

# AMERICAN CINEMEDITOR

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A PUBLICATION OF THE HONORARY PROFESSIONAL SOCIETY—AMERICAN CINEMA EDITORS, INC. Summer 1991 Vol 41, No. 3

ARTICLES OF  
POST-PRODUCTION  
IMPORTANCE

William Reynolds

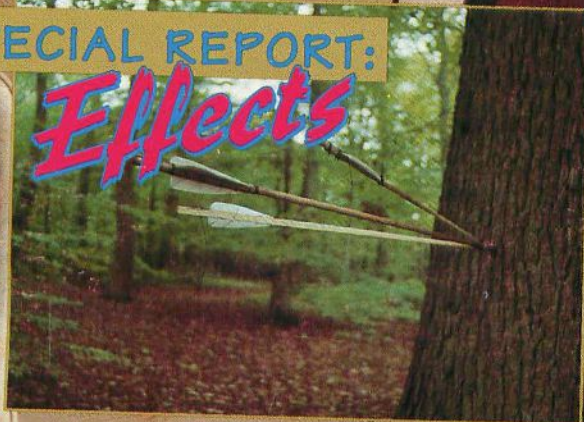
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Highlight An Illustrious Career

THE NAME DROPPER  
Drops: JERRY LEWIS

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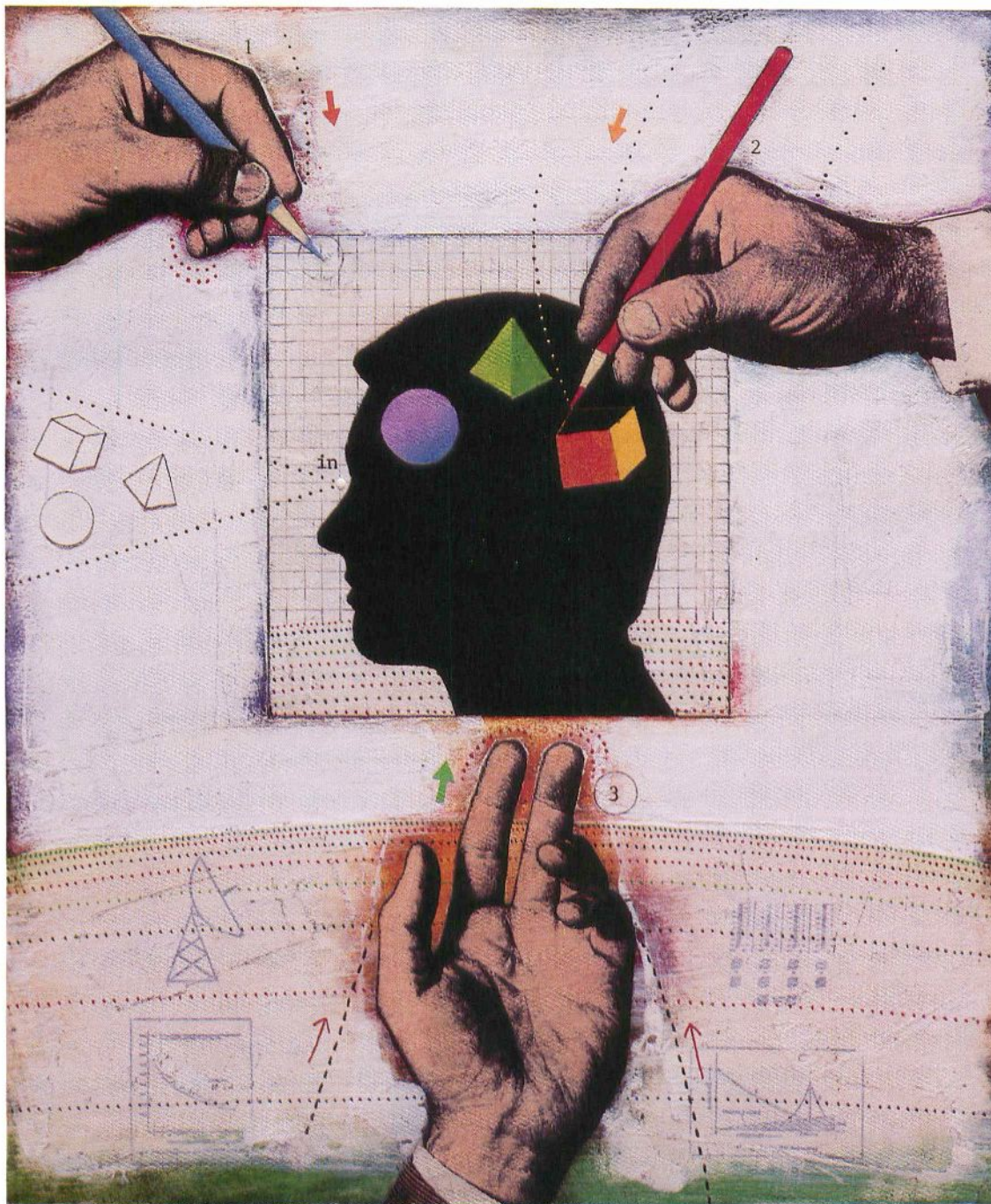
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# AMERICAN CINEMEDITOR

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Effects

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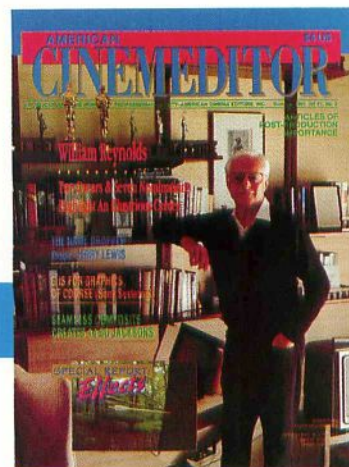
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### ACE CREDO

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



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**"Y**ou refill the wine, clear the salad plates, add more ice in the water glasses, and change the background music. I'll go into the kitchen to get the baked Russet potatoes and top them with sour cream and beluga caviar," said my wife midway through our elegant dinner for our twelve most honored guests.

I can still remember that night. We had recently been married, and an enthusiastic reaction of these people was very important to both of us. And the potatoes were the first food we had ever baked in the high-

tech convertible oven/broiler of our brand-new stove with its I-dare-you-to-afford-me price. How exciting!

I completed my duties as the live-in butler, but then I started to worry. My wife hadn't returned to the dining room with her usual quickness – could there be something wrong in the kitchen? I went in to help her ... and froze in horror.

"The convertible oven won't open more than two inches!" sobbed my exasperated wife. I applied all my strength to the unyielding door of our high-tech wonderpiece but only opened it another inch. Then I used a wire hanger and a long barbecue fork to pull out the potatoes, one by one – or to phrase it more accurately, bits and pieces of one by one.

The oven was still under warranty, but over the next few weeks a parade of dumbfounded servicemen followed each other to our kitchen in futile endeavors to fix the problem. One man oiled the oven rack tracking with a common hardware store oil, whereupon I suggested he go back to oven repair school and return with an oil that wouldn't dry out a few moments after the oven hit 400°. Another had invented his own system of stuffing paper towels behind the control panel to fool the oven into releasing its potato hostages. Yet another "expert" had the most logical, but unacceptable, suggestion – don't use the convertible oven as an oven!

Eventually, our passing parade of questionable experts assured us that the oven was fixed. We happily scheduled another party of dinner guests to impress with our elegant cuisine and my butler impersonation. But the same disaster struck again and yet another embarrassed group was served finger-sized potato segments salvaged with my wire hanger/long fork retrieval system. The low point of the evening was hearing someone's inconsiderate request, "Pass the mashed potatoes!"

