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# CINEMEDITOR

A PUBLICATION OF THE HONORARY PROFESSIONAL SOCIETY—AMERICAN CINEMA EDITORS, INC. FALL 1989 VOL. 39 NO. 3

ARTICLES OF POST-PRODUCTION IMPORTANCE

## THE POST-PRODUCTION *Magic* of

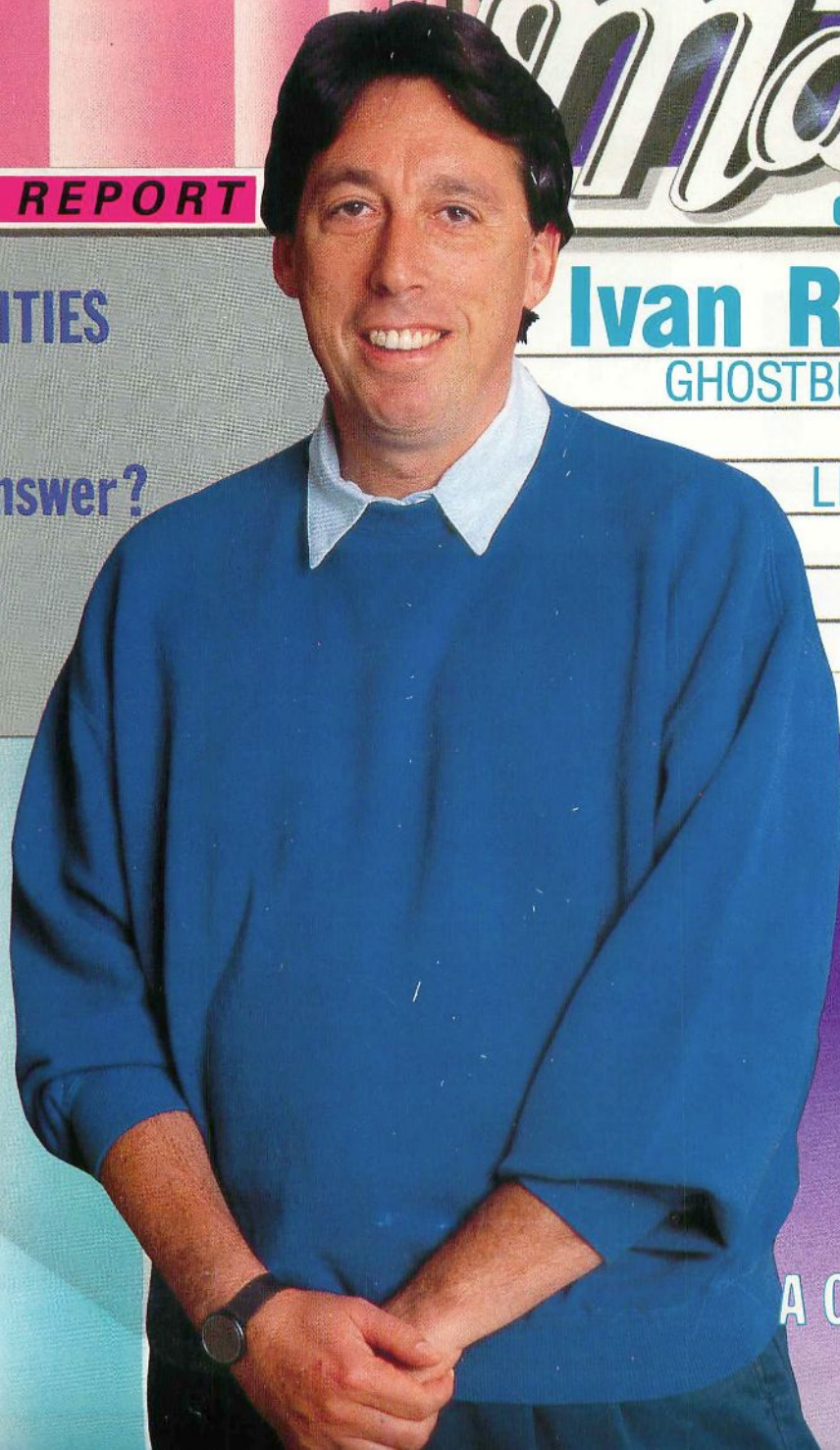
**SPECIAL REPORT**

**VIDEO FACILITIES**

**Is Digital  
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**Ivan Reitman**

- GHOSTBUSTERS I & II
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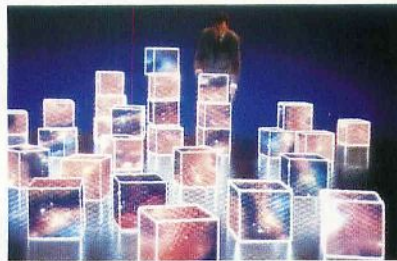
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### 8 THE POST-PRODUCTION MAGIC OF IVAN REITMAN

*by Denise Abbott*

### 12 THE STATE OF THE EDITOR'S ART

*Post on Film...Post on Tape—*

*A Cost Comparison*

*by Howard Kunin*

### 14 THE NAME DROPPER

*(Experiences with Cecil B. deMille)*

*by John M. Woodcock, A.C.E.*

### 16 LIVE ACTION SOUND EDITORS INVADE THE WORLD OF ANIMATION

*by Laura Cohen*

### 18 A DOCUMENTARY FOR THE KING OF NORWAY

*by Sverre Sandberg*

### 23 SPECIAL REPORT: VIDEO FACILITIES

### 24 IS DIGITAL EVERYONE'S ANSWER?

*by Rich Thorne*

*Chief Operating Officer, The Post Group*

### 25 SPECIALIZATION COMES TO VIDEO

*by Joe Benadon*

*President, Action Video*

### 26 OFFLINE TECHNOLOGY—

*A New York Point of View*

*by Don Levy*

*General Manager, West End Editorial,*

*a division of National Video Center*

### 28 SWITCHER IN VIDEO TAPE EDITING

*by Rome Chelsi*

*Product Marketing Manager,*

*Editing Products, Grass Valley Group*

### 34 MEMBERSHIP PLAQUES AWARDED

## DEPARTMENTS

### 6 From the Editor

### 31 In Memorium

### 35 Index of Advertisers

### 36 Trim Bin

### 38 Scene and Heard

### ACE CREDO

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



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## FROM THE EDITOR...

“Column left, ho!” barked Charleton Heston’s first sergeant as the mounted Union troops cantered their horses through the fort gate to begin a Civil War expedition in Hollywood’s biggest action feature of the year, *Major Dundee*.

Director Sam Peckinpah was screening the first cut – my big break in the editing world. “That’s good, Howard, that’s great.” A phone call interrupted Peckinpah’s attention, and he turned his back to the screen. He wasn’t really ignoring the film; he just stopped looking at it. But Sam continued, “Now when the audience first sees the river over Chuck’s back we should cut to the low angle to see the entire group of Union soldiers.” Peckinpah, recognized as an eccentric, but one of the hottest talents in the cinema world, repeated, “Use the low angle.”

So I was asked to replace the crane shot of the Northerners riding under camera. The only other apparent choices at that spot in the story were a medium shot and a head close-up. Unfortunately, I couldn’t find the low angle Sam had requested, so my assistant and I went through another meticulous matching of the camera reports, lined script pages, and script log to confirm my earlier finding. There was no “low” angle. And Peckinpah couldn’t be talked to; he had gone out of town incognito and planned to return just in time for the next screening. I had to make some kind of change, so I pulled out the full shot and put in the medium shot, which did have a slight up-angle look.

Peckinpah interrupted the next running with an ear-piercing observation, “What the hell kind of low angle is that????!! What the hell kind of editing is this????!!” I envisioned being the subject of a fascinating Movie Trivia question... Cinema editing started sometime in the 1900’s, but what film editor’s career started and finished during the American Civil War of 1865?

I explained the available coverage to Sam, but he wasn’t listening. “I want the low angle. Find the \_\_\_\_\_ thing and put it in there! Why are you hiding my film from me?”

Again my assistant and I went back to the cutting room and again checked all the dailies and the paperwork. I made calls to the producer, script clerk and assistant director, but everyone said there was no low angle at that spot. There was only one thing to do. I cut in the only other angle Sam had not seen and then called the guild to tell them I would be available right after the next screening.

We had our largest audience for that running in Columbia’s biggest projection room. When the troops left the fort, Sam studied the screen carefully and then exploded. “That does it!!!! How does this studio give a break to an inexperienced kid who can’t even find my dailies??? Take me to your cutting room, and I’ll find it for you.”

Needless to say, Sam couldn’t find the shot in the trims, outs, or any other unused film. In exasperation he asked to see every piece of film in the entire sequence that ever existed. “That’s it!” he exclaimed as I threaded the crane shot...the same one he had asked me to replace at the very first running when he was distracted by the phone. “We found it!”

The thought ran through my mind...maybe a well-deserved killing wouldn’t look so terrible on my resume. All these hours

of aggravation to look for a shot he took out!!!! I exploded. “Sam, this inexperienced kid is curious. How does a crane shot, with the camera 10-20 feet in the air, ever get classified a low angle in your vocabulary?”

The answer could be a classic in film folklore. “Let’s say some day you get to direct a big budget feature in a Mexican jungle,” he began. “How would you prepare the land for this kind of shot?”

“I guess I would have the laborers lay down some kind of plywood path for the crane—but what does that have to do with anything?”

“You must remember the virgin land is littered with rocks, boulders, tree stumps, and other debris. The crew had to dig a trench a few feet below ground level in order to be able to fill and smooth a usable dolly track. Now when the camera is ready to roll and you’re ready to yell ‘action,’ where would you sit?”

“I would sit up on the arm of the crane with the camera operator to see approximately what the camera was seeing,” was my answer as I wondered how I got enrolled in this impromptu film course with a weird curriculum.

“Are you crazy?” Sam remarked incredulously. “At that height in the jungle there are huge birds, swinging monkeys, slimy snakes – those things can bite you. I sat in the trench, near a wheel of the crane and safely looked UP at the troops riding by...and to me that shot will always be a low angle!”

...Words...Vocabulary...When one person gives a label to something, it may not be clear to another. The term low angle had a special meaning to Sam Peckinpah, realistically or perhaps as an eventual playful cover-up of his lapse in projection room concentration. Nevertheless, a mutual understanding of terms can be serious business in this business.

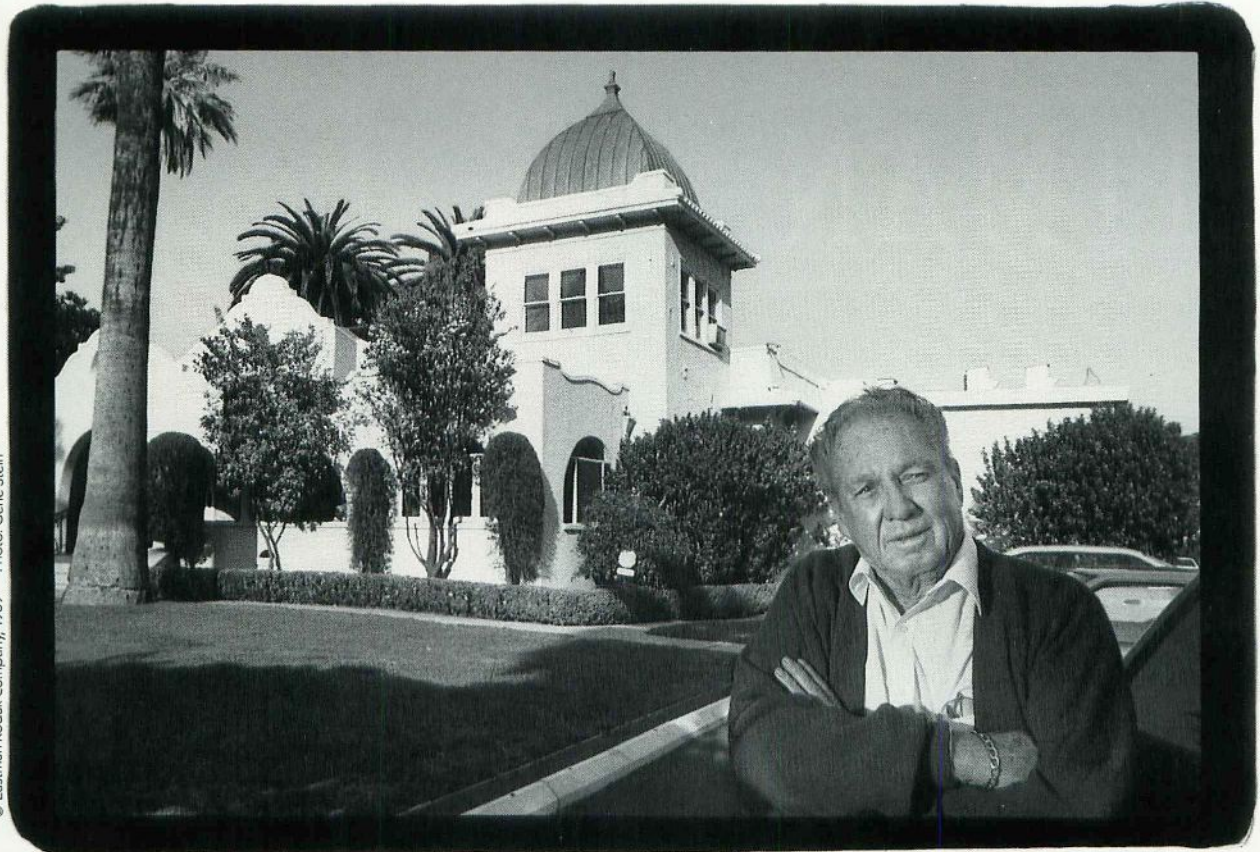
This issue of the *American Cinemeditor* contains a special report on video facilities. Some of our readers will get a dose of education or confusion, depending on their interests or background. One thing is certain. Those with a pure traditional film background will find some video customs or terms unlike anything they have ever encountered.

