornay and Mary Gross

"For Warner Brothers Pictures."

Anne V. Coates

MISMATCH

Producers: Martin Bregman and Mary Kay Powell

Director: Douglas Day Stewart

Cast: Roy Scheider, Kirk Cameron, and Jami Gertz

"For 20th Century Fox. I was recently working on restoring the original version of Lawrence Of Arabia with David Lean, which I edited in 1962."

Anne Goursand

HER ALIBI

Producers: Keith Barrish and Marty Elfand

Director: Bruce Beresford

Cast: Tom Selleck, Paulina Porizkova

"Shooting on location in Baltimore for Warner Brothers."

Marsh Hendry

FRANK'S PLACE

Producer: Hugh Wilson

"For Viacom at Universal Studios."

Paul Hirsch

STEEL MAGNOLIAS

Producer: Ray Stark

Director: Herb Ross

Cast: Olympia Dukakis, Sally Field, Daryl Hannah, Shirley MacLaine, Dolly Parton and Julia Roberts

"A film adaption of an off-Broadway play. Shooting in playwright's hometown, Natchitoches, Louisiana."

Dov Honig

DADDY'S LITTLE GIRL

Producer: Stephen Deutsch

Director: Stan Dragoti

Cast: Tony Danza, Catherine Hicks, Wallace Shawn and Ami Dolenz

"For Weintraub Productions, editing at Fox Studios."

Harry Kaye

PARADISE

Producers: David Jacobs and Bob Porter

Cast: Lee Horsley

"This family drama, a western, takes place in the 1890's about a gunfighter who inherits four young children. A one hour series for Lorimar and CBS."

Carol Littleton

THE ACCIDENTAL TOURIST

Producers: Lawrence Kasdan, Michael Grillo, Charles Okun

Cast: William Hurt, Kathleen Turner and Geena Davis

"Based on the novel by Anne Tyler and adapted for the screen by Lawrence Kasdan. For Warner Brothers Pictures."

Jerrold L. Ludwig

THE WOMAN OF BREWSTER PLACE

Producers: Gerald Isenberg, Oprah Winfrey, Carole Isenberg

Director: Donna Deitch

Cast: Oprah Winfrey, Jacee Cicely Tyson and Paul Winfield

"The story of seven black women living in a New York tenement. Based on the novel by Gloria Naylor, editing at Pacific Video."

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.

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."

Barry D. Nye

UNTITLED

Producer: Nick Noxon
Director: Nick Noxon

"A 90 minute PBS documentary special on the 100th anniversary of the National Geographic Society. This was an 'off-line' video edit. The 35mm original nitrate negative was transferred directly to 1 inch video, producing amazing quality. Over 1000 video and audio edits were on-lined in seven days. I can't wait to get back to film!! Edited at WQED West, will air in October 1988 on PBS."

Herbert L. Strock

OLYMPIC LEGACY

Producer: Masal Films
Director: Fritz Goode

"For Olympic Committee—Amateur Athletic Foundation. Editing the film and ten spots in Ultra Stereo, supervised by David Wolper, at Herbert L. Strock Productions."

Frank J. Urioste

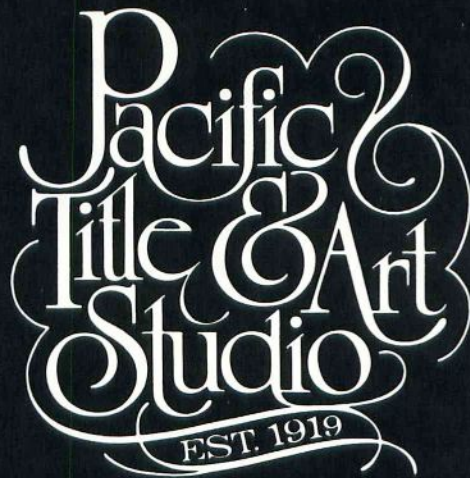
Die Hard

Producers: Joel Silver and Larry Gordon

Director: John McTiernan

Cast: Bruce Willis and Bonnie Bedelia

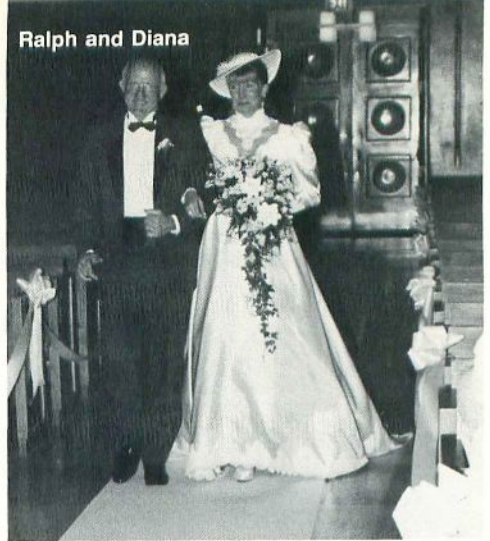
"John Link is the co-editor on this picture for 20th Century Fox. First assistant editor Derek Brechin, second assistant editor Bryan Carroll."