I was livid at the manufacturer of our fancy appliance and wrote a nasty letter to the president of the company. In a prompt reply, he accepted responsibility for the imperfect oven and personally promised that I would be satisfied. Within a few days the vice-president of engineering came to our apartment on a busy Beverly Hills street. Even though he was dressed in a suit and tie, the VP completely disassembled the convertible oven on the sidewalk, drilled new holes in the tracking, added different rollers, and realigned the oven door.

His workmanship drew a crowd; traffic stopped for several blocks around the landmark fountain at Santa Monica and Doheny as motorists slowed to watch. One tourist bus stopped to impress

its load of folks from Iowa. The quick thinking guide remarked, "Look! In Beverly Hills, even a stove repairman wears a suit and tie."



The stove never gave us a moment of trouble again. But my experience is a constant reminder that we are living in an increasingly complex world. Often, everyday devices in our homes or work places are so advanced that even repairmen don't understand them. And if it's getting difficult for even the repairman to stay informed about these devices, how are we users supposed to cope?

Editors, dubbers, optical people – all of us use equipment in an environment that is constantly changing. Yet, there is no doubt that it's an impossible task for everyone to stay up with every change or new device. Not all of us doing similar jobs at similar facilities have the time or mentality to comprehend every machine available in our specialties. Many editors still do just fine by using nothing more than the standard Moviola that's been around for 50 or 60 years.

Nevertheless, for most people in post-production the handwriting is on the wall.... learn everything possible about as many new procedures as you can .... stay current .... don't let the technology pass you by that your competitors in the job market are mastering.... and don't be like the out-of-work film editor who unthinkingly boasted to me, "I don't understand the new video environment; therefore, I'm not going to waste my time learning or even reading about it."

There are many different ways to stay current. An easy way is to read or study the articles in this or other publications that address new advances. The *Cinemeditor* makes a concerted effort to explain new technology in non-engineering terms, and a recent readership survey indicated a vast majority of our audience considers the *Cinemeditor* Special Reports to be an important part of its industry reading.

There are trade shows. NAB and SMPTE are conventions that display new equipment and procedures to the trade. However, their gatherings are annually held in varied cities and often involve travel for attendance.

Then there's ShowBiz Expo. ShowBiz Expo West is always held in the Los Angeles area; this year it took place in the LA Convention Center on June 6, 7, and 8. It drew the largest crowd ever in the history of this event. Post-production industryites were treated to exhibits and demonstrations involving advances in animation, random access editing systems, special effects, screen music, and other topics. Thousands in our post-production business found the time and effort to attend the convention and came away with a rewarding experience.

ShowBiz Expo East will be inaugurated in the New York area at the Meadowlands Convention Center on September 14, 15, and 16. For many living and working on the East Coast, just attending an industry show will be a new experience. For others, it will bring an annual entertainment industry education that was never available before.

When I was a little boy my mother used to say, "Eat a lot of vegetables, and you'll grow up smarter." Hopefully, offering my "potato" anecdote to our readership will spark a bit of added respect for continuing education in our industry. □

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



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# Did They Really Change Tires In Midair?

**A** helicopter in hot pursuit of a car traveling a desert highway lowers an electromagnet that attaches to the vehicle's roof and lifts it skyward. Four men, clutching safety lines, drop from the copter and use air wrenches to change the car's tires in midair. The job done, the car is deposited back on the roadway and the surprised driver continues on his way.

This stunning act of aerial daredevilry, part of a 30-second television commercial for B.F. Goodrich out of W.B. Doner, Detroit, was created by some of Hollywood's leading experts in film stunts. Although the feat looks impressive, it actually involved little risk. Much of what appears dangerous is merely an illusion pulled off by a member of the stunt team who never left the ground.

Editor Mike Miller of Miller/Wishengrad, Hollywood, has coined the term "stunt cutting" for the style of editing he employs to create wily visual tricks for a growing number of television spots. The technique involves the clever use of camera angles to hide harnesses and other safety gear, elaborate sound effects and breakneck pacing to convince viewers that they are seeing something they are not.

The tire-changing sequence in the B.F. Goodrich spot was shot with crew members hanging less than ten feet off the ground. They, along with the car, hung from a stationary platform suspended from a 35-ton construction crane.

Miller, however, helped create the impression that the crew was actually high in the air and racing along at 100 m.p.h. by supporting the shots with the sounds of spinning helicopter blades and rushing wind and by inserting the scenes between long shots of the helicopter and a dummy car flying through the air.

"We used lots of corners in the close-ups that show an expanse of sky behind the crew to make it seem as though they are high off the ground," explains Miller.



*Photo courtesy Planet Blue*

"The trick is to show viewers a lot of pieces and let their imagination put them together."

One of the keys to this style of editing, says Miller, is early involvement in the project. Director Rod Davis, who has worked with Miller on a number of action-oriented spots, brought him in during pre-production to go over the kind of coverage he would need.

"We discussed things like using fiberglass tires because real tires would have been too heavy for the stuntmen to carry," recalls Miller. "A good director will always bring the editor in early so both are in sync. It's just nice to have another perspective. Directors who do that usually get better results."

Miller cut the spot on an Editdroid random access system and created many of the sound effects on a Solid State Logic audio-for-video editor. The digital gear was a big asset in enabling Miller to meet a deadline that fell less than a week after the last shoot day. With the Droid, he could quickly try different editing options without getting

bogged down in "number crunching."

But effective stunt cutting relies as much on imagination and resourcefulness as it does on high technology. Some of the sound effects, for example, were created by Miller's assistant David Frame using props he found around his house. "David took a pool cue, swung it over his head and recorded it, and that became the sound of the chopper blades," says Miller.

Since completing the B.F. Goodrich spot, Miller has finished another project with director Davis in which the viewer assumes the point of view of a race-car driver. Con-

ceived by Lintas: Campbell-Ewald, Detroit, for Chevy, the spot is seen from the driver's perspective as he speeds through an enigmatic chrome landscape. Ultimately, the camera pulls back to reveal the "track" is actually an engine block.

Davis captured this oversized view of a miniature world by shooting with a motion-control camera fitted with a snorkel lens. Miller imposed the illusion of speed by using film-speed shifts, step-printing and other editorial tricks. "We wanted to give people a sense of what it's like to be behind the wheel of a racer and, at the same time, tantalize them with a mystery," said Miller. "The idea behind all of these spots is to give the viewer a lot to experience in a very short period of time."

The B.F. Goodrich spot was conceived by W.B. Doner's senior v.p./executive creative director John DeCerchio, senior v.p./creative director Gary Wolfson, and copywriter Mike Sullivan. The agency producer was Sheldon Cohn. □



# ACE Means American Cinema Editors, Says Highest U.S. Court

The seemingly endless court battle between the American Cinema Editors (ACE) and the National Cable Television Association (NCTA) has resulted in a resounding victory for the editor organization. The Court of Appeals for the District of Columbia Circuit has rejected NCTA's final argument defending its use of the ACE acronym.

The federal court concluded that the American Cinema Editors had prior use and prior rights to the "ACE" (or "A.C.E.") acronym. Additionally, the court ruled that NCTA's use of the mark for their presentation of the Awards for Cable Excellence was, as a matter of law, likely to cause confusion among the general public and the television and motion picture industry.