For instance, film matting and shooting procedures are quite different when superimposition or title or blue background opticals are made. But in the video facility a lot of that work is done by “keying” on one piece of equipment, the video switcher (see related article in this issue). And when you talk digital video (picture or action to film folk) you will encounter terms like D1 component or D2 composite. Even digital audio (sound or track or sound track to film folk), has two totally incompatible digital formats (Sony and Mitsubishi).

In the words of the late Yul Brenner in the feature *The King and I*, “It’s a puzzlement.” I hope this special report in the *American Cinemeditor* will help those who are looking for some help in figuring it all out. □

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

# Leonard South<sub>ASC</sub>



© Eastman Kodak Company, 1989 Photo: Gene Stein

## on film:

"I worked with Alfred Hitchcock for 35 years. I wouldn't trade that experience for anything. I started as an assistant cameraman on Bob Burks' crew, and shot 'Family Plot,' the last movie Hitchcock made. Once 'Hitch' gave me a book of Vermeer paintings. He said that was the way to compose and light movies. That's true whether you are shooting a feature film or a situation comedy. I never use flat lighting. With diffusion on the lights, you can create soft, almost shadowless crosslight. With today's 'fast' Eastman films, you can use very little light and still get images with depth of field and texture. The new film technology makes our job easier, but it doesn't substitute for experience or instinct."

*Leonard South is president of the American Society of Cinematographers. His feature credits include "Hang 'Em High," "Family Plot," and "North Street Irregulars." He has also shot many TV movies and situation comedies.*

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The Post-Production  
Magic of

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# IVAN REITMAN

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**T**he toughest thing about directing," says Ivan Reitman, the film maker behind such comedy hits as *Meatballs*, *Stripes*, *Twins*, and *Ghostbusters I and II*, "is finding the style of a picture. I don't just mean the acting style but the pacing or breathing spaces in the show as well. It varies enormously from film to film."

From his office on the Burbank Studios lot, the Canadian-born director takes a break from his busy schedule to discuss his inimitable approach to post-production. Believing that each project has its own identity, Reitman admittedly goes to great lengths to fine-tune the

rhythm of each film. "I'm one of those who believes the movie's not finished until all the release prints are made. I make changes through the answer print stage, and I'll usually make one last cut at the very end. The studio production manager loves me for that! Actually," he quickly adds, "I'm allowed a certain amount of autonomy since I have a history of delivering on time and relatively on budget."

He relies heavily on input from Shelly Kahn, A.C.E., and Donn Cambern, A.C.E., the two editors with whom he regularly works. He makes sure the editing rooms are located close to the

sound stage so he can zip in and out during shooting. "That way, the film gets edited to my liking more quickly, and it keeps me on track as to how the story's going. I can see how the plot is falling together and whether there are holes. I love the editing process, but sometimes the guys will say, 'Get out of here, this isn't the time to bother me.'"

Reitman says he welcomes alternative points of view from Kahn and Cambern. "Oftentimes, they'll go against my blue print and aim for a fresh approach. I really appreciate an editor with a strong personality, who's willing to defend his point of view, but who's equally willing to get

off it when I disagree.”

Reitman's editors are expected to work quickly, often assembling a first cut within a week after completion of shooting. After that first cut, the fun and the real work begin. Over the next four weeks, Reitman and his editors massage the film into shape.

Once they've assembled a work print, Reitman will schedule week-end screenings twice a week for about four weeks in front of recruited audiences who are between the ages of 16-50. He has enormous respect for the audience's appraisal of his work, though he doesn't go in for questionnaires because the results are too contradictory. "A film is either funny or it isn't, and the way I can tell is whether the audience is having a good time or not."

Each Friday night screening is followed by a lengthy meeting between Reitman and his creative team (editors, friends and partners). "Sometimes we'll keep 20 or 30 members of the audience behind and ask them some critical questions to make sure the story points are clear." Early Saturday morning, Reitman implements between 50 and 100 changes—even including cutting the temp dub and accepting some rough sound transitions. That night, he'll screen the film again. The following week, he'll make additional changes and, on Thursday, temp dub again and repeat the entire process.

Interestingly, Reitman, who has a degree in music, does the full temp dub each week himself. Next to the editing room, he sets up a separate music room, equipped with about 100 different scores. "I'll start running stuff against the picture while the editors are doing other things."

Unlike many directors, Reitman screens his films in their very raw stage so he can judge comic potential more appropriately. "My task in those first weeks is to get the film into shape as intelligently and quickly as possible, so I don't worry about cut-offs and other details in terms of sound. What counts is: do the story and characters work, and is it funny?"

He says he learned this invaluable lesson cutting his first student film (*Orientation*) at McMaster University in Ontario. "The film had terrible scratches all through because I'd cut the negative with a hot splicer. But in the end, it didn't matter. What counted was that the movie was really funny and the audience responded to the main character." The short, about a kid's first days at school, was eventually picked up and distributed by Twentieth Century Fox.

The most exaggerated instance of his screening a movie before it was anywhere near ready is *Ghostbusters I*. The post-production schedule was extremely short because the studio wanted it in theaters by early June. As a result, Reitman was forced to screen the film just three weeks after completing principal photography. Out of 200 optical-effects shots, only seven had been completed by that first screening. "When the ghost walked through the city, nothing was on screen," he recalls. "And when the guys shot their wands, nothing came out. Interestingly, the screening went as well as any I've ever had. I got up beforehand and explained to the audience that things were missing, and it would all be corrected in the future. Audiences today are so sophisticated, they're able to fill in the blanks and judge a film as if it were complete."

*"I really appreciate an editor with a strong personality, who's willing to defend his point of view, but who's equally willing to get off it when I disagree."*

According to Reitman, it's great fun to watch a film in a fresh way with an audience and then strive to get the best out of the picture. "I'll get into rhythms with a character, and I can smell how a sequence is going. I get a sense of something working, but then it doesn't pay off and the audience desperately wants to laugh...if only I could do such and such. Seeing beyond the cut to what's possible, and being able to reshuffle all the scenes in my head, is a particular talent I have. After a screening, I'll go into almost a hypnotic state in which I'll run through a series of 20 scene changes, and lay out a whole new story. It just comes...don't ask me from where. Obviously, those aren't changes we'll do between Friday and Saturday because it's too much work.

"Sometimes it means dropping 20 minutes of very expensive footage that I'm dying to leave in because I went to so much damn trouble to put it down in

the first place. Maybe it's reshuffling the order of scenes, dropping a character or, as I often do, reshooting a sequence."

Like a modern day Irving Thalberg, Reitman actually plans for extra days of shooting. "The problem is rarely that a scene wasn't shot correctly," he says. "The problem is usually that it wasn't right in its conception. The movie may require something else, a further development of character or an added plot twist. Even on *Ghostbusters II*, where we had absolutely no time, we did five or six extra days of shooting, and it affected a good 20% of the movie. Some of the best stuff came from the additional work."

The one film in which he did no reshooting was *Legal Eagles*, and the results still bother him to this day. "Neither Robert Redford nor Debra Winger were available for reshooting, and the film really suffers. At the last stage I could see...too many fires, not enough relationship. If I could have done five extra days of shooting, it would have been a totally different movie."

Sometimes, Reitman will spend days just fine-tuning the timing of a particular sequence. There's a final curve in *Twins*, for example, when Danny DeVito says, "Four million dollars is an awful lot of money," at which point the audience should realize he stole one million. "It was shot in a fairly subtle way and relied on the audiences perceiving that here was a change from the 5 million dollars that had been mentioned repeatedly throughout the movie. Donn Cambern and I suffered over that scene and recut it 15 or 20 different ways. We kept previewing it. One night, there was a huge burst of laughter and I turned to Donn and said, 'Finally!' I discovered we had way too much dialogue. We kept taking out dialogue and working more on the unspoken—and *that* got it across. For me, the judicious use of reaction shots is the key."

Reitman acknowledges that his signature, or style, may not be as recognizable as that of some directors. "I have a simple camera signature that doesn't call much attention to itself, and the first way people usually notice a director's style is in the camera work. But I think there's a kind of sweetness to my films that you can follow from picture to picture. It's a certain way I work on character. I like to bring out the best in them...even the villains. So far, I think my signature is relatively unrecognized. Maybe after this article," he concludes with a grin, "it will be." □  
by Denise Abbott



# DGA Screens FOCUS Films

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An enthusiastic and packed house applauded the winning films from Nissan's 13th Annual FOCUS Awards at an industry screening held at the new Director's Guild on August 30th.

The student-produced-and-directed films that were screened included six narrative, four animated, and five documentary films, ranging in length from three to 28 minutes each. They were: *Driving the American Dream* (Marc Smerling, USC), *Jack in the Box* (Manny Coto, AFI), *My Friends, My Friends* (Brian Fairlee, USC), *Patas Lang* (Carlos Siguion-Reyna, NYU), *Richard and Nicole* (Sarah Durham & Marcia Ogradnik, Harvard), *Shores of Mania* (Rachel Othmer, Harvard), *STAT* (Dr. Lance Gentile, USC), *Stray Dogs* (Mark Richardson, NYU), *Survival* (Dr. Mona Abo El Nasr, Cal Arts), *Swimming* (Dan Algrant, Columbia U.), *The Chore* (Joe Murray, De Anza College), *The Early Worm* (Jonathan Lyons, NYU), *The Inspired Chicken Motel* (Mark Lawrence

& Peter Shushtari, San Diego State), *The Other Side* (Don Matos, UCLA), and *Watunna* (Stacey Steers, U. of Colorado).

The awards had been presented to the students the day before in a ceremony spearheaded by M.C. Peter Strauss. Students were also honored for their work in screen writing, sound, film editing, and cinematography.

Sponsored by Nissan Motor Corp., FOCUS is the largest and most prestigious national student film awards program in the U.S. Known as the film and TV equivalent of the NFL or NBA draft, many former winners have gone on to major achievements in the industry. Among them: John Fusco, writer/producer of *Young Guns*; Phil Joanou, director of *U2 Rattle and Hum*; Michael Miner, co-author of *Robocop* and Albert Magnoli, director of *Purple Rain*, to name just a few. This year, students from 140 different schools submitted more than 800 16mm film and feature-length script entries.

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# Christy's Celebrates Anniversary

On May 15th Christy's Editorial Film Supply Inc. celebrated twenty years of service to the post-production film industry. Customers were invited to attend an evening of food, fun and prizes at a party at the Holiday Inn, Burbank.

That night Christy's gave away over \$3,000.00 worth of prizes. The winners were: Florrie Lourence, a USC student, who won a color TV. set; Charles Davis, from Dimension Sound, won a VCR recorder; Lemont Lee, from Calico Prod., won a trip for two to Mazatlan; Terry Meurer, from Cosgrove/Meurer Productions, won a trip for two to Puerto Vallarta; Malcolm Campbell, a free lance editor, won a trip for two to Catalina Island; and David Grey, from Post Time Inc., won a trip for two on a hot air balloon in Tamecula. -

Dan Christy, president of Christy's said, "We have been serving our customers for twenty years, and we thought that it would be a good time to give something back to them."