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Scene and Heard



Ralph and Diana

Not surprisingly, the writers' strike is the number one topic on everyone's mind this summer. "When will it end?" wonder ACE members, who suddenly find themselves with an abundance of free time on their hands. In the interim, vacations, weddings, hobbies and editing seminars fill the summer agenda.

Howard Terrill, who edits *Wiseguy* for Stephen J. Cannell Productions, has been learning computer editing at the Ediflex school in Glendale. The entire Cannell company—including the shows *Hunter*, *21 Jump Street*, and *Sonny Spoon*—will make the transition to electronic editing next season. "It's a tremendous adjustment," says Howard, who's been cutting film since 1963. "With electronics, you can't concentrate just on cutting. You also have to focus on the computer and all

the steps it needs to take. I see no advantage to me personally, but I guess my company will benefit." When Howard's not on the computer, you'll find him on the golf course perfecting his swing.

Larry Strong is another member who has been honing his state-of-the-art editing skills. According to Larry's good natured wife, **Elaine**: "He takes so many editing seminars that I see him less now than I did before the strike." Living in the Marina, the Strongs spend much of their leisure time near the water or on it. They especially enjoy sailing with their son, **Don McPherson**, on his 36-ft. boat *Scout*. (Don, by the way, is an avid fisherman who holds two world records for catching the biggest sharks.) The Strongs recently joined fellow ACE's **Fred Knudtson** and wife **Joyce** on a relaxing, fun-filled four day cruise to Catalina and En-

senada. "We had a ball," says Elaine. "Weather, food, and accommodations were wonderful. The Knudtsons are such dear friends."

Herb Jellinek and his wife just returned from a three-week cruise to China, Japan and Korea. The trip was a delight even though it wasn't smooth sailing all the way. "The first leg of the journey was rough," admits Herb, head of production at ABC Entertainment and Circle Films. "We hit high seas on the way from Hong Kong to Shanghai. A lot of passengers became ill. The dining room was always empty at meal time. Luckily, my wife and I have our sea legs so we weren't affected." As far as Herb is concerned, a cruise ship vacation is the only way to go. "You don't have to pack and unpack or deal with airline schedules," he explains. "It's like taking your hotel with you. Very relaxing."

An aquatic adventure is also upcoming for **Gary and Beryl Crandall** (celebrating their 30th wedding anniversary in January) when they board a riverboat and travel up the magnificent Columbia River and onto the Snake River in the scenic Northwest. Manager of Howard Anderson Company, Gary has no qualms about taking the seven day respite, since business has slowed considerably during the strike. "My son will take care of the business and our dog, Prince." Shortly after their return, Beryl heads for a 10 day, first-class trip to Australia and New Zealand. As a travel agent for Chatsworth Travel, "she gets to take a lot of trips that I don't," sighs Gary.

Tom Rolf couldn't wait to leave for Ireland as soon as he finished editing *The Great Outdoors* for Universal. His itinerary? "I'll fly into Dublin, rent a car and end up wherever it takes me. I'm going to meet old friends and drink Guinness." He first visited Ireland many years ago on a work-related trip. Although he's not Irish, he's felt drawn to the place ever