Against the wishes of the editors, NCTA has been using the acronym ACE

to advertise its Award for Cable Excellence ceremony. The editors started legal proceedings, and in 1989 the Patent and Trademark Office made a unanimous decision that ACE belongs to the editor's honorary organization, which had used it since 1950.

The cable organization appealed its case to the Court of Appeals for the District of Columbia, but the Court of Appeal decision in favor of the editors was also unanimous.

In a summary decision, judges of the Court of Appeals rejected the NCTA argument that its ACE awards had become better-known than the identically named awards of the American Cinema Editors. The judges' opinion stated that to accept that logic, "We would have to hold that might makes right. On the contrary, the appropriate adage is that a late-comer acts at its peril in promoting

and investing in a mark that impinges on the rights of another."

The NCTA has no further legal recourse in the matter, having unsuccessfully appealed to the highest federal court that could hear the case.

**EDITOR'S NOTE:** In the Winter, 1988 issue of the *American Cinematographer*, editor Howard Kunin wrote of the continuing courtroom struggle. He portrayed the battle as analogous to the biblical conflict between "David" (ACE, the editor organization of approximately 200 accomplished editors and their 75 affiliates) and "Goliath" (the NCTA cable group with a \$7,500,000 budget for association activities).

The editorial asked for moral support within the industry for the editors trying to protect their identity from an expensive and prolonged legal onslaught. Letters and phone calls from the readership were gratifying and aided immeasurably in securing these landmark court victories for the American Cinema Editors.

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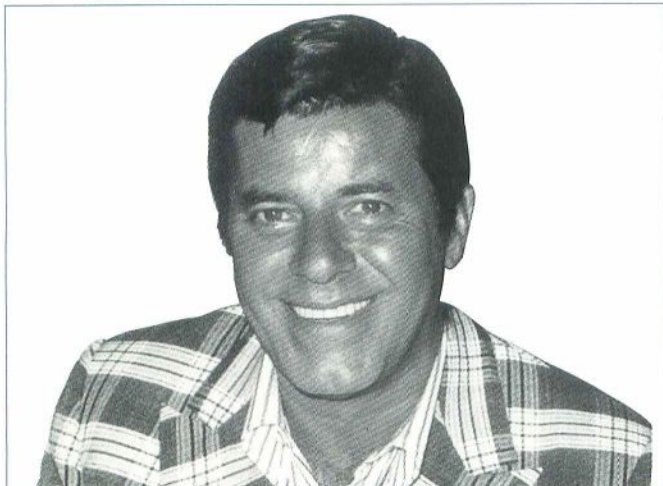
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# THE NAME DROPPER

## Drops Jerry Lewis, Part I

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



**1963** While *My Six Loves* was having its negative cut, I was delegated to cut a series of tests for *Come Blow Your Horn*, a Yorkin and Lear production, starring Frank Sinatra and Tony Bill, with story by Neil Simon and direc-

tion by Bud Yorkin.

I had worked well with Bud on a previous TV project, and the head of the department had proposed me for the job. I was convinced that I had a shot at editing the picture. However, in my meeting with Norman Lear he gently explained that, as this would

be Bud's first feature film, Norman felt that Bud needed a more experienced editor to guide him. I couldn't argue with that theory, for I was still at the stage where my armpits leaked during a first-cut screening!

A day or so later I had lunch with my long-time friend, Stan Johnson. Stan was winding up a Jerry Lewis comedy entitled *The Ladies Man*, and he confided that inasmuch as he wouldn't be able to do it – or didn't want to – that I should try for the next Lewis comedy starting shortly. After thanking Stan for the tip, my first move was to contact the late Arthur Schmidt, who functioned as Jerry Lewis' associate producer and set advisor. (In an earlier article, I had related that my first real assisting assignment was with Artie on Billy Wilder's *Ace in the Hole*.) I filled him in on my progress as an editor and, as our previous relationship had been a harmonious one, he said he would arrange a meeting with Mr. Lewis and also recommend me for the job.

The meeting took place in Lewis' large and richly appointed office. He was most cordial to me and after my first "Mister Lewis," he corrected me with "Jerry." Naturally, I was trying very hard to impress him and conversely I had the feeling that he was making an effort to charm me. When it was finally agreed that I was hired to edit *The Nutty Professor*, I said something inane like "I'm sure it will be a pleasure to

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work for you, Mister Lewis – uh, Jerry.”

He shot back with “WRONG! Not for me, but with me.” I thanked him and bowed out, wondering if this man was too good to be true. To relieve my curiosity, I quizzed Artie about him, but Artie was somewhat circumspect, only indicating that he liked Jerry and prized his association. Other informants – members of Lewis’ rather large entourage – were less reticent, indicating caution in the relationship. Also, it was divulged that there was much jealousy and back-biting within the Lewis camp and that Jerry went to great lengths to win over newcomers to the organization but quickly moved on to the next conquest when they succumbed. I determined that it might not be wise for me to be too easy!

On my first visit to the stage I noticed a large sign on the door which read THIS IS NOT A CLOSED SET. COME ON IN! And they did! The interior of the stage resembled a mob scene; it was a struggle to squeeze through the crowd around the camera. Paramount brass hated this routine because Jerry spent half his time playing to the crowd which was made up of shirking Paramount employees and hordes of tourists.

Even though the crew’s work was made more difficult, Jerry loved the presence of a live audience. When his antics during filming brought on laughter from visitors

and crew, he insisted that it be retained on the final sound track. His company’s motto was “Films For Fun” and most of the time this was true. The stage and offices were filled with lots of jokes and pranks and gag gifts. He must have owned a print shop, for each day there was a flood of badges, cartoons, stick-ons, and reprints of articles about you-know-who. Each member of the cast and crew had his own china coffee mug with the mug of you-know-who on it. These were hung on a rack by the coffee urn and replaced on each new Lewis production.

On another trip to the set, I was treated to a demonstration of Jerry’s latest time-consuming, but valuable, innovation. It was a small video camera strapped to the Mitchell 35mm camera which, with proper lens and parallax correction, recorded a reasonable copy of what had been filmed. It was obviously an asset to an acting director, but saddled the studio with lost time while everyone gathered around the monitor to examine each black and white rendition of a take. After my first viewing, I’m afraid that I hurt Jerry’s feelings when I blurted, “Gee, I thought it would be in color.”

In spite of all the ongoing fun and games, I kept cut up to camera by working late each evening and continued to avoid running any cut film for J.L. and Artie, even though I was aware of their anxiety. I was awaiting the arrival of “El Primero” – a showpiece,

spectacular, exciting, funny – sequence. Then I could cut it and display an example of my work that would quell any doubts as to my editing ability; this sneaky cutting plan would also surely lift the spirits of those persons who were most concerned with the project.

The perfect sequence finally arrived. I cut it very, very carefully, gave it a minor temp dubb and, after an okay from Artie, sent it to the Lewis family home in Bel Air for viewing. The next day, when I came through the Paramount DeMille gate, the cop on duty stopped me with his command, “Mister Lewis wants to see you in his dressing room immediately!”

My heart was unsure whether to leap or sink as it fibrillated for several beats as I raced to Lewis’ trailer. I called into the open doorway, “Shall I throw my hat in first?”