Christy's is still celebrating by giving away free promotional gifts to their customers each month throughout 1989.

## Visiting Editors

The A.C.E. Visiting Editor program is continuing to provide visiting lecturers, on a short-term basis, who share their experience and expertise on the art and craft of film or video editing. Film schools are obligated to pay only costs for the duration of the stay of the visiting editor.

Response from the *Cinemeditor* readership continues. As this issue is going to press, arrangements are being made for three New York A.C.E. members to speak at Boston University.

Students at San Diego State University have recently been visited by George Grenville, Michael Hoey, and Tina Hirsch.

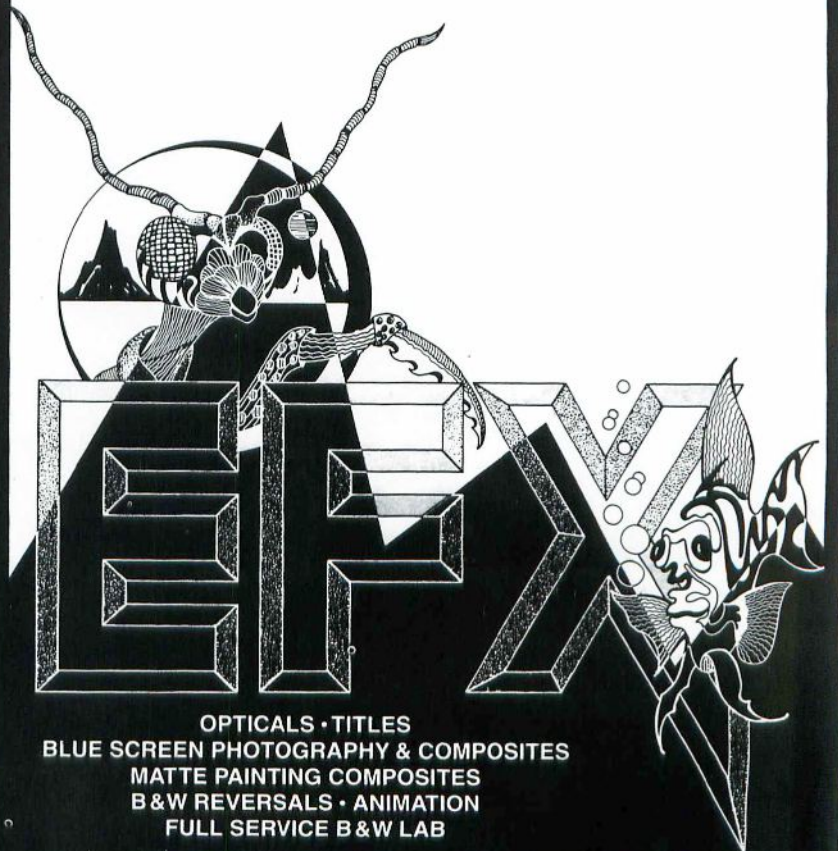
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# The State of the

## POST ON FILM...POST ON TAPE

### A Cost Comparison

by Howard Kunin

*There are hard decisions being made by the planners in television post-production departments these days.*

*Network prime-time live-action shows are mainly shot on 35mm film negative and delivered on one inch video tape. In between, the show can be edited on film or in an electronic medium (sometimes disk, but usually on tape); opticals can be shot on film or tape; and sound can be dubbed on film or tape.*

*Cost is not the only consideration for the executive making these choices. Perceptions of quality, considerations of possible future library uses, and weighing of other factors can influence the post-production decision.*

*This article will address itself only to cost considerations of a two-hour Movie of the Week shot in 20 working days. Obviously, the figures listed won't apply to every project. They are not meant to be exact, and each production company will experience somewhat different costs. But the American Cinemeditor believes this article can be valuable reading for those who must answer the question...what are the approximate numbers if a show is to be finished on film or on tape?*

FILM				ELECTRONIC	
ITEM	AMOUNT	COST	FILM TOTAL	ITEM	ELECTRONIC TOTAL
Raw Stock	120,000 ft	\$ 0.3642/ft	\$ 43,704	Same	\$ 43,704
Developing	108,000 ft	0.12/ft	12,960	Same	12,960
Dailies (35 mm/one light)	70,200 ft	0.2890/ft	20,288	Electronic Dailies, 70,200 ft @ \$.192/ft	13,478
Magnetic Tape, 1/4"	75 rolls	11.98/ea	899	Same	899
Sound Dailies	70,200 ft	0.0840/ft	5,897	Sound Dailies/syncing, 70,200/ft @ \$.04/ft	2,808
Cassette Dailies Transfer			4,575	Cassette Dailies, 1-3/4" x 22 days @ \$40	880
				2-1/2" x 22 days @ \$25	1,100
				Cassette Tape Stock	1,100
Editing: 12 Weeks/Shoot 4, Post 8 (Costs include benefits)				Editing	
Editor		\$3000/week	36,000	Same	36,000
Overtime	(1 weekend)		2,400	Same	2,400
Assistant Editor		\$1250/week	15,000	Same	15,000
Overtime	(1 weekend)		1,000	Same	1,000
Apprentice	(6 weeks)	\$750/week	4,500	None	N/C
Overtime	(1 weekend)		600	None	N/C
Sound Efx Editor (In package)			*	Same	*
Music Editor (In package)			**	Same	**
Coding	150 rolls	@ \$5.50	825	None	N/C
Negative Cutting	10 rolls	@ \$600	6,000	None	N/C
Negative Splicing	10 rolls	@ \$80	800	None	N/C
Rooms, 2 rooms	x 12 weeks	@ \$150	3,600	Room, 1 x 12 weeks @ \$250	3,000
Film Equipment (Kem&Moviola)	3 months	@ \$2,000	6,000	Edit System, 12 weeks @ 2300	27,600
Delivery, set-up			250		

# Editor's Art

FILM				ELECTRONIC		
ITEM	AMOUNT	COST	FILM TOTAL	ITEM	ELECTRONIC TOTAL	
Projection	30 hours	@ \$100	3,000	None	N/C	
Supplies & Expenses			600	Supplies & Expenses	\$3,000	
				Misc. Tape Duplication	1,500	
Opticals: (Simple, not budgeted for blue screens, etc.)			5,000	Same	N/C	
				<i>Fades and dissolves are included in the electronic show assembly. Major opticals would be priced separately.</i>		
Titles:				Titles:		
Design			2,500	Same	2,500	
Production			5,000	Production	5,000	
Miscellaneous (including lab)			2,000	<i>Base charge includes electronic title preparation and insertion into the show plus textless background.</i>		
Reversal Dupes, B & W				Cassettes for dialogue, music & effects	500	
Picture	30,000 ft	@ .13/ft	3,900			
Track	30,000 ft	@ .084/ft	2,520			
1st Trial Composite	9,500 ft	@ 0.950/ft	9,025	Electronic Show Assembly	8,500	
				1" Recording Stock / 2 × \$285	570	
				<i>Electronic show assembly occurs after editing and is based on the "EDL" (Edit Decision List).</i>		
Printing Elements:				Electronic Color Timing	7,000	
				1" Raw Stock/2 × \$100	200	
Interpositive	9,500ft	@ 1.1700 ft	11,115	None	N/C	
Low-Con Print	9,500ft	@ 0.3100 ft	2,945	None	N/C	
Tape Transfer			2,500	None	N/C	
Video Copies, 1"	\$500	× 2	1,000	Video Copies, 1" \$500 × 2	1,000	
3/4"	\$150	× 5	750	3/4" \$220 × 5	1,100	
			SUB TOTAL	\$217,153	SUB TOTAL	\$192,799
Film Sound Package			\$ 86,750	Electronic Sound Package	\$50,000/\$75,000	
<i>(Based on bid for similar project, although film show has option of using electronic sound package.)</i>				To Complete Project On Film Using The EDL After A Tape Finish:		
				Cut Negative @ \$600/reel	6,000	
				Answer Print	9,025	
				Titles	7,000	
				Opticals	5,000	
				Negative Splicing	800	
					\$27,825	
* Both film and electronic packages include sound editor.						
** Both film and electronic packages <b>do not</b> include music editor.						

# The Name Dropper

by John M. Woodcock, A.C.E.

*Editor's Note: This issue marks the first in a series by John M. Woodcock, A.C.E., describing his working relationships with some of Hollywood's most legendary figures.*

## Cecil B. deMille

It was 1941 and a large group of technicians and artists had gathered in projection room #12 at Paramount Studios to cue a nautical saga titled *Reap the Wild Wind* for both temporary music and sound effects. The music would be replaced, but the sound would form the basis for the final dubb. I was present because I was the sound effects cutter (being an "editor" would come later) assigned to the project under Tom Middleton, the head of 1/4th the department.

I nervously awaited the arrival of producer/director Cecil Blount deMille; I had never worked for, or even met, this legendary figure. At the appointed hour he arrived, trailed by an extensive retinue. Greetings and introductions were handed around, and I received a firm



Photo courtesy Paramount Pictures Corporation

C.B. deMille directing a scene from *The Ten Commandments*

handshake and a very direct look of appraisal from Mr. deMille. There followed a period of musical chairs in which the proximity to HIM seemed uppermost in people's minds. I was crowded into the "outfield" and observed this imposing person who was six-feet-tall but didn't look it because of a broad, stocky build. His head was mostly bald with a fringe of white hair, his skin was tanned, and he wore the usual Hollywood mogul uniform of puttees and riding breeches. What impressed me the most was his aura of authority and his compelling voice—the voice of God in *The Ten Commandments*! I had read somewhere that he had been an actor in his earlier days and the way he used his voice and conducted himself confirmed that training. THAT VOICE summoned me to a seat nearer to him, displacing an underling who rather ungraciously relinquished his place to me, and the cueing of the 16-reel work print began. Five hours later we completed cueing the *first reel*—and that was an easy one for sound effects! A long week passed before we finished reel 16; the three-inch-thick stack of sound cue sheets confirmed my suspicion that this project was going to be one "tough mother." Naturally, I didn't construct all sixteen reels, but I was responsible for coordinating, organizing and cutting the more difficult sequences.

Then we entered an era in which C.B. did his best to debilitate John M. Woodcock—unintentionally of course. To understand this you must appreciate Paramount's geography. The two-story sound cutting building was a block away from the sound department and the dubbing stage was three long flights of stairs up into the sound building. (The seemingly obvious elevator came later.) As the lead man, I always got the call when something went wrong on the stage. All it took was a voice over the phone saying "Mr. deMille wants you," and I took off like a scalded cat! By the time I raced up the stairs and into the stage, I was so winded and panicky that I couldn't speak. Routinely, after these wind sprints, Mr. deMille would chastise me about my physical condition. "John my boy," he would say, "you're in terrible shape for a young man. Stop smoking; watch your diet; exercise; get more sleep! I'm twice your age, and I'm in much better condition." (He was around sixty at that time.) When this lecture occurred several times with variations, I began to suspect that C.B. was taking a short ego trip at my expense. He never failed to point out what a wonderful, muscular

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body he possessed for a man of his years, and damn him, he was right!

After these one-sided chats, Mr. deMille would unload the bad news that he felt that the ship hitting and disintegrating on the reef wasn't exciting enough. "Keep what you have and add to it," deMille would say.

With luck I might accomplish this by 2:00 a.m....get more sleep indeed!!! I had read somewhere that C.B. had a policy of rejecting out of hand anything that was first presented to him— his theory being that a second or third attempt might improve it. He was never unkind to me, just insistent that I make a better effort. Apparently, he pursued this idea with many of the people he came in contact with, presumably with excellent results. However, it was hell on the poor peons like myself who had to do everything two, three, or four times!

Finally *Reap The Wild Wind* had been dubbed and redubbed, previewed and re- previewed, and then released to a typical deMille box office—lucrative! This was in the summer of 1942, and we were at war; we would have been doing better if C.B. had been directing that production! Lap dissolve to the Coconut Grove for

the Academy Awards dinner in March of 1943. *Reap the Wild Wind* garnered an Oscar for Special Sound and Photographic Effects. Actually, the studio received that award (which is no longer given), so none of the technical personnel received Oscars. As a matter of fact, most of us didn't even receive screen credit.

Several weeks later, my phone rang and a voice said, "Mr. deMille would like to see you on the dubbing stage." Reflexively, I took off at a run and was halfway there before I remembered that I was working on *For Whom the Bell Tolls*, which was produced and directed by Sam Woods. I slowed my pace and entered the stage gathering.