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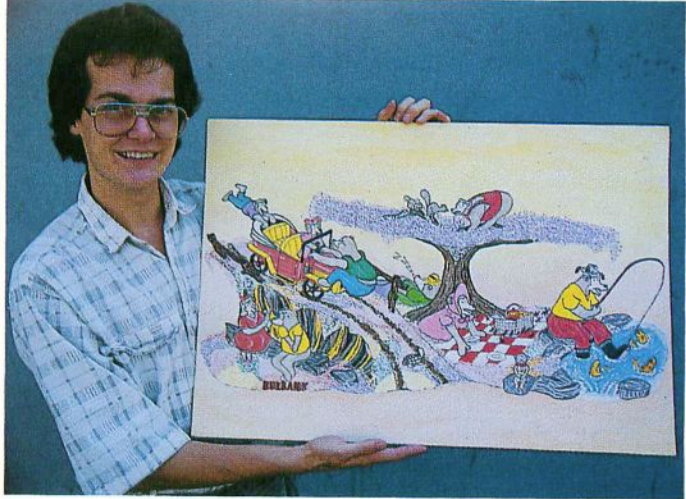
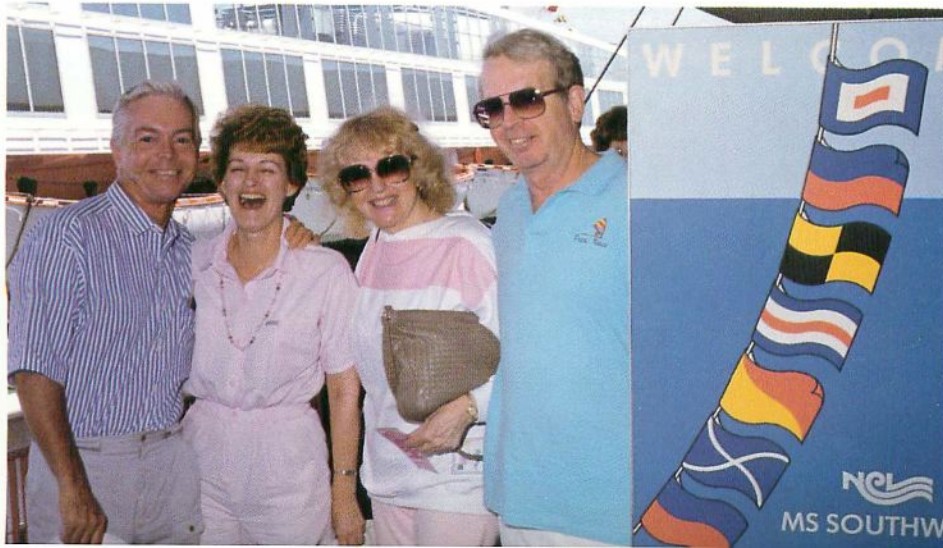
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since. "I love the people, the slow pace and the beautiful countryside. There's nothing to do there — no glitter and flash. It's strictly a place to relax and kick back, which is what I need right now." After two weeks in Ireland, he'll spend the rest of the summer at his retreat in Montana where he'll enjoy more rest and relaxation. Then it's back to work on another feature for Universal in September.

Vice-president of Technical Services at Deluxe Laboratories, **Michael Crane** is eager to share his exciting news. In May, he became grandpa to new arrival **Breanne**, not to mention godfather to **Michael Doqui, Jr.** "How lucky can one guy get!" he says earnestly. "I've been unofficial uncle, godfather... whatever, to **Michael Doqui, Sr.** for years. He's a production assistant at Amblin, and a great kid. I was delighted that he asked me to be godfather to his first born." There's more good news — Michael recently celebrated his 36th year in the motion picture business. "It's been wonderful to me and my family," he says, adding that his three offspring have followed him into the business. His eldest son, **Patrick**, is an assistant editor who has managed to keep busy, despite the work slow down. "He came off *Big* and went straight into *Who Framed Roger Rabbit?*," says his proud papa. Mike's younger son, **Collin**, is an assistant cameraman, and daughter, **Pamela**, is a technical rep for A.M.E., a tape company.

Over at Lorimar, **Chuck Silvers** has been busier than ever supervising the company's upgrade and expansion program. As Senior V.P. of Studio Facilities, he's spent the past 14 months overseeing construction and installation of new equipment. "The level of work, as far as post-production sound completion, has certainly reduced, but we're applying the time to good use," he explains. "Things are going to run a lot smoother around here once we're finished."

Knudtsons and Strongs go cruising



Erik and his float design

Brent Keast reports conditions are a bit cramped over at Cinesound these days. "We recently purchased a sound studio in Oregon and we're trying to incorporate their equipment into our facility," says Brent, manager of the independent sound company. "We've got equipment stacked to the ceiling." He recently set up a Cinesound booth at the Showbiz Expo at the Convention Center, and feels it was well worth the effort. "It was a great opportunity to schmooze, renew old contacts, and network."

May and June are typically the marrying months, and this year was no exception. Member **Ralph Martin**, in editing at Warner Bros. for nearly 34 years, gave away his daughter, **Diana**, during a beautiful ceremony at St. John's the Baptist Church in Granada Hills. "It was my second turn as father of the bride, but it was just as emotional as the first."

Title House owner **Keith Allan's** son, **Mark**, exchanged vows with long-time steady, **Shannon**, in Valencia in June. Following the church reception, the newlyweds headed for a romantic honeymoon in exotic Cancun. "Supposedly, it's the hot place to go," offers Mark. Upon their return, they'll settle into their new condo in Valencia. The elder Allan, who lives not far from his son and daughter-in-law, intends to spend the summer remodeling his kitchen.