“Get your skinny butt in here,” a voice from the shadows responded. Upon entering, I was told by Jerry that I had done a few things to the film that were an unexpected improvement; I was then presented with a small package which contained an expensive watch. Naturally, I was pleased with the gift – but I was more pleased that it indicated that my work had been appreciated. I had been accepted! We were off to a good start, one that preceded a three-year association. □

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# Editor William Reynolds

## Two Oscars & Seven Nominations Highlight An Illustrious Career

**V**eteran editor William Reynolds could probably write a book on all he's seen and done during his 53-year career. He's collaborated with Hollywood legends ranging from Zanuck to Logan to Coppola. He's cut some of the classic films of all time—including *The Sound of Music*, *The Sting* and *The Godfather*. In the process, he's garnered two Oscars, seven nominations, five ACE awards, and was recently honored with ACE's Career Achievement Award, along with fellow awardee, Ralph Winters. Recently, he took a weekend break from his hectic schedule on *Newsies*, the turn-of-the-century musical he's currently cutting for Disney, to chat in his elegant Beverly Hills condo.

One of the most decorated, respected and well-loved editors still working today, Reynolds is a gracious and unassuming man who would just as soon have you believe his success has all been a matter of luck. Talent notwithstanding, serendipity does seem to have played a hand in his career. Here is a man with an uncanny knack for being in the right place at the right time. Straight out of Princeton, for instance, he managed to arrange an introduction to Fox head Winfield Sheehan and, as a result of that meeting, was promptly given a job in the prop department.

After a year spent delivering props to and from sets, Reynolds decided to "take the bull by the horns." He reintroduced himself to Sheehan via a note explaining that he wanted to get into editing. Before Reynolds knew it, he was being ushered into the office of Sheehan, who told him, "I'm putting you with Harold Schuster, my top editor." Fortune doesn't shine much brighter than that!

His first job as a full-fledged editor was on the 1938 musical *52nd Street*, directed by former editor Harold Young. "He wanted an editor who could follow direction, and someone on the producer's staff suggested me," says Reynolds, sitting in his den, with his Oscars in clear view. "That's how I got my first editing job."

He spent many years at Twentieth Century Fox, during a time when filmmaking was a different animal than it is today. "The independent, creative thinking of today's filmmaker was not a consideration," he says. "Back then, editors didn't cut each film for the director; they cut for Darryl

Zanuck. After a director saw the first cut, he didn't have much time to make changes before Darryl viewed the picture. That system evolved simply because Darryl was always very anxious to view the cuts as quickly as possible so he could decide if he needed retakes, if the sets could be torn down, if the actors could be assigned to other projects, etc."

The editor always sat next to Zanuck. "As the film unspooled, every now and then he'd reach over and touch you, and you'd make a note as to where you were in the film. He wouldn't say a word. At the end of the screening, he'd pace up and down and make his general comments about the film. Then he'd ask the editor, 'What are my notes?' You'd tell him where he touched you, and he would always remember exactly what he was thinking at that spot in the story and indicate the change he wanted made at that point. The directors were always present, but never challenged him."

In the old days, working for a studio was very much like belonging to a family, he recalls. "You had a secure position on an editorial staff. But," he quickly adds, "I prefer the present system where you work at different places with different people."

He concedes it's still a sticky situation when an editor gets caught in the politics of producer vs. director vs. studio. "I've been lucky to work with very talented directors and believe they should have final say. If the studio or producer are criticizing the director's work, I try to emphasize that if any changes were made it would diverge from the director's point of view. But in the end, the studio is boss, and what they say I'll do."

Reynolds attributes much of his success to his clear-cut editing philosophy. "Keep it simple," he says. "Keep the storyline clean so the audience understands what's happening." Reynolds has cut so many wonderful films he says it's impossible to choose a favorite. "How do you compare *The Sound of Music* and *The Sting*? They're totally different." But he will say his most inspiring work experiences have been with a handful of directors that includes: Henry King, Robert Wise, Josh Logan, George Roy Hill, Arthur Hiller, and Herb Ross. "They were all wonderful filmmakers, who were also a joy to

work with."

Not all his editing experiences have been positive, however. Take *Heaven's Gate*, for example. "I saw big problems with the film," he recalls. "but the brass wasn't planning to preview, and I kept saying how terribly important it was. Finally, I was told to just shut up! They didn't have time."

Then there was *Ishtar*. Persuaded by Warren Beatty to join the project as shooting was nearing completion, Reynolds flew to New York and met director Elaine May. He liked her personally, but found he was uncomfortable with her style of decision making on the film. He recalls, "On the set she'd say 'action,' and the actors would do the scene. When they'd finish, she'd say, 'O.K. do it again.' And this would continue until the full roll of film had run out . . . take after take, without stopping or re-slating."

"In the cutting room we'd work on a scene all day, finish a version of it, and go home," he continues. "Next day, she'd come in with new ideas, and we'd go back to the scene and do a different version of it."

"After five months of this, we had a screening. The film was way too long. Elaine said, 'I'm going to try eliminating a scene, screen the picture without it and see if the film works. Then I'll put the scene back in and do the same thing with another one.' I thought this process could take quite some time, and there were two other editors on the project. So with the consent of Elaine and Warren, I bowed out of the project."

On the up side, he remembers the first preview of *The Sting* as a particularly exhilarating experience. "You'll remember that in the final scene, Newman shoots Redford. The audience reacted with a big 'Oh no!' They were shocked and disappointed with such a finish. About two seconds later, Redford pops up alive from his 'murder.' We showed the shooting was phony with blanks, and the audience stood up and cheered. It went over exactly the way we had hoped it would."

When it comes to technological advances, Reynolds doesn't necessarily believe "new is better." Case in point: he's reluctant to embrace electronic editing. He even resisted flatbed editing for a while.

American Cinemeditor





Photography by Georg Kushner

During *The Godfather*, he recalls, Francis Ford Coppola installed a Steinbeck flat-bed editor in the cutting room. Coppola kept urging Bill to abandon his tried-and-true Moviola and give the Steinbeck a try. "Francis," Reynolds pointedly asked, "Do you want me to cut your picture, or do you want me to learn a new way to work?"

He never did learn to use that Steinbeck, but he has since converted to working on flatbeds on occasion. They were essential on *Turning Point*, for example. "There were long, extended takes with multiple cameras for the ballet numbers. I had two eight-plate flatbeds that allowed me to see all the angles at once to make my selections. It saved me lots of time in picking what I wanted to use and when. While my assistants were assembling the ballet numbers I'd marked on my flatbed, I would go off and cut the dialogue scenes on my Moviola."

Reynolds solicits opinions and involvement from his assistants. He confers with them on his cut sequences and insists they go to dailies. He's proud that many of his Summer '91

assistants have gone on to become editors. Among them: David Bretherton, Bob Jones, John Howard, Raja Gosnell and Michael Polakow. "Unfortunately," he adds, "it's getting harder and harder for assistants to find time to do any editing because schedule pressure leaves them little time to do anything more than their assistant duties."

He doesn't believe anything can be done about the scheduling madness. "Too many monetary considerations," he says. He recounts how he was recently called into Paramount for an interview. "They told me the film was scheduled for a Christmas release. I said, 'Your post-production schedule is much too short!' Well, I never heard from anyone on that film again. Needless to say, the picture didn't come out until Easter. When I told that story to Arthur Hiller, he remarked, 'Bill you ought to know by now that you should never tell the truth.'"