C.B. gave a speech of congratulations and thanks, and presented each one of us with a commemorative half dollar honoring the birth of the first English child born in the new world. It was much like I imagined being knighted would feel, for C.B. was at his most jovial and regal self; a picture of his had finally been recognized by the Academy, if only in a minor respect.

Then a year later I had a shot at a commission in the U.S. Coast Guard, but I

was in need of letters of recommendation. Feeling that I was in C.B.'s good graces, I approached him through his secretary, Bernice. I felt that his letter would guarantee my commission—for C.B. was a renowned patriot (he had already donated the "Seaward" to the U.S. Navy), and he packed political power in Washington.

Notified that my recommendation was ready, I hurried to Mr. deMille's office to get it. Bernice informed me that Mr. deMille wished me to step into his office. I entered, and he arose and handed me the envelope. C.B. wished me well in my new career, all the while acting somewhat ill at ease. I thanked him as profusely as I could, and started for the door. With that, he walked along side of me and threw his arm over my shoulder.

"John," he said, "this thing won't last forever. We'll make more pictures together as long as you return safely."

"Mr. deMille—C.B.—I'll do my best to get back. I'll take care of my health and..."

We shook hands, and I exited the office, not looking back. At that moment I had great love for C.B. deMille... but I never saw him again. □

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# BOB HOSKINS COMES TO TOON TOWN

## Live Action Sound Editors Invade the World of Animation

by Laura Cohen

It's a dramatic scene. So naturally Louis Edemann, award-winning feature sound effects editor, veteran of pictures such as *Back to the Future* and *Empire of the Sun*, wants the sound effects to be as elaborate as they can be.

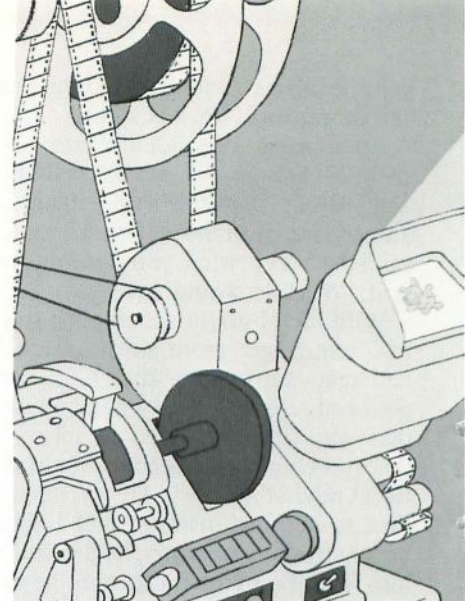
As the bright plume of turquoise-colored water envelops the boat, Edemann has supplied a hefty wave crash and three kinds of wind to create the sound of a violent hurricane. Edemann has gotten "rain on metal" and "rain on water" from Foley, to create—in luxurious detail—the impression that this boat is being consumed by a storm and that the movie's heroine, a mermaid, is in terrible jeopardy as she....

Mermaid? Could top editors Chuck

Campbell and Louis Edemann possibly be working on...A cartoon?

Edemann is now recovering in his office from a busy schedule that has recently included animated shows as *Who Framed Roger Rabbit?* *Tummy Trouble* (a short cartoon featuring Roger Rabbit) and now Disney's animated feature, *The Little Mermaid*. He comments, "We're doing quite a few animated shows. Animation sound editing used to be that you had a bonk here and a boink there. Then along came Roger Rabbit; it had live action and animation together. That meant the two mediums met, and so people saw that cartoons actually could become real. You look at *Roger Rabbit* the first time; then you'll go back to see it again because you couldn't believe it was animation.

"So it also started the animation producers' minds thinking in terms of sound editing. They want to take their animated features into another dimension, which is now sound. They are looking for realistic sound on cartoon features."



The trend of realism in animation sound may have become fashionable when Roger hippety-hopped on the big screen (all of whose hippety-hopping was Foleyed, by the way, insists Edemann; no classic cartoon "foot step loops" were used). But now this style of realistic, high-quality sound has spread to animated features from the Disney hit *Oliver and Company* (sound-edited by Sandy Berman) and the Bluth feature *Land Before Time* (re-edited by Campbell and Edemann) to *The Little Mermaid* and the brand-new Hanna-Barbera *Jetsons* feature, which will be sound-edited by award-winning feature editor Bob Rutledge. Larry Cowan and Terry Moore, post-production supervisors for Hanna-Barbera, estimate that 90% of the sound for the *Jetson* movie will exist in the "realm of reality."

This is a rather startling development for a craft that, from the days of the old theatrical shorts, has been very much in the "bonk and boink" tradition. In classic animation, the custom was to use sound effects as comedic punctuation points, borrowing from the style of vaudeville, where pit drummers would pound on their timps and blow on their slide whistles whenever the hero got slapped with a pie or tripped on a banana peel.

Not that those days are gone forever. Not, at least, if Warner Brothers or Stephen Spielberg, co-creators of the new *Tiny Toons* television series, have anything to say about it. According to Joe Sandusky, post-production supervisor for *Tiny Toons* at Warner Brothers, this new show will be striving to recapture the fun and energy that Bugs Bunny and Daffy Duck once brought to Saturday morning. High-quality sound and music, according to Sandusky, will be a big part of the project.

Each episode will be scored rather than

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tracked. Sandusky points to the way music was used for the old *Roadrunner* cartoons—for instance, a xylophone mimicking the Roadrunner tiptoeing around—as an example of how effective specific scoring for a cartoon could be done. As far as sound effects are concerned, the tradition of “slapstick sound” will be heartily embraced, but a new library will be created and state-of-the-art electronic sound-editing equipment us-

ed to make sure that the comic effects for this new show are fresh and unique.

Is the fine old tradition of animation splats, varoops and kabooms totally gone from animated features, as they fall into the hands of superstar sound designers? Not necessarily. Even in a high-tech endeavor like the new *Jetsons* feature, there's still Astro, the nutty dog. And *The Little Mermaid* is filled with fantastic, childlike elements. But are reality-oriented sound editors, veterans of car chases and shoot-'em-ups, up to the task of doing...Comedy?

Some live-action sound editors hired by Hanna-Barbera ultimately weren't able to adapt to the requirements of animation sound editing. Conversely, some Hanna-Barbera alumni have been enormously successful in the live action field. In fact, the selection of Bob Rutledge to do the *Jetsons* movie was a bit like the chickens coming home to roost, for Rutledge spent the early part of his career working for Hanna-Barbera!

John Carnochan, supervising editor for *The Little Mermaid*, (himself a self-described “visitor from Live Action Land to Toon Town”), states: “We did a full stereo mix to see how Chuck Campbell and Louis Edemann would handle a fully

animated show. We were excited to have them and wanted to see what they would do with something that was 100% animated.”

Obviously, Disney was pleased, but Edemann admits that coming from a “realistic” point of view and learning to make comic sound effects is always a “process of discovery.” Edemann reflects, “Remember that opening six-minute scene where Roger Rabbit drops all those pots and pans? The first thing we thought to use was the sound of pots and pans dropping! That was realistic, but it turned out that wasn't funny. Pots seem to fall more slowly in animation. What finally worked, when we did it at Taj, was all sorts of separate things. Hitting the side of a pan. Hitting a frying pan against a pan. The separate process worked, because you see all the pots fall individually, so you want to hear them individually.

“When doing *Roger Rabbit*,” Edemann says, “Taj (the Foley house) rented a cartoon package, a Jew's harp, boing boxes, and all sorts of drums. The way we operated was to just play around with sound till we found ourselves laughing!”

Not so different from Bob Hoskins visiting Toon Town after all! □

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# A Documentary For the King Of Norway

by Sverre Sandberg  
Bergen, Norway

One day in November, 1988, the Royal Norwegian Ministry of Cultural Affairs called us and asked if we could make a documentary film about a Norwegian school which was to celebrate its 250th anniversary the following June.

That gave us around 6 months...for research...script writing...making costumes...finding the actors...locations...shooting...editing and post-production, and for the laboratory to make the final print.

Could we make it? It was such a challenge...so we said yes. But they had not given us much time, so the next 6 months involved hard work, culminating with the premiere of the film and a lunch with the King of Norway.

While the snow was falling, we shot the sequence in the 800-year-old church, where the pastor gave the girls and boys their first education 250 years ago. After

that followed the scenes in the old farmhouse, where a little boy for the first time was introduced to the hard lessons of life by a teacher...later, the scenes in the country schoolhouse and in the city...and all the scenes, long, long ago, when the boys and girls had to cross mountains and rivers and walk through forest on their way to school.

Each day the exposed film was sent to our excellent laboratory, John Ankerstjerne, in Copenhagen, Denmark. As time was short, we had to plan everything very carefully in order to avoid as many retakes as possible. And because it was quite tricky to set the lights in those old buildings, we had to leave the equipment on the set until we were sure we had everything in the can.

So I spent almost day and night at the Steenbeck. At the same time I was in touch with our composer, Jon Sebo. He came down to look at the sequences...he went home...he composed...and it happened sometimes that he called me late at night and played what he had composed—through the phone. I am very fond of music and know how important it is in a film. Maybe I am a little romantic too, or nostalgic, and often want the music to go in minor. My composer friend knows this, and we always seem to compromise. I guess we all agree that editing is one of the most important parts of a film production. Remember Pudovkin, or was it Eisenstein, the famous Russian who said that it is on the editing table that the film is created?

And in some way I also feel that you must have a love for music in order to be a good editor...for editing is rhythm...editing is movements, and you always have to ask yourself...is this of interest, does it bring the story further, can you hold the attention now? You have to picture yourself sitting in the theatre...are you getting restless and want to leave your seat?...no...come on, change that scene, make it shorter, use another scene that fits in between. The rhythm is more important than that sunset. Oh yes...you can go and on... editing is an art.

If someone asks me what an editor does, I always answer that you give two work prints of the same original to two different editors. One of them could ruin the picture while the other could make it into a masterpiece. Remember how the Germans during the war got hold of an English war propaganda film, and by re-editing, made it into a German propaganda film!

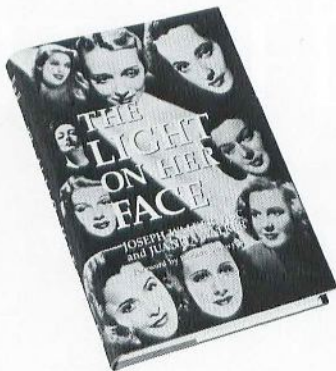
Our "child" had been conceived six months ago. By coincidence I have found that, for us, it usually takes 9 months to

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make a film!! And we had only 7 months. What would our "child" look like when it was born? We were in daily touch with our Copenhagen lab. Could they make it for June when the government was going to celebrate the 250th anniversary?

They did. And the film was shown, and there were flowers and good word, and we were all happy. The King of Norway gave a lunch for guests. We were invited to that, as well as a reception given by the Norwegian Government, so now I got a chance to brag about that too.

At the end...a few philosophical thoughts. It is my impression that the film industry today is too busy with all the new technical inventions...mixing boards that are 10 feet long, lenses that will change all that is natural into unnatural, etc. Do we in all this technical wonderland forget, maybe, the spirit of a film? Do we forget that in the long run we may get tired of all these unnatural scenes and strange sounds? I believe that what is of interest to us all are stories about life and human beings. Some of the greatest masterpieces are made with the simplest equipment! The film *Slekters gang pa skolevei* (Generations on way to school) will be shown on TV and distributed by the government's distribution company. □

## Daniel Mandell Apprenticeship

Through the efforts of Samuel Goldwyn Jr., an apprenticeship program has been set up honoring the late Daniel Mandell, a former A.C.E. member.

The program is called the Samuel Goldwyn Foundation/Daniel Mandell Apprenticeship and is administered by the American Film Institute, with the assistance of Motion Picture Editors Guild 776 and the American Cinema Editors.

Three people will get exposure to editing during the first year of the program cycle. They are Nino Rodriguez, Don Pollack, and Jerome Vered.

The first to get editing experience is Nino Rodriguez, 21, who recently graduated from UCLA with a B.A. in Film/TV and will be continuing there this fall as he works toward an MFA degree in production. He was assigned to the cutting room of Danny Cahn, A.C.E. An excerpt from his experience follows...

"I found a niche rolling trims as a temporary 2nd assistant editor. I had to keep on my toes. There always seemed to be

a lost trim, and Dann often depended on me to find them. Returning with trim in hand I usually got a warm, 'You're a good kid.'