Erik Andersen, a film student at Los Angeles Valley College and a staffer at Christy's Editorial Supply, is already concentrating on the New Year. This inventive young man recently completed designing the city of Burbank's float entry for the 1989 Tournament of Roses Parade. The float is entitled *Unforgettable Picnic* and it promises to be a winner. Having just moved into Burbank, this Scene and Heard columnist can't wait for the unveiling of Andersen's creation. Have a great summer. See you in the fall. □

By Denise Abbott

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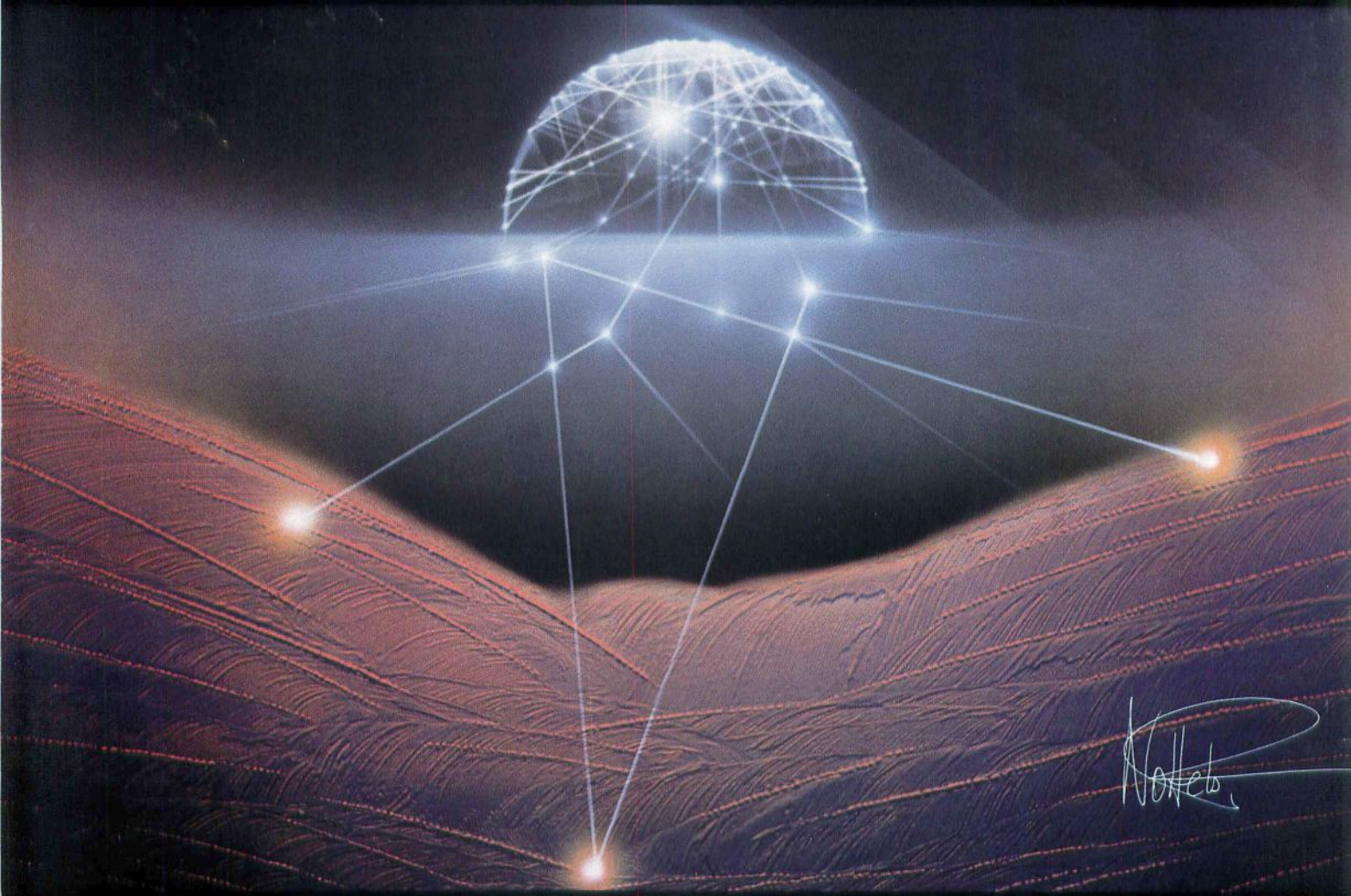
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