Reynolds is one of the few editors in a position to be able to pick and choose projects. With so many offers coming his way, how does he decide? "It's primarily

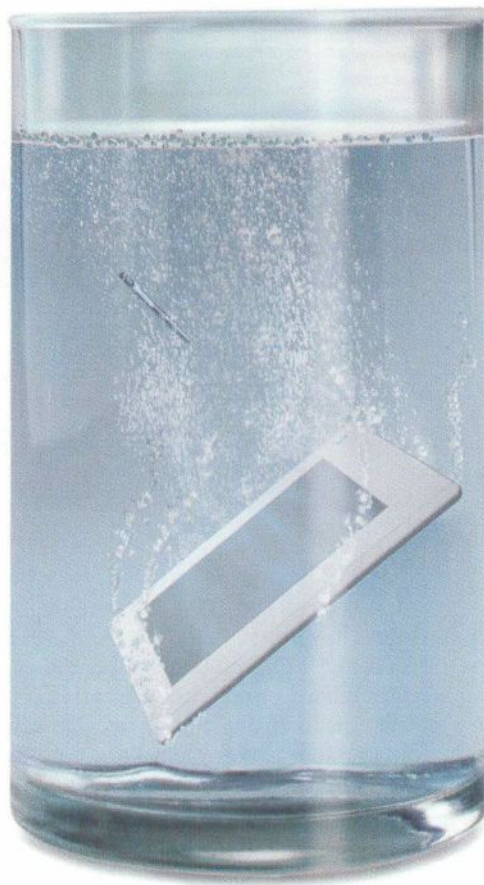
the script that attracts me," he says. "You have to be able to read scripts with imagination. A lot of movies don't look good on paper, but are wonderful when brought to life. Also, I'm interested in the people involved, especially the director . . . perhaps it's one I've admired or one I've worked with before and with whom I'm comfortable."

Reynolds is used to hearing people remark, "They just don't make movies like they used to," but he feels today's films are a reflection of our times. Tastes have changed a great deal, as has the filmmaking process because of the huge increase in costs. "Audiences are much more sophisticated than they used to be, and there's an effort to keep up with that. So now we've gone to the extremes of sex and violence; in a sense, that means films aren't like they used to be. But maybe that's progress," he concludes. "Movies are just keeping up with changes in society." □

by Denise Abbott



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# SPECIAL REPORT

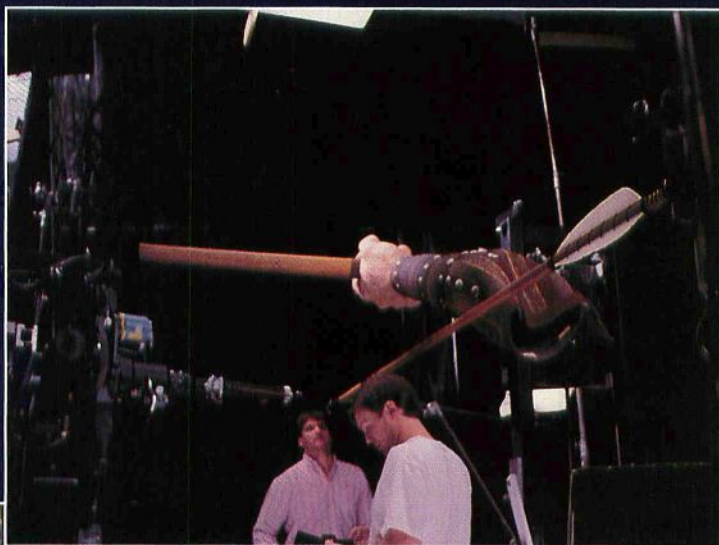
## Effects

The coming year promises to be an exciting one for those interested in the art of cinema or video illusion.

Eastman Kodak, committed to the development of a high-resolution digital process for theatrical film, is about to introduce key elements of its system.

Sony has just placed into the marketplace its System G equipment, which allows real-time manipulation of many formerly time-intensive video effect procedures.

Both these developments are explored in this Special Report. The *American Cinemeditor* is confident that you will enjoy these and the other articles in the informative pages that follow.



For the feature, *Robin Hood: Prince of Thieves*, a giant prosthetic hand, representing that of Kevin Costner, was constructed at Dream Quest in Simi Valley, California. It was subsequently combined with a motion-controlled 8-foot-long arrow and a camera move on a 300 foot dolly track in an English forest. The stunning effect of one arrow splitting another already shot into the trunk of a birch tree was one of the cinematic highlights of the film.



Exclusive To The American Cinemeditor

## Plotting Destinations For A Journey On The Digital Highway

**A**re you ready to embark on a journey down the digital highway to a destination we can only imagine? Ready or not, the journey is about to begin. Before it is completed, this revolution in motion imaging technology is likely to make a profound impact on the art, business and even the culture of filmmaking.

It will affect art directors, production designers, writers, directors, production managers, visual effects specialists, cinematographers, editors, location managers, budget planners and just about everyone else. One thing you can anticipate is a closer collaboration between people involved in all of these specialties.

A little history: During the fall of 1989, Kodak announced plans to develop a high resolution electronic intermediate system for motion picture film. There were three key components: (1) a high-resolution CCD scanner for converting film to digital data (2) an image computing workstation and software for manipulating and compositing digital pictures (3) a high-resolution laser recorder for converting the digital pictures to a film intermediate.

Kodak has subsequently announced plans to unveil main components of this system along with demonstration footage later this year, according to Donald H. Miskowich, Marketing Director, Advanced Technology Products for Kodak's Motion Picture and Television Products Division.

"In some ways, the Kodak proposal parallels advances made in video post-production during the 1980s with the evolution of electronic video editing systems and the development of electronic paint on 2-D animation systems," Miskowich says. But he also points to significant differences. The Kodak system is all digital, and it's based on open system architecture which takes advantage of computer industry standards. Since this is an open system, equipment and software developers will have strong incentives to create compatible tools as needs evolve.

Another significant difference is that the electronic intermediate system proposed by Kodak can be used to capture, manipulate and output images without sacrificing resolution or compressing the range of contrast captured on the original negative. No compromises need to be made in image quality or in the emotional content of the pictures. It also protects the artistic integrity of filmmakers by placing the opportunity for ultimate control in their hands.

Here's one example: Imagine a sequence where a villain makes his first appearance in a film. The director and cinematographer agree the footage reveals too much about the character too soon. But they have moved on to a different location. No problem. At the image computing workstation a small area garbage matte is extracted from the digital picture, and it is used to isolate the actor's face. A little digital painting allows the cameraman to obscure the villain's face in natural-looking shadows.

You can make any part of an image brighter or darker, and you can also alter colors. These capabilities alone provide the filmmaker

with powerful tools for manipulating the information and emotional content of film.

Suppose during the course of editing a film you discover a take that captures some wonderfully spontaneous performances. There are various other takes, but none of them come close to matching the emotional content of this footage. Unfortunately, there's a continuity problem. Perhaps, someone left a soft drink can on a table during the best take. Or maybe, there's a TV antenna or a telephone pole in the background and it's a 19th century period film.

### Image Computing Workstation Image Manipulation Capabilities:

- Job Layout
- Colorgrading
- Matte Generation
- Image Compositing
- Importing Computer Images
- Painting
- Image Cloning
- Image Processing



Digital technology provides a practical solution. You simply note the edge numbers of the first and last frames in the sequence. That negative footage is scanned into high-resolution digital format. An image computing workstation operator clones a part of the table top and places it over the can. Or, the antenna or pole can be covered with a piece of cloned sky. The digital pictures are recorded onto a high-resolution duplicate negative, and, like magic, the sequence is salvaged.

There are other ways to achieve the same goal. For example, picture elements from other takes of the same scene could be electronically composited with very convincing results. That's a more time-consuming process, which makes it more costly, but there will be times when this capability will provide viable solutions for post-production problems.