"At one point, Dann got called away to the phone and asked me to make a cut which he was working on. This was my big chance. Even though he had marked the cut, I took the liberty of trimming it to make the timing and dialogue work better.

"My first 'real' cut. Look for it soon on the USA Cable Network. The show is called *Jake Spanner: Private Eye*, and my cut comes somewhere midway. Don't blink, or you might miss my professional debut."

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ports. Plus, they can read Control Track, Time Code and perform video/audio split edits. The list of features goes on and on, so by all means, read on.



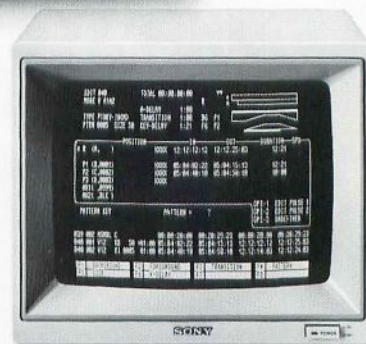
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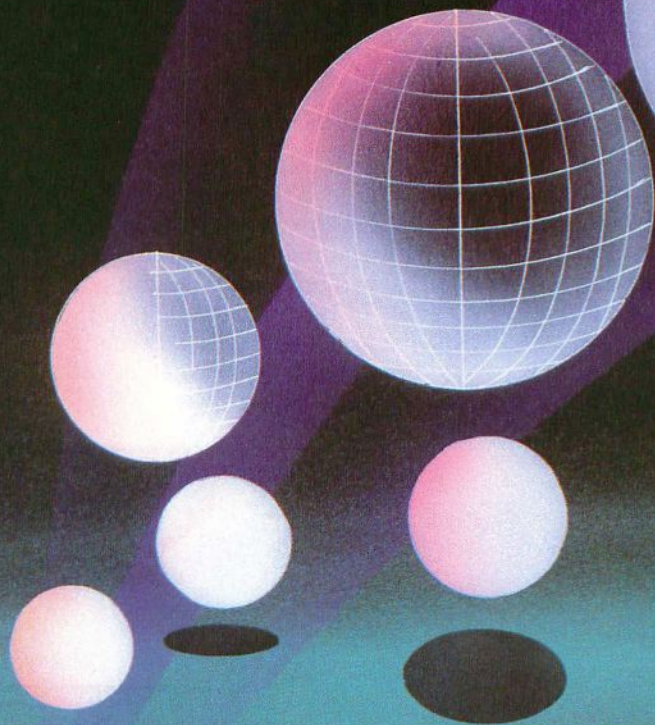
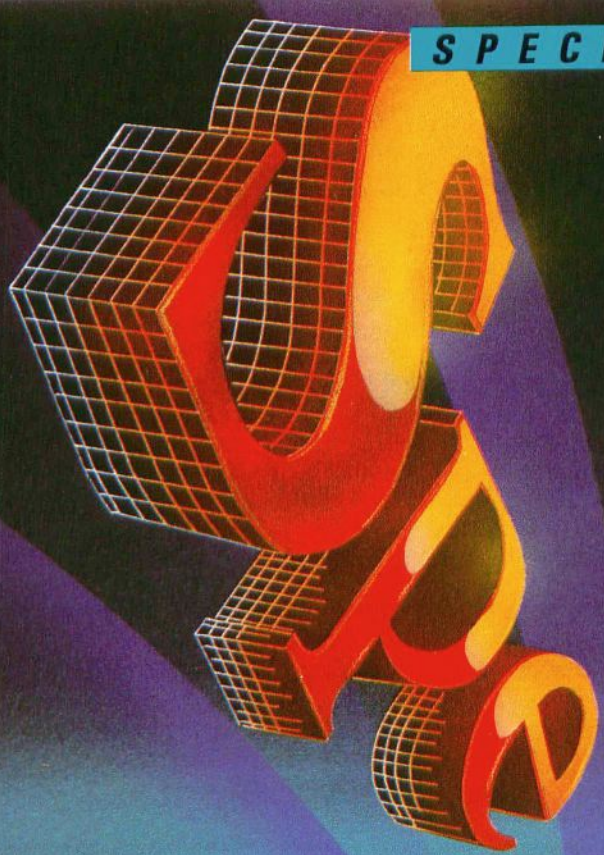
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*The birth and growth of television spawned a new industry, video. And the mere fact that an electronic picture could be manipulated in video meant that the later development of computer-controlled imaging would eventually result in greater picture enhancement potential than any visual medium had ever created.*

*It comes together in the video facility. Images are effectively combined, supered, painted, matted, or massaged... and amazingly, the video facility is even starting to bring*

*in film-originated images, work on them, and then deliver the enhanced product back out to the film world in large projection screen resolution (see the American Cinemeditor Spring '89).*

*Recent introduction of digital equipment, which breaks images into computer instructions and then manipulates those images, could drastically change many video facilities. But read on and let the experts give you their own thoughts concerning the video facility in this special report of the Cinemeditor.*

# Is Digital Everyone's Answer?

by Rich Thorne

Chief Operating Officer, The Post Group

The word digital is one that is bantered about everywhere from the local pub to the latest high tech convention and right into every video facility. Anyone who has been a part of this remarkable digital world may know that it can be anything but, remarkable, that is. What may be said at this point in time is that the potential of the two new digital formats is tremendous. And that, in time, it may be the only choice we have. For now, it is very questionable as to whether the new formats work...for you.

stages in comparison to its analog counterpart. This means that both technology and the systems that surround it are in process. And that care should be taken when dealing with representations of working within the digital realm first, and second, that the process is right for your project. Yes, if you're looking for the best possible quality, digital is the answer, but be careful. Utilize the expertise of reputable experts (though expertise in this case is subject to a learning curve) to insure that digital techniques are capable of achieving the desired



*...digital machines are sometimes incapable of duplicating some of the effects that have been the norm for years.*

Digital, in video technological terms, in most users' minds has been a synonym for high quality through the eighties. This is mostly true. But as marketers begin to show their various wares and in turn lay claims to capabilities of a given device, digital can also mean disaster (the loss of both time and, of course, money).

Almost every television device currently in production has at its heart some form of technology born of the minicomputer boom of the late seventies and eighties. Digital effects devices, paint and graphics systems, tape recorders and disc devices, and most recently video switchers, are some of the typical machines that wear the digital label. They all tend to live up to the digital standard which claims the highest possible quality.

## Limitations

So what then, you question, might be labelled disastrous about this new fangled technology? As is so often the case, we're dealing with systems, or the linkage of an assortment of these digital devices where the technology tends to fall short, or at least introduce problems. Some of the problems start to crop up when a user finds out that digital machines are sometimes incapable of duplicating some of the effects that have been the norm for years. Soft wipes, soft-edged keys or mattes, and some of the other techniques for blending images don't work quite the same as in the analog domain.

Sound, too, presents its own areas of "buyer beware." Digital sound storage has been around for years and works very well. Digital sampling and storage devices continue to bring hopes of faster and more effective methods of doing sound effects, dialogue and music prelay. The basic techniques of mixing and rerecording, though surrounded by digital technology, continue to exist within the analog domain. In other words, sound effects, music, dialogue and the multi-track recording may be handled digitally, but will pass through several analog generations before they hit the final mix.

So is digital not the answer? Will it cost you more money for inferior results? No. Digital technology is in its infancy

result and will be cost effective at the same time. And in terms of cost, the cost of working within one of the digital formats is relative to which of the two formats you've chosen. Right off the bat, digital tape stock tends to run between 10 and 20% higher than one-inch tape. Be sure to work this into the budget as it can add up.

## Digital Formats

Let's first understand what the digital formats are and how they should be used. DI, or the component digital format, (also known as 4:2:2) utilizes the red, green and blue channels separately in all of its processing. Because three separate channels are used, it tends to be roughly three times as expensive to purchase equipment. The money is well spent, however, when dealing with graphics and special effects that require a significant amount of layering. Using either a Harry or an Abekas A-64 (disc machines for layering) one can layer hundreds if not thousands of elements together without any quality loss. The benefit of working with digital red, green and blue channels separately comes with the elimination of chroma crawl and other video artifacts indigenous to composite video.

The drawbacks to working within DI are many. It's currently only possible to put together about 85% of what would make up an analog system. Ultimatte (high quality chroma keying) and color correction are two key elements that are currently lacking (though some degree of correction is possible with an Abekas A-84 switcher). Then too, some of the effects that might be achieved using analog technology simply don't translate into digital terms. Keep in mind that in digital all information is converted into bits or pixels analogous to the dots on a television set. Smooth transitions over small areas of the screen sometimes will have a "digitized look." The same basic problem that causes aliasing or the "jaggies" in computer graphics, manifests itself as appearing pixelized with moving video images. Hope should not be lost, however, as software can and has been written into *some* devices to smooth out the problem.

# Video Post Specializes

By Joe Benadon  
President, Action Video  
Hollywood, California

**V**ideo post-production in Los Angeles originally was dictated by a simple principle—do everything for everybody! If you were finishing a 15-second commercial or a 1-hour network television program, it made no difference; if you had the time, any video facility would complete the project.

As time went on, clients became more sophisticated. They began to realize that certain facilities were more adapt at different types of services than others, and they began to be more selective in their choice of facilities. This selectivity continues today; clients are increasingly choosing facilities for their special abilities.

Each segment of the business has its own needs and requirements; different facilities fulfill these needs and requirements in their own unique way. Music videos, television shows, commercials, special effects shows, etc. each tend to go to their "own" facilities where they find their special problems are satisfied.

This specialization will continue to be more and more specific as the clients become better educated in the ways of videotape. More in-depth questions are asked of the video facilities, and glib answers from video post houses will not be as acceptable in the future as they have been in the past.

When film was "king" there were basically 3 major markets: New York, Los Angeles, and Chicago with several minor markets (Washington, D.C., Miami, and Dallas). These markets were always centered around film laboratories. With the proliferation of video post-production, the smaller facilities are expanding into almost every city in the hemisphere. The business does not rely on film laboratories for the final product as in previous years. As a result, the three major markets find an erosion of business occurring because of client sensitivity to price, facility accessibility, and travel expense. However, the major centers do have the advantage of superior engineering.

Each major center is recognized for its own personality. New York is strongly influenced by commercials and music videos. Chicago is a commercial center and does industrial shows as well. Los Angeles is basically television show orientated, but it is increasing its share of commercial and music video business.

The overall philosophy of each city is determined by the type of work it executes. New York and Chicago are basically commercial towns in which advertising agencies demand a total

service mentality. On the other hand, Los Angeles is a television show town, which requires a formula mentality: get a show, find a formula to put the show together successfully, then repeat the formula over and over for each show in the series. Facility service is limited by the need to get the show out on time. But there are exceptions to this classification of facilities.

For instance, in Los Angeles there are three facilities that seem to concentrate in the commercial field (Action Video, Editel, and Encore), while the rest of the field tends to television shows. All the facilities have the ability to do it all, but in the age of specialization, the "David and Goliath" syndrome rules. That is, the large facilities with great amounts of material and capabilities do the television shows—which themselves demand vast resources and large amounts of time, not to mention instant availability. Many times a large block of time is booked that may not be used, but when the show does come in, the facility is instantly ready to go to work. The "Davids," on the other hand, book small amounts of time and are able to change course quickly.

The commercial post houses tend to specialize in video special effects, special color corrections, and computer graphics. These capabilities are demanded by television shows as well, but the time constraints are much more concentrated in the commercial field. While a television show will have several special effects, it will make up approximately 10%, or maybe two minutes of a twenty-five minute show. However, a commercial spot may require special effects anywhere from 50% to 90% of its total time. Many times a facility works on a three or four commercial spot package in which each effect has to be created on an individual, custom basis and is used in only one spot. On the other hand, a television program may have many effects created and then have them used several times throughout the series. This amortizes the costs over all the series episodes.

It is obvious that specialization is here and will continue to increase as time goes on and clients become more demanding. The competitive environment in video post-production will force facilities to become specialists in certain areas and allow other houses to become expert in other areas. The conglomerates of the 1960's found out they could not be all things to all people. The video post-production industry will soon make the same discovery. □

The D2 format, on the other hand, came into existence slightly over a year ago when both Sony and Ampex introduced the technology in the form of video tape recorders. As with D1, the D2 format suffers from a lack of support equipment—and perhaps to a greater extent. As of this writing, only the tape machines and the Abekas Digital Disk Recorder support the format. Though it's relatively new, there are some great advantages to the D2 format. One is that it is fully compatible with all of the analog equipment currently in use. And though it may seem to defeat the purpose, this feature alone is making D2 a successful format.