Miskowich suggests most of the initial applications for digital intermediate technology will occur in the visual effects domain for a number of reasons. "There are current needs for more realistic and cost-effective visual effects, which can be produced within comparatively short deadlines. The electronic intermediate system we are developing addresses all of these needs," he notes.

In addition, many visual effects applications require only a comparatively small number of frames. That's important because it takes an enormous amount of computer power to store and process a single frame of 35 mm film. The high-resolution electronic intermediate system Kodak is developing is designed to scan and convert analog images stored on 35 mm film frames in the Academy aperture (1.33:1 aspect ratio), CinemaScope (2.35:1 aspect ratio), full camera aperture (1.85:1 aspect ratio), and VistaVision (1.50:1 aspect ratio) formats into binary language.

That's a lot of ones and zeroes. For example, conversion of the image stored on a single 35 mm Academy aperture frame will require scanning 2664 horizontal lines with 3656 pixels, or picture

*Continued on page 20*



## G Is For Graphics, Of Course

by David Frasco  
Product Manager,  
System Products Group  
Sony Business and Professional Group

When the DME-9000, or System G as it's called, debuted in prototype form as a technology exhibit at 1989's NAB, to many attendees it was just an exercise in technology – reaction to the system was mixed. Some felt it would never be a successful product because the targeted price was well over \$500,000. Others felt that it was a fantastic product and could not wait to see the next generation hardware and software. Virtually everyone wanted to know what the "G" stood for. Graphics, of course.

By NAB 1990, a second prototype had been manufactured. Here, the demonstration stated that System G was finally a real product with delivery scheduled for 1991. By this point, System G had a \$350,000 price tag, and many NAB attendees were excited and began to see it as a reality. At the 1991 NAB, Sony featured the actual DME-9000 model.

### WHAT IT IS

System G is a real time object creation system with texture mapping, surface deformation and advanced time lines. It is a high quality digital effects device capable of creating and moving objects in real 3-D space. System G is composed of a processor, computer, Z-ring/trackball, mouse, color display monitor and keyboard. The inputs and outputs are 10 bit 4:2:2 serial digital. System G supports a full 10 bit key channel with input and output in serial digital.

System G is a digital multi-effects unit that has all standard video effects such as trails, sparkles, motion decay and mosaic. It can move video in 2-D or 3-D perspective. It can create shapes and map video onto those shapes in real time. No rendering time is necessary.

There are two ways to create shapes and manipulate video – either with the profile mode or the deform mode. There is also an animation capability through the use of four separate time lines.

In the profile mode, the user is creating shapes based around surfaces of revolution. It becomes easier to understand when you visualize an object. Picture a sphere and cut it in half. The side view would be a semi-circle. In the profile mode, System G allows you to draw half the object or a profile, and it will complete the object based on the top view. A sphere would be a half circle, a cone or a diagonal line.

All of this drawing takes place with some pretty familiar tools. The DME-9000 uses a mouse and keyboard interacting with a color display monitor to create these 3-D objects. Point and click is all that is necessary to complete the shape of the object that you would like to create. The computer display monitor shows you a point outline of the object, not unlike a simple wire frame drawing.

As the object takes shape and moves on the computer display monitor, the video is processed into the same shape displayed on the color video monitor. There is no render time or processing delay. The video processing is done in real time. Think of it as triple real time. Real time moving video, real time object creation

using the mouse and real time viewing of the finished object and its time line.

The second way to create an object in 3-D space is to use the deform mode. In the deform mode, a section of the video can be pushed and pulled in 3-D space to shape the object. A 2-D view of a face when turned on edge and viewed with perspective using traditional digital effects devices still yields a flat face.

### THINK CLAY

Using System G, the cheeks, eyes, nose, lips, forehead, etc. can be created in 3-dimension. Think of it as sculpting or working in clay. In the sculpting mode, you remove the areas creating a relief. With clay, you add the areas that need a third dimension.

This process also happens in real time using the mouse and the Z-ring/trackball. Each of the profiles or deformations that are



*Sony DME-9000 (System G)*

created can be stored as a series of data points and later recalled for animation.

In creating an animation, the operator of System G has four independent time lines. On the first time line we can transform from a flat picture to a wine glass then to a sphere. First you would create independent objects in the profile mode and store them as finished data files. System G allows you to transform from one object to another at any speed you like over a time line of up to 60 seconds. You could then add a second time line to tip the wine glass over and spin the sphere. A third time line could add defocus, border color or a host of other video effects such as star trails or motion decay.

A fourth and final time line could allow you to rotate the entire picture as if you were "walking around" the objects. All of this can be changed independently allowing for maximum creativity and flexibility.

The time lines are controlled by the BVE-9000 edit controller through a direct RS-4:2:2 interface. The time line can be stored in the EDL of the BVE-9000 and can be jogged or shuttled at any speed from the editor. Both in and out GPIs are standard for non-serial interface.

### NO DEGREE REQUIRED

When the Sony engineering staff began design work on System G, they wanted to maintain the highest video quality possible while manipulating the picture and to make System G easy to use by not needing any computer programming interaction. The mouse and unique Z-ring/trackball allow for creative programming without the need for a math degree.

*Continued on page 18*



The video quality posed some interesting challenges early in the design stage. Current digital video effects systems take two different approaches to processing video. Some systems process the picture information before the result is fed to memory — they write the information to memory. This results in a picture that can be complicated in shape, but the image is not of high quality.

Other digital effects systems read the picture information after the memory circuit. This allows for a high picture quality but is unsuitable for creating a complicated picture without picture

quality degradation.

Write side and read side processing technology each have benefits. The DME-9000 processes the picture using read side technology to ensure a high picture quality, but uses a separate address generator for picture manipulation data. This results in being able to create a complicated picture shape with a high quality picture.

The serial digital video that is input to System G is line doubled to 1050 lines. The 525 lines of NTSC video are adaptively combined using the previous field and the current field to produce effective 1050 lines. This allows System G to process with a greater amount of resolution. The video

is further processed using 3-D correlation to detect motion artifacts.

All of the preceding results in the highest video quality possible from a digital effects device. By late 1991, two powerful options for System G will become a reality. Three independent light sources will be available. The lights will be adjustable in type and focal length. They can be animated long target, source and locate space using any one of the four time lines.

Multi-channel use will also be possible. Up to four channels of DME-9000 processors can be combined to create extensive real time layering. Intersection of planes with adjustment for softness and transparency edges will be possible.

### ARTISTS EASILY ADAPT

User interaction to System G has been tremendous. When Paintbox artists work on System G, they find themselves very comfortable with the interface. After only two to three hours of overview on the system, most operators find they can create many different types of shapes in both the profile and deform modes.

When videotape editors work on System G, they expect to have to fight the "box." To their surprise, after learning to create objects and time lines with a mouse, they find System G easy to use and friendly to operate. Creating a time line with a mouse takes some getting used to, but then so did learning the word processing or spreadsheet program that many of us now take for granted.

### ALMOST HUMAN

In the one-year period between NAB 1990 and NAB 1991, System G has been tested by many potential users. In their limited exposure they have found that System G can create a lifelike rendering of a human face and objects that can be transformed into other objects or combined with other shapes.

System G is a unique graphics tool that allows the user to take advantage of using real time video in an animation. Many of the traditional computer graphics systems now can accept real time video, but changes and manipulations are still slow and complex. There are many live TV applications of System G because of its real time speed. A TV station could create a 3-D relief of its logo on System G. Every night as the show closes, the last shot of the anchors could be made to transform into the logo with live video and match dissolve to the logo animation.

It should be noted that System G is an A input only digital effects processor. Only one piece of video can be processed at a time. A cup with an inside and an outside

*Continued on page 20*

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*PLOTTING DESTINATIONS continued from page 16*

points, on each line. There are three color channels for each pixel, and up to 10-bits of data are used to describe each color. "We can use as few as 8-bits of data to describe the color information in each pixel, but 10-bits provides some room for creative interpretation of

*G IS FOR GRAPHICS continued from page 19*

would be accomplished in two passes. With the use of a 4:2:2 digital switcher, such as the Sony DVS-8000, this can be accomplished quickly with no loss in quality.

### WELCOME TO ADVERTISING

Recently, System G was used in a television commercial produced at National Video Center in New York. In this application, a helmeted man rises out of a crack in the ground as a flat, 2-D image and extrudes to a full figure before dissolving to live action. System G is beginning its foray into the creative advertising world as a special effects device. Its ease of programming and real time rendering will allow creative ideas to be realized quickly and easily.

Non-broadcast applications are a natural for System G, as well. Government, medical and scientific areas may find real time video rendering and very high quality video processing attractive.

System G is not a replacement for a computer graphics system, but rather an extension of the growing 3-D animation field. Certain projects are ideal for traditional 3-D computer imaging, while situations where real time video is essential will be ideal for System G.

As the professional video world becomes more familiar with System G and its capabilities, more and more creative project ideas and potential applications are coming to light. The full potential of System G has yet to be tapped, but many are beginning to give it a try. □

the digital pictures," Miskowich explains. "What this means is that it requires as many as 40 MBytes of data storage for one frame of 35 mm film. That's about equivalent to the total hard disk capacity of a typical desktop computer."

Film does not have to be manipulated in real-time. However, in the real-time world of video post-production, and that includes HDTV, you sub-sample the image information captured on film in order to accommodate the bandwidth limitations of real-time TV systems. This compresses resolution and sacrifices subtle shadings of brightness and contrast.

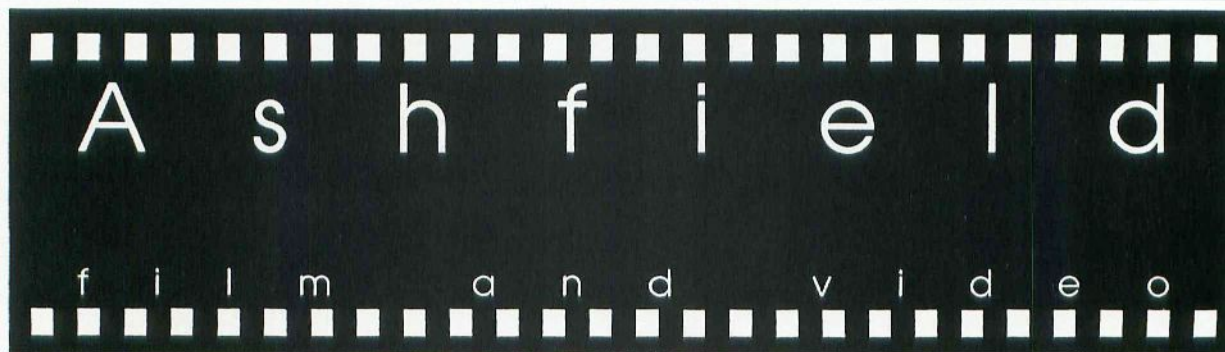
That's not necessarily a critical flaw if the output is for broadcast or other television applications. However, it can be a significant limitation if the end-product is a feature film intended for projection on a theatrical screen.

The Kodak high-resolution electronic intermediate system trades the engineering needs of a real system like video for higher resolution and more image information. The scanner and recorder are designed to operate at one frame every three seconds. That works out to around 36 minutes to convert 30 seconds of film to binary format, or to record 30 seconds of digital pictures on an intermediate film stock.

Those are acceptable parameters for applications which don't require too many frames. "Many visual effects applications, including blue screen composites, which used to require weeks to complete, will be achieved in days," Miskowich asserts.

This will ultimately affect editors in several ways. More visual effects will be incorporated into films of all types. "This won't necessarily mean spectacular effects," he comments. "But there are likely to be more blue screen travelling mattes, for example, where you shoot a scene of someone entering a phone booth or a taxi on a soundstage and composite it with stock footage or film that a second unit crew shot on location."

Obviously, this type of application can and is being done today



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with conventional optical printers. However, the availability of a digital optical printer – which is how Miskowich characterizes the high-resolution electronic intermediate system – will make this type of blue screen composite more accessible, and in many cases it will look more realistic.

Both the scanner and recorder can be operated in three modes: full resolution, half-resolution, which is about equivalent to HDTV, and one-quarter resolution, slightly more than NTSC or PAL. That feature gives the filmmaker a lot of flexibility in the use of this tool.

“If you have a fast-moving visual effect, or if it is located on a small portion of the screen, you might not need a full resolution image,” he declares, “because the audience isn’t likely to perceive a difference.”

In general, digital visual effects fall into two categories: three-dimensional computer graphics and two-dimensional image processing. The former involves the use of computer graphics, or animation, to create synthetic objects, characters and environments, which can be smoothly integrated with live-action footage. The most compelling example of this technology to date is *Terminator 2: Judgment Day*.

Director Jim Cameron’s vision for this extraordinary film called

for at least 40 sequences where computer-generated images are seamlessly integrated with live-action. Industrial Light & Magic Co., which had previously worked with Cameron on *The Abyss*, has been the leader in this field, but there are many other players, including BOSS Films, Apogee, Dream Quest, R/Greenberg & Associates, PDI, and Rhythm & Hues.

“With 3-D computer graphics, basically you tell a computer what an object or a character looks like from any view,” Miskowich explains. “You can see any side or angle. You can rotate it. It can change perspectives and ignore the normal rules of physics. That in itself considerably expands the boundaries of visual storytelling.”

Ultimately, Miskowich believes that the merging of computer graphics with live-action photography could create a new genre of moviemakers. “It opens up possibilities that no one has ever dared to dream of before,” he conveys.

While the integration of 3-D computer graphics with live-action footage in the digital domain is a glamorous and high profile topic, especially with the summer release of *Terminator 2*, Miskowich believes that both in the short and long term a broader impact will be made by advances in two-dimensional image processing.

“In 2-D, you work with existing cinematography converted to

*Continued on page 22*



*is quietly becoming the alternate choice for*

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*PLOTTING DESTINATIONS continued from page 21*

digital format and manipulate the presentation of those images," he details. "You can eliminate scratches and other artifacts, such as guide wires used with miniatures. You can also create seamless composites and layer or stack an infinite number of picture elements, which allows you to create incredibly rich imagery."

Most of the implications are obvious. For example, if it becomes easier to eliminate guide wires, the use of miniatures could become a more attractive alternative. The same is true for the use of travelling mattes for placing characters in environments and locations which don't fit the production budget or schedule.

There will also be a lot of pushing at boundaries which were previously immovable. For example, the psychological implications involving the use of color is an important factor in the telling of many visual stories. With digital intermediate technology, it will become a lot easier to manipulate colors in post-production. Maybe the director will decide that a dress should be a little redder, or the setting sun should be more orange.

"You'll be able to make precise changes like these during post-production," Miskowich proposes. "The director and cinematographer will be able to participate in this process. They'll be able to make discrete changes in colors without affecting skin tones or other hues in the same frames. And, they'll be able to do it quickly, so the editor can see the results and consider how they might affect the rest of the story."