D2 is the composite version of D1. Composite refers to the fact that the red, green and blue channels referred to in D1 are combined, or encoded into one composite signal. In doing this some of the quality is sacrificed, since the compositing

manifests itself as chroma crawling, typically seen in high transition areas. Therefore, this format is certainly less desirable in the creation of graphic composites.

But because this is a composite format with analog compatible outputs, D2 tape machines can be substituted for one inch machines. The advantages to this are many. The first is that digital recording is far superior to analog or one inch. Typically, digital storage allows for noise-free recording, which translates into the ability of multiple generation work with less quality loss. Therefore, for mastering and archiving purpose alone, the D2 format serves an important function to producers who may make changes to their show over time. In addition, the digital formats have four audio channels plus

*Continued on page 30*

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## Offline Technology— A New York Point of View

by Don Levy

General Manager, West End Editorial (a division of National Video Center)

**E**lectronic offline editing in New York is undergoing a technical evolution, from being a manual, cuts-only operation to a computer-driven, sophisticated editing environment. This evolution is oriented around the changing technology of the edit controller.

Fueling the evolution is the increasing use and integration of computers during the offline stage. The use of computers to record the Edit Decision List (EDL) of a program for later manipulation and recall for assembly is nothing new. Online editing has had the capability all along. What is new is the introduction of this computer capability by such companies as CMX, Grass Valley Group and Calaway, creating powerful benefits not only for the editor, but also for the producer/client.

### Present Equipment

The most popular electronic offline edit controllers in New York today are the Sony RM440 and Convergence ECS90 cuts-only types. These controllers are dominant in the 50-55% of post-production which utilizes offline. The remaining market uses a variety of controllers from S-VHS 1/2" cuts-only types to Convergence ECS195 3/4" A/B roll types: the former is a low-end industrial setup, used primarily by small independents and corporations, and the latter is an upgrade to the ECS90, which adds the ability to create an EDL. But the offline process remains largely a manual process, compromising the ability to edit quickly and accurately and lacking the ability to precisely repeat previous actions.

The new high-end offline rooms are the best of what has come to be known as linear offline editing. In actuality they are bare bones online suites, made possible by the declining cost of equipment. Their main benefits are the automating of mundane mechanical and manual aspects of the cuts-only systems, the ease of porting a disk with an EDL to an online controller, and the addition of wipe, dissolve and key capabilities. This enables the editor and producer to have a more complete visual sense of the program than they would have with a cuts-only system, at an early stage in the editing process when changes are still easily made.

The rooms have thus far been usually equipped with either the CMX 340 or 3400 edit controllers. This occurred because among the freelance editors with computer experience, more editors know how to operate CMX than any other high-end system. Lately, however, Grass Valley and Calaway controllers have been making significant inroads. They are finding their way into these rooms due to their similar keyboards and operations protocol to the CMX, in addition to their lower cost and increased functionality. Since the CMX-trained editor can be up to speed on these controllers almost immediately, they present a major challenge for dominance in the new offline rooms.

### New Systems

But the technology of these rooms only represents an interim step. Over the next five years, New York will see an influx of the new generation of editing systems, the non-linear, Random Access (RA) disk-based systems. In theory, RA technology represents the best of film editing merged with the best of video editing and very few of the disadvantages of either.

*Continued on page 30*

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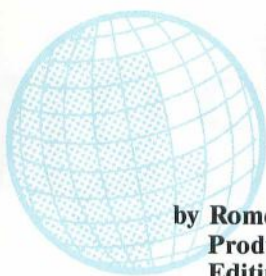
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# The Switcher In Video Tape Editing



by Rome Chelsi  
Product Marketing Manager  
Editing Products Grass Valley Group

Consider for a moment the ability, at the push of a button, to see a frame from any reel mounted on a KEM. Consider further the ability to create a dissolve from one image to another simply by pushing a lever arm. No more sweat shop, no more clackity-clackity Moviola; it is all done electronically.

The switcher in its simplest form is nothing more than a device which allows you to perform an instantaneous switch or cut from one electronic image to another, or to transition (mix or dissolve) from one image to another at the flick of a button.

Notice the simplified drawing of a typical switcher configuration. The switcher accepts signals (pictures and/or sound, plus a number of "housekeeping" instructions) from video tape machines, cameras, character generators (more on this later), or other devices, and then allows you to switch from one signal to another. Another feature is that a switcher allows you to perform "keying," or electronically place one image on top of another. Keys are typically used when titles or graphics are inserted over a background scene.

## SWITCHER TECHNOLOGY

There are many terms associated with a video switcher. Once you have had the chance to work with the device, the names become second nature. Some of the terms have their basis in film editing.

The most basic element of a video switcher is its crosspoint (video input or source input). A crosspoint is the electronic module which accepts the incoming signal and then acts as a traffic cop allowing the signal to pass through the remainder of the switcher electronics. Crosspoints are selected on a row of buttons on the control panel; typically you will find up to three such rows of buttons grouped together. This setup, along with the controls which allow you to dissolve or create an effect, is called the "mix effects bus" or M/E.

An image is changed either by pushing one of the crosspoint buttons or by pushing a mechanical lever arm. The time it takes for the lever arm to travel from one end to the other determines the rate by which the images change on screen. Lever arm action controls the electronics responsible for changing the image or performing the transition. You will notice on a switcher that, as you move the lever arm, the buttons lit on the preset row and the program row will exchange positions. This is termed a "flip-flop" and is done so the Grass Valley Group switcher is set up automatically to return to the original crosspoint if desired.

A transition is a common term which is used to describe the rate of change for dissolves, wipes, keys, and fades. Transitions from one input to another may also be performed by selecting an automated rate of change anywhere from 0 to 999 frames and pushing a "take" or "auto trans" button. The "auto trans" automatically performs the transition without the need to manually push the lever arm. Since video appears on the

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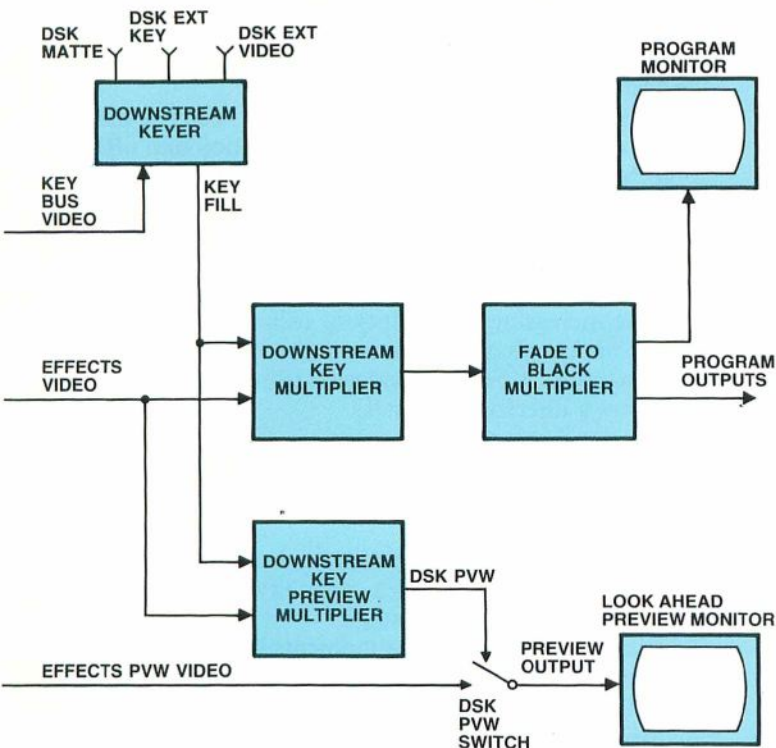
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screen at 30fps (frames per second), a transition of 90 frames will last 3 seconds.

A wipe is a geometric pattern with one image on one side of the pattern and a second image on the other side of the pattern. Most switchers have controls to vary the geometric shapes electronically, thus giving you the ability to create a custom pattern. Through the use of the lever arm or the auto-trans button, most wipes can also be performed at a predetermined rate as needed.

Keys are good for a variety of purposes and are most like the travelling matte used in film work. In video, a key is a hole cut electronically within one picture to allow the hole to be filled with another picture. The rate at which the images are

## Typical Switcher Configuration



Graphic courtesy Grass Valley Group

mixed is governed by an independent transition rate.

A chroma key, through electronic trickery, allows one image to be superimposed over another. Chroma keys are used extensively in weather reports, where an announcer is superimposed over a map area. In this example, a camera shooting the announcer over a dark blue or green studio background produces a key signal. The key signal is then selected on the switcher's third row of buttons and is electronically mixed with a desired background image to create a composite image of the two signals. (So, you ask, how does the weather announcer know where to point if he is standing in front of a solid background? He simply is watching a television monitor with the composite image in front of him.)

Most switchers today are capable of quite a bit more. Better grades of switchers will allow you to take a composite image and perform other effects. For example, a title could be inserted over the top of our newly created image. The "title key" effect is created with the help of a character generator. As the name implies, a character generator is used to build titles and on-screen graphic effects. The signal supplied by the character generator is superimposed over the picture to create another composite image. With the use of the switcher's mixing capabilities, the titles can be brought into the picture at a desired rate.

## EMEM EFFECTS MEMORY SYSTEM

Most Grass Valley Group switchers have a unique feature called EMEM. The switcher contains several internal memory locations called EMEM registers. The registers will electronically take a snapshot of the buttons selected at the time and instantaneously allow you to reset the switcher to a previous configuration.

EMEM has proven to be a tremendous timesaver in editing. Let's say you spent a great deal of time creating an effect. Often setting up the effect is the most time-consuming part of the work, like trying to get a dissolve just right in film. Later, if the director wants to make a change or wants to move down the source reel to another shot, rather than spending time setting up the switcher again, he recalls an EMEM register. This reproduces the exact effect instantaneously. And at current post-production room rates, this can be quite a money-saver.

EMEMs are also extensively used by video tape edit controllers. Many edit systems have the ability to ask the switcher for the snapshot data and store it as part of the edit decision list (EDL). The EDL is generally stored on a computer floppy disk and is the electronic archive of the reel numbers, cuts, dissolves, and effects in an editing session. As the session progresses, the edit system continually transmits data to the switcher's EMEM registers, so that changes can be made effortlessly and with little or no setup time for the operator.

## SWITCHER PRICES

Obviously, this kind of technology does not come cheap. It is not something that the common man would necessarily have in his living room. A switcher of fair quality with strictly manual operation would sell in the neighborhood of \$2500. An automated switcher like the Model 100 we have described in this article averages from \$10,000 to \$15,000. A unit of this caliber has eight source inputs and provides an internal color background generator, a color black generator, and has the ability to operate manually or under edit control.

The ultra sophisticated switchers that are common in large edit rooms can command as much as \$100,000 to \$200,000. These switchers will typically include up to 24 inputs and will generally have sophisticated effects capabilities. Like its baby sibling, all the basic cuts, wipes, and dissolves are there. It may, however, have as many as three mix effects rows and the ability to transition from one mix effects row to another, giving unlimited flexibility in creating effects. □

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RA has been available for several years in such systems as Montage, Ediflex and Touchvision. However, these systems are not true Random Access. They rely on standard VHS or Beta VCRs—linear storage media—and require between 9 and 24 machines to approximate the RA benefits. These systems merely represent the first generation RA technology. For these systems to move into the second generation, by definition, they will need to upgrade to videodisc. There are two videodisc systems: the CMX 6000 is a true disk-based system and Spec-travision uses a videotape recorder for its output.

The biggest drawback to existing disk-based RA systems is the cost of putting the dailies on disk. The material has to be transferred on special equipment by an outside vendor, who may charge as much as \$160 for a ½-hour disk. This is considerably above the cost to transfer video dailies to 3/4". Even with a system which uses the newer WORM (write once, read many—noted later) disks, where the end user can make his own disks, the cost remains high at \$250 each.

There are other systems finding their way into the market that could be called the start of the second generation of editing systems. They all address the cost issue and introduce newer RA technology and database manipulation. Three of the better-known are the E-Pix, Avid Composer and EMC2. The least expensive, the EMC2, uses a proprietary video compression board to get the video information onto a standard computer hard disk. It then uses a database to compile the show. Market complaints about this system are the poor video quality and the fact that only every other frame of video is recorded.