The ability to layer any number of picture elements provides broad opportunities for creative interpretation. "Historically, dream sequences have tended to be done in fairly simple ways," Miskowich observes. "Maybe the images are a little softer, or they ripple. Now you can envision dream sequences with multiple layers of images which create a graphically surrealistic look. Or images can be altered so they no longer seem realistic. This opens a whole new frontier for artistic exploration."

Perhaps the biggest impact of all will be made on the culture of filmmaking. "This has always been a collaborative art form," Miskowich remarks, "however, many functions are compartmentalized because of the pressures of time and budget. That will probably change. Digital post-production will encourage the editor, cinematographer, production designer and director to collaborate much more closely and freely from the beginning to the end of the project."

Initially, the types of image processing, compositing and scene salvage applications we have discussed in this article will become commonplace. However, computer industry analysts expect the cost of data processing power to continue to drop during the 1990s. As this happens, other applications for high-resolution digital intermediate technology will become economically more attractive. Someday it could be a viable option to use this technology to make electronic intermediates as masters for making duplicate negatives for release printing.

"That could foster a tremendous improvement in the quality of images projected in theatres," Miskowich envisions. "We'll be able to eliminate all artifacts, such as scratches and dirt on the digital intermediate, so the duplicate negative will be pristine. And since it will be made from a digital intermediate, there will be no generational loss of quality. Image quality will be better than the dailies that we currently see."

These are just a few examples of how high-resolution electronic intermediate technology could become an increasingly powerful creative tool and financial boon for filmmakers. But, this just scratches the surface. This emerging technology is still as malleable as clay. Before the history of the 1990s is written, it is likely to take on shapes and forms that we haven't anticipated in our wildest fantasies. □

(Note: Kodak and Eastman are trademarks.)



# Effects House May Also Be Effects Contractor

Audiences will know that in Stone Group Productions' upcoming release, *Double Impact*, Jean Claude van Damme has not brought an identical twin out of hiding but is, in fact, playing a dual role. The mission of Cinema Research Corporation (CRC) as the visual effects producer was to make sure future ticket buyers would never lose the "twin brother" illusion by see-

on a street far below.

CRC contracted Hollywood-based Image G for all live action motion-control photography, along with a video assist hookup from Cogswell Video to aid in keeping the actors from crossing the travelling split lines. Video Research Corporation, an affiliate of CRC, provided the animatic storyboards used for design



Jean Claude van Damme in *Double Impact*

ing a shaky travelling matte line or a bit of obvious blue screen photo-graphy.

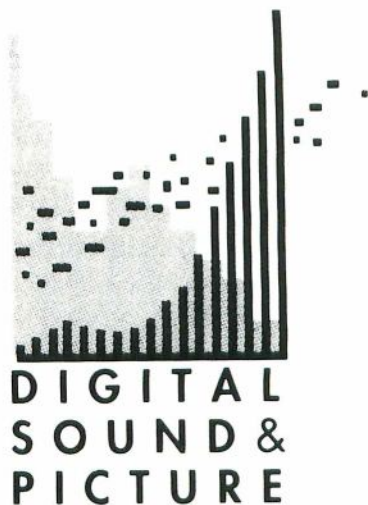
CRC's Director of Visual Effects, Steve Rundell, also served as the Effects Producer/Co-Supervisor on *Double Impact*. He was able to cater to Stone Group's every need—whether it was financial or visual—by enlisting the services of competitively priced vendors for services that could not be provided in-house. Steve hired effects supervisor Bill Neil to help plan and design the effects scenes as well as supervise the shooting of effects material in both China and Los Angeles.

Once the production company was back in California at Valencia Studios, all blue screen and live action motion control photography took place. Small pieces of sets were built and extended by using matte paintings and blue screen photography. Jean Claude was photographed dangling above a blue screen from an apparent ledge of a high-rise; the shot was later composited with a background plate, shot by CRC in Hong Kong, that looked down

concepts. Grip-It was hired for assistance in supervising the building of the platform used in the aforementioned blue screen shot.

CRC was able to provide the personal touch to *Double Impact*. The fact that it used a dedicated effects crew hired only for that show, and the effects were individually crafted from conception through birth, illustrates a point. An efficient effects company can be very effective as an overall effects contractor because it doesn't have the expense of maintaining all the same high-tech effect capability as the industry giants, and therefore tends to charge less.

The compositing of all effects elements, as well as the timing of those scenes, is quite a delicate process. The successful delivery of this project illustrates that there can be definite advantages when the effects house handles the complete look of the total package, including the opticals and titles. □



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## Seamless Composite Creates 14 Bo Jacksons

by Joe Matza  
President, Composite Image Systems  
Hollywood, California

In a recent commercial for Nike, multi-talented sports star Bo Jackson revealed how it is he knows so much about so many sports—he's really more than one person! Jackson's ability to play

football and baseball, race bikes and play the guitar has been the inspiration for past Nike ads. Recently he appeared in a locker room alongside 14 Bo clones each dressed for a different sport or profession he has mastered.

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land agency Wieden & Kennedy as a topper to its acclaimed "Bo's Knows..." series for Nike, the spot revolves around a remarkably convincing visual effect that makes it possible for multiple images of Jackson to appear on screen simultaneously. Credit for the effect goes to a star-studded team that included director Joe Pytko, visual effects supervisor Peter Donen (working through Apogee Productions) and electronic effects specialists from Composite Image Systems, Hollywood.

"It's a perfect technique for Bo because it derives from who he is and what we've done with him in the past," explained Wieden & Kennedy copywriter Jim Riswold, who came up with the offbeat idea for Bo's *Family Reunion*. "It's not just effects for effects sake; it turns on the concept of Bo."

The commercial opens on a locker room with a lone Bo Jackson dressed in his Kansas City Royals baseball uniform. In a moment, in walks a second Bo in a Los Angeles Raiders football jersey, followed by more Bos dressed for hockey, soccer, tennis and golf. The room continues to fill with Bo after Bo, including one who drives through in an Indy race car, and another dressed in jockey silks escorting a thoroughbred.

The spot is peppered with one-liners harking back to previous ads and includes a cameo appearance by Sonny Bono, who quips, "I thought this was another one of those Bono spots." Ultimately, when all the Bos are assembled, a camera crane dollies in carrying yet one more Bo as the commercial director.

A second, public service-oriented, spot featuring multiple Bos appeals to young people to complete their educations. It features a group of Bos garbed in costumes representing various branches of learning, such as physics, philosophy and calculus. The tag line notes that Bo, who recently returned to college to finish his degree, knows all this stuff "because he stayed in school."

The key to the multiple Bo illusion is the seamless matte work, which makes it virtually impossible to tell that each scene is made up of many separate elements. This work was accomplished at CIS using one of the company's Emmy-winning electronic optical printing systems, allowing the building of such multi-layered mattes directly from the film negative without generational loss.

"The final composite has the same quality as the original transfer," explained CIS vice-president of sales and operations Al Walton. "No other system produces as clean and resolute an image quality."

Using CIS's unique process, the mattes were built by pulling images of Jackson in his many costumes (which Pytko shot against green screen) directly off the film negative. The final scenes were then assembled one layer at a time, starting with the Bo furthest back and working forward, a painstaking process that stretched over 14 days.

The difficulty in building the scenes stemmed from the sheer number of elements involved and the fact that the Bos talk and interact with each other. "The hardest part was getting the timing right of the interactions in the performances," said CIS visual effects specialist Steve Bowen. "In some cases we had to roll one of the Bos forward or backward a few frames so that they all turned their heads