The E-Pix, billed as a hybrid system, uses a 3/4" VTR to input dailies onto the WORM disks in the system. This first pass is your select reel or first rough cut. From there you can

refine the editing by cutting from disk to disk. And should you need a scene that was not recorded during your first pass, you just load up the 3/4" tape containing the scene. This system, while allowing you to input from 3/4", still requires the use of high cost WORM disks for its operation.

### ••• *free-lance editors with computer experience know how to operate CMX*

The Avid, based on Apple's Macintosh IIX, records video and audio in real time to the internal hard disk. It uses a database program to keep track of scenes and to compile the EDL. Once you've built your program within the system, you will need to output a list and assemble the show. Since the hard disk cannot be swapped with new disks for new shows, you record over the previous information when you compile the next program.

For years, the online editing suite has been the dominant force in New York electronic post-production and offline the forgotten stepchild. Now with the evolution of offline technology, New York producers are seeing that electronic offline is equivalent to film editing, and electronic online is the outcome of combining the functions of the negative matching lab and optical house. Electronic offline is coming of age and with the increasing availability of technology within its domain, tomorrow's offline suite will become the control center for post-production. And today's offline editor will become tomorrow's director of post. □



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## DIGITAL

Continued from page 24

time code. Since the audio may be recorded digitally (thus reducing tape noise) there is a capability of doing more audio work prior to the mixing stage.

In the future, further developments in D2 technology will allow even greater capabilities, while still remaining within the format. Keep in mind all reference to D2 so far has been using analog output. The power of digital comes into play when the video and audio material is allowed to remain digital through all of the processing. The delivery of a D2 switcher is eminent, while a D2 format digital effects system should be introduced next spring. This, when combined with D1 to D2 and D2 to D1 transcoders (devices that convert signals from one format to the other) and encoders and decoders (devices that convert D2 to analog and analog to D2), will allow enough capabilities to utilize the full potential of the D2 format.

### When To Use Digital

The question of whether to take advantage of the digital formats is one that's often asked. Often too, the answers may be dependent upon the approach that a particular production or post-production company has taken in support of the formats. Yes, it can be confusing. There are a few basic rules that should be considered when producing anything within the video realm:

- Mastering should always be done to a digital format. Archiving should usually be done to D1, as it leaves the most options open for the future. Both feature film archive and graphics work are commonly taking advantage of the D1 format. Editing work, on the other hand, typically masters

to D2. Because D2 is analog compatible, it makes changes later in the editorial process more economical.

- As a general rule, D1 rates are one-and-one-half to two times higher than D2 or one inch. D2 tends to be 10 to 20% higher than one inch. Though the D1 rates are considerably higher, mastering or archiving to D1 can help save money over time in allowing for more generational flexibility.
- Preparation for working within one of the digital formats is essentially the same as that for one inch. Keep in mind that the digital formats allow for greater capability. At the same time there is also greater room for error. Consultation

with facilities is suggested.

- Working in the digital domain can take longer than with analog. Generally, analog and digital disciplines are similar if not the same. But because the quality is so much better, the care taken to insure that quality tends to make for longer sessions.

Clearly, digital is not right for everyone. And, though the emotional and financial cost may be high, the rewards can be even greater. If for no other reason, digital technology affords us some insurance that the work we do today will be of high enough quality to be used in the future. □

## In Memorium

### Warren Low

Warren Low, 83, died at the Motion Picture Country Home on July 27, 1989. He was a co-founder and past president of A.C.E. and a charter member of the original Motion Picture Film Editors Guild.

Warren entered the industry in 1919 as a juvenile actor at Famous Players-Lasky and appeared in pictures directed by Cecil B. deMille and his brother William deMille. That was followed by service in the U.S. Marine Corps from 1924-28 in China and the Philippines. He then worked for Technicolor and joined Warner Brothers as an assistant editor in 1930.

He received the A.C.E. Career Achievement Award in 1989, in honor of an illustrious career that included the editing of 76 films between 1936 and 1971. Four of his films (*The Letter*, *Come Back Little Sheba*, *The Rose Tattoo*, and *Gunfight At The O.K. Corral*) received Motion Picture Academy nominations for best editing.

### Shirley A. Hubbard

Shirley A. Hubbard, a long-time affiliate member of A.C.E., passed away on August 15, 1989.

Born in Los Angeles, Shirley began working at Pacific Title and Art Studio in 1974 and succeeded her husband, Gordon, as president in 1982 upon his retirement.

Shirley was an active member of A.F.I., Permanent Charities, and an active golfer. She consistently gave her attention to the advancement of A.C.E., and on several occasions Shirley provided a "woman's touch" in the evolution of the Cinemeditor. A.C.E. has lost one of its most loyal members.

She is survived by her husband Gordon, son Peter, daughters Leslie and Jennifer, and four grandchildren.

Peter Hubbard, A.C.E. affiliate, succeeds Shirley as President of Pacific Title and Art Studio.

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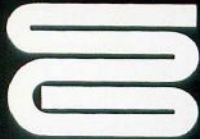
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# BACK ISSUES

<b>Vol. 36, No. 1</b> A Film Editor Enters the World of Video Editing—Part I New Ideas, New Services in Film Labs 36th Eddie Awards Seminar Salutes Gene Fowler, Jr.	<b>Summer/Fall 1986</b>	<b>Vol. 37, No. 3</b> The Innovators—Part II Film Style Video Editing—The Future Jack Valenti Defines Feature Ratings CMX-6000 Introduced to A.C.E. Welcome to Multi-Track	<b>Fall 1987</b>	<b>Vol. 38, No. 3</b> Stock Libraries Diversify What Everyone Should Know About On-Line Film Maker Leonard Nimoy Trekking Through Post-Production	<b>Fall 1988</b>
<b>Vol. 36, No. 2</b> A Film Editor Enters the World of Video Editing—Part II New Visions in Film Opticals Sydney Pollack Talks Post-Production Tight Schedules Challenge Editors	<b>Winter 1986</b>	<b>Vol. 37, No. 4</b> Latest Trends in Title Design Post-Production Advances at S.M.P.T.E. A.C.E. Presents the Second Generator Editors Guild Celebrates 50 Years Seminar Traces Career of Rudi Fehr	<b>Winter 1987</b>	<b>Vol. 38, No. 4</b> Disney Audio Facilities Listening for Sound Five Years Away Telecine Coloring and Timing War & Remembrance—Cutting World War II There's Art in Foley	<b>Winter 1988 Sound Special</b>
<b>Vol. 37, No. 1</b> A Film Editor Enters the World of Video Editing—Part III Sound Enters New Era Stock Footage: A New Point of View Cut Sound in Video with Film Equipment	<b>Spring 1987</b>	<b>Vol. 38, No. 1</b> Flat-bed Editors Get Better Shoot on Film—Finish on Tape Executive Producer Tony Thomas Guides Post-Production of TV Hits 38th Annual Eddie Awards	<b>Spring 1988</b>	<b>Vol. 39, No. 1</b> Gemini: The Link Between Film and Video Image Processing at ILM Ultimate Blue Screen Compositing Penny Marshall—A Big Success in Post- Production Kodak Introduces KEYCODE™ Numbering	<b>Spring 1989 Optical Effects Special</b>
<b>Vol. 37, No. 2</b> The Innovators—Part I Creators of Film Style Video Editing Dick Donner Discusses Post-Production 37th Annual Eddie Awards Hollywood Leaders Honored	<b>Summer 1987</b>	<b>Vol. 38, No. 2</b> The Marriage of Film and Tape Memoirs of the Magnificent Moviola: Industry Mourns Moviola's Mark Serrurier Cutting 3 Perf Film in England	<b>Summer 1988</b>	<b>Vol. 39, No. 2</b> David Gerber—An Executive With a Passion for Post-Production General Dynamics Motion Picture & TV Editing The IMAX System—Cutting, Dubbing, and Printing the Really Big Picture	<b>Summer 1989</b>

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## Membership Plaques Awarded

The recent annual meeting of the American Cinema Editors was highlighted by the election of the 1989/1990 board of directors and officers and the awarding of active membership plaques to Jeanene Ambler, Joe Ann Fogle, Kenneth Miller and Eric Sears.

In addition, Art Tostado of CFI Laboratories became the newest A.C.E. affiliate member. Adding to the festivities was the presentation of a life membership to Irv Rosenblum.

*John Martinelli presents a life-membership card or membership plaque to:*



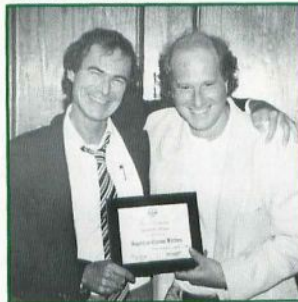
Jeanene Ambler



Joe Ann Fogle



Kenneth Miller



Eric Sears



Art Tostado



Irv Rosenblum

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BOTTOM ROW OFFICERS: (left to right) Bernie Balmuth, Vice- President; George Grenville, President; George Hively, Secretary. TOP ROW BOARD MEMBERS: Bob Bring, Millie Moore, Doug Ibold, Edward M. Abrams, Frederic L. Knudtson NOT PICTURED: Leslie Green, Treasurer; "Buzz" Brandt, Director

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# THE TRIM BIN

by Bob Bring, A.C.E.

## David Berlatsky

### Not Quite Human II

Producers: Resnick/Margellos

Director: Eric Luke

Cast: Jay Underwood, Alan Thicke  
*"A sequel starring Jay Underwood (as a robot), who has programmed himself to have human emotions. But somebody reprograms him to self-destruct in five days, and in the meantime he falls in love. Editing at Big Time Pictures for the Disney Channel."*

## Roger Bondelli

### Midnight Caller

Executive Producer: Robert Singer

Co-Producer: Randy Zisk

Cast: Gary Cole

*"A Lorimar series for N.B.C."*

## Byron "Buzz" Brandt

### Making The Case For Murder: The Howard Beach Story

Executive Producer: Ken Kaufman

Producer: Boyce Harman

Director: Dick Lowry

Cast: Daniel Travanti,  
William Daniels

*"Right from the front pages of your newspaper. A two-hour movie for NBC by Patchett Kaufman Entertainment. Editing at CFI."*

## John F. Burnett

### Bed And Breakfast

Producer: Jack Schwartzman

Director: Robert Ellis Miller

Cast: Roger Moore, Collen Dewhurst,  
Talia Shire

*"Picture is being shot in the beautiful east coast of Maine. Editing in Brentwood."*

## Anne V. Coates

### I Love You To Death

Producers: Charles Okun,  
Michael Grillo

Director: Lawrence Kasdan

Cast: Kevin Kline, Tracey Ullman,  
William Hurt, River Phoenix,  
Joan Plowright, Keanu Reeves

*"Editing at Warner Hollywood Studios."*

## Dick Darling

### Zorro

Producers: Robert McCullough,  
Barry Rosen, Gary Goodman

Directors: Ron Satloff, Mike Vejar,  
Jay Austin

Cast: Duncan Regehr,  
Efrem Zimbalist, Jr.

*"This New World Television Series for cable's Family Channel is being shot in Madrid, Spain. Editing at the Lansburg Company on the Ediflex."*

## Robert Ferretti

### Tango And Cash

Producers: Jon Peters, Peter Guber

Director: Andrei Konchalovsky

Cast: Sylvester Stallone, Kurt Russell

*"Two rival cops, who hate each other, are sent to jail. They are then forced to work together to clear their names. For Warner Brothers."*

## Robert Florio

### My Brother's Wife

Producers: Robert Greenwald,  
Bob Myman

Director: Jack Bender

Cast: John Ritter, Mel Harris

*"A MOW for ABC, editing at Modern Video."*

## Richard Halsey

### Joe vs. The Volcano

Producers: Frank Marshall,  
Kathleen Kenedy, Teri Schwartz

Director: John Patrick Shanley

Cast: Meg Ryan, Tom Hanks

*"John Patrick Shanley, who won the Academy Award for writing Moonstruck, makes his directing debut. For Warner Brothers and Amblin Productions."*

## Duane Hartzell

### Angel Town

Producers: Ash Shah, Eric Karson

Director: Eric Karson

Cast: Olivier Gruner, Teresa Soldana

*"Action feature set in the teen gang turmoil of East L.A."*

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.

## Marsh Hendry

### Jake And The Fat Man

Producer: Robin Madden

Cast: Joe Penny, William Conrad

*"For Viacom Productions, editing at Universal Studios."*

## Michael B. Hoggan

### Educating Crystal

Producers: Mark Borde, Ken Raich

Director: Ken Raich

*"Independent feature editing at Universal. I finished last season on Miami Vice as associate producer and completed a directing assignment on the show."*

## Doug Ibold

### B.L. Stryker

Producers: Tom Selleck, Burt Reynolds,  
William Link, Charles Floyd

Johnson

Cast: Burt Reynolds, Ossie Davis,  
Rita Moreno

*"Shot on location in Palm Beach, Florida. Editing at Universal."*

## Evan Lottman

### Presumed Innocent

Director: Alan Pakula

Cast: Harrison Ford, Brian Dennehey,  
Bonnie Bedelia, Greta Scaachi

*"For Warner Brothers, editing at Kaufman/Astoria Studios in New York City."*

## Russell Lloyd

### The Dive

Producers: Dag Alveberg,  
Patrick Cassavetti

Director: Tristad de Vere Cole

Cast: Michael Kitchen, Bjorn

Sundquist, Frank Grimes, Marika Lagerkrantz, Eindride Eidsvold  
*"The Dive (Norwegian title Dykket) was shot in Haugesund and Oslo, Norway. The post-production was at Filmeffekt, Oslo, and Roger Cherril, London. Two versions of this film are being prepared, English and Norwegian."*

## **Jerrold L. Ludwig**

### **Stella**

Executive Producer: David V. Picker  
Producer: Samuel Goldwyn Jr.  
Director: John Ermin  
Cast: Bette Midler, John Goodman,  
Stephen Collins  
*"An updated version of the classic  
Stella Dallas."*

## **Alan C. Marks**

### **Alien Nation**

Producer: Ken Johnson  
Director: John McPherson  
Cast: Eric Pierpoint, Gary Graham  
*"A one-hour drama series for Fox  
television. Editing at Lacy Street  
Studio."*

## **Gregg McLaughlin**

### **Dusted**

Producer: Mark Di Salle  
Director: Deran Sarafian  
Cast: Jean Claude Van Damme  
*"Feature film editing at Pathe  
Studios."*

## **Pricilla Nedd**

### **Three Thousand**

Producers: Steve Reuther, Laura Ziskin  
Director: Garry Marshall  
Cast: Julia Roberts, Richard Gere,  
Hector Elizardo, Ralph Bellamy  
*"A wealthy businessman from New  
York visits L.A. for a week and  
pays a beautiful hooker \$3000 to  
keep him company. Editing at Walt  
Disney Studios."*

## **Drake Silliman**

### **Beauty And The Beast**

Producers: Witt-Thomas  
Director: Victor Loble  
Cast: Ron Perlman, Linda Hamilton  
*"A two-hour special for the season  
opener. Editing on the Montage at  
Pacific Video."*

## **Herbert L. Strock**

### **Gramma's Gold**

Producer: Bob Stevens  
Director: Herbert L. Strock  
Cast: Tom Moses, Theodore Wilson,  
J.C. Welles, Michael O'Donnell,  
Tracy Morgan, Phil Pine  
*"Unusual black feature with a real  
story about real people and not  
just a violent picture. Music was  
composed by the producer, who  
also wrote the script. Editing at  
Herbert L. Strock Productions."*

## **Neil Travis**

### **Dances With Wolves**

Producer: Jim Wilson  
Director: Kevin Costner, Mary  
McDonnell  
*"Shooting and editing in Rapid  
City, South Dakota."*

## **Frank J. Urioste**

### **Total Recall**

Producer: Buzz Feitshans  
Director: Paul Verhoven  
Cast: Arnold Scharzenegger  
*"Action adventure picture on Earth  
and Mars for Carolco."*

## **Ben Weissman**

### **Mississippi Summer**

Producers: David Wolper, Bernie  
Safranski, Mark Wolper  
Director: Roger Young  
Cast: Tom Hulce, Jenifer Grey, Blair  
Underwood  
*"The story of the three civil rights  
workers killed in Mississippi in  
1964. For Elliot Friedgen  
Productions at Universal."*

**SINCE 1927**

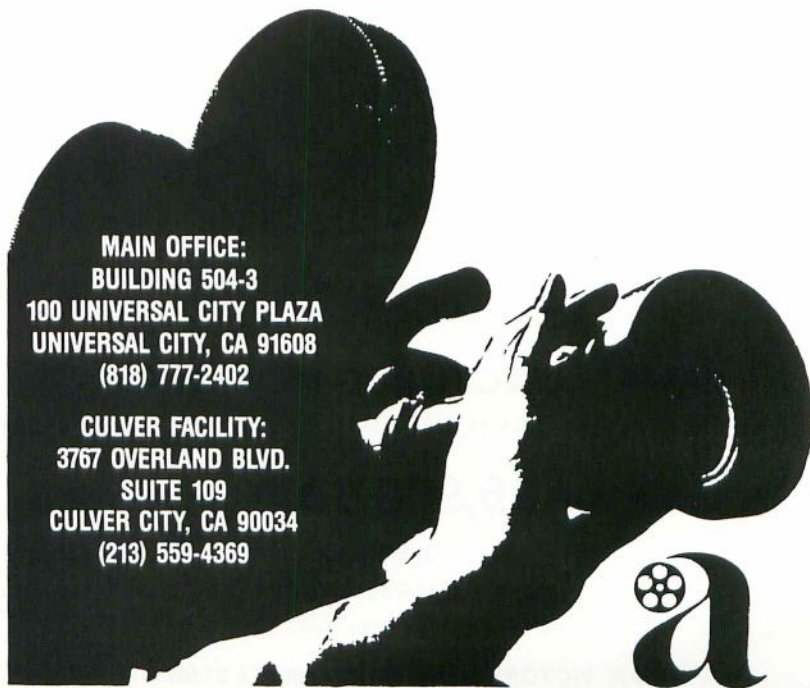
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**F**ormer ACE member **Joe Gluck** may have retired but he hasn't slowed down one bit when it comes to his cool set of wheels. Gluck's 1935 Auburn was a "piece of junk" when he bought it 14 years ago, but today, after a total renovation, "She runs like a million bucks." Recently appraised at \$77,000, the car won second place in its class at the Grand National Car Club of America Show in Long Beach in July. Gluck will also be entering her in the upcoming Circle Concours d'Elegance in Sawtelle. The only downside to owning a

*Scene and Heard*

prized vintage specimen, he says, is that the vehicle is so valuable it must be kept under lock and key. And forget about driving it — there are no right or left turn signals.

A former car buff himself, **David Toma**, vice-president of film services at Complete Post, has turned his collector's eye to Western and American Indian artifacts and cowboy movie memorabilia. Among his prized possessions are a turn of the century 7mm Remington carbine, a Sioux medicine bag, a pair of moccasins, and a 90-year-old Western saddle. Toma says he's long been an avid fan of Western films, and he became interested in collecting eight years ago while working on a movie in Arizona. Since then, he's seen the price of artifacts skyrocket as a result of European and Japanese collectors buying up the market. For instance, a bow and quiver, worth \$500 five years ago, now sells for \$17,000, and the price of a beaded Sioux shirt has jumped from \$14,000 in '80 to \$40,000 today.

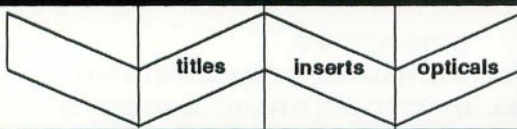
**Chuck Montgomery's** favorite pastime — flying planes — has turned into a commercial venture, and he couldn't be more thrilled. In addition to teaching flight instruction at Van Nuys and Burbank airports on weekends and nights, Chuck now flies multi-engine turboprops into small towns like Bakersfield, Oakland, and Las Vegas, delivering packages for UPS and PHL. "It keeps my mind and hands busy in-between jobs," he says, adding that he's eager to return to the bench.

**Paul Rodriguez**, formerly of Eagle Eye, has taken a new position at EFX Systems as operations manager and would love to show old friends his new surroundings in Burbank. Call him at 818-843-4762.

According to **Bernie Balmuth**, writing is the loneliest profession on earth "Much lonelier than editing because you don't even have an assistant around." Bernie should know...his *Introduction to Film Editing*, which took three years to complete, has just been published. He wrote the textbook to accompany the editing course he's been teaching at UCLA for the past 10 years. "Writing requires total motivation and discipline," he says knowingly. "You've got to force yourself to sit down and concentrate, which can be very difficult because there are so many distractions at home."

It's been all work and no play for **Robert Floria** as well. His love of sporting events has fallen by the wayside since spending every weekend developing scripts with his two partners. With several projects in development over at Chuck

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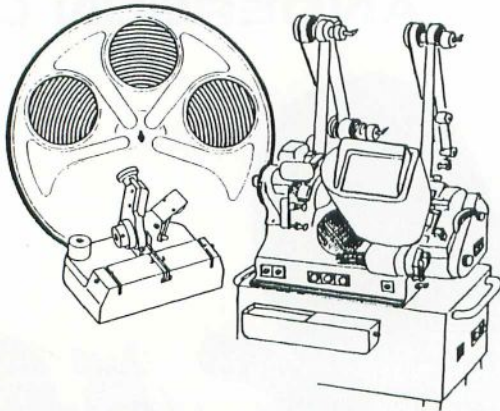
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Fries, Robert says he's keeping his fingers crossed.

**Evan Lottman**, hard at work in New York on the mystery thriller *Presumed Innocent*, starring **Harrison Ford**, **Brian Dennehy** and **Gretta Sacchi**, says the rushes look great and that the film should be every bit as riveting as the best seller. As busy as he is, Evan manages to escape the sweltering city heat by heading for his getaway in the Hamptons at every opportunity. There, he sails, swims, lounges and "does whatever it is people in the Hamptons do."

**Roger and Teri Bondelli** recently returned from a two-week vacation on Kauai and Maui, where they'd gone seven years ago on their honeymoon. Roger reports he came home feeling rested and refreshed, ready to tackle the new season of *Midnight Caller*.

At 42, **Geoffrey Rowland** says he may be one of ACE's younger members, but he's one of the oldest in terms of experience. He got his start in the industry at age 18 and has been working steadily for the past 24 years. Currently, he's cutting a remake of the '48 classic *Sorry Wrong Number* for USA Cable. He's thrilled to be back in Los Angeles after spending five-and-a-half months in Toronto as coordinating producer for *Nightwatch*. "It was pretty lonely," he recalls. "I came home for four days at Christmas, but that was all. I've been a homebody ever since I got back." Geoffrey is married to a lady who well understands the pressures of the business—she's music editor **Joanie Diener**. They met several years ago when working on the TV series *CHIPS*, and were married a year and a half later.

Also sticking close to the home front these days are **Pat Doyle** and best pal, graphic designer **Walt Monska**, who just bought a home in Van Nuys. According to Pat, they're working overtime remodeling it themselves. "We've got big plans and a small budget," she says. "We'd planned on buying a fixer upper, remodeling it, then selling it and moving on. But the fixer upper we got is so expensive that we'll be staying for a while."

Out in Westchester, N.Y., **John Carter** is happy to report that the gazebo he's been building for the past 11 years is nearing completion. He started building it when his kids were little, but he's continued to add to it over the years. He incorporated the poolroom, for instance, which added another 16 feet and a second level to the original plan. Now, he's putting red cedar in the ceiling and building stairs and an outer deck. "My wife is convinced I'll never finish," he

says, "but I think I'll be able to wind it up after another 80-man hours. Working with wood is my passion, and it clears away the cobwebs for Monday. It's a leisurely pastime. I don't pressure myself with deadlines because, God knows, I have enough of that at work."

Finally, all the best to **Herb Jellinek**, vice-president in charge of production for ABC Entertainment, who's retiring after 37 years with ABC Entertainment. During the past 19 years, Jellinek was responsible for production activities on all ABC produced films, including *Jericho Mile*, *Love Among the Ruins*, *Who Will Love My Children?* and *Baby M*. He also oversaw production of ABC Motion Pictures releases such as *Prizzi's Honor* and *Silkwood*.



Chuck and his Cessna Caravan turboprop



Joe and his "piece of junk"

And Dick Wormell, another long-time ACE member, has turned off his Moviola/monitors for the last time to start a relaxing retirement. That's all for

now. Hope the fall season brings health, happiness, and plenty of work to everyone. □

by Denise Abbott

## An ACE Dresser

Now ACE members, as well as friends and wanna be's, can cut a sharper image in their brand new official ACE T-shirts. Modeled by Joe Ann Fogle, A.C.E., the shirts are available in large and extra large and come in classic navy with an orange imprint of ACE's new logo.

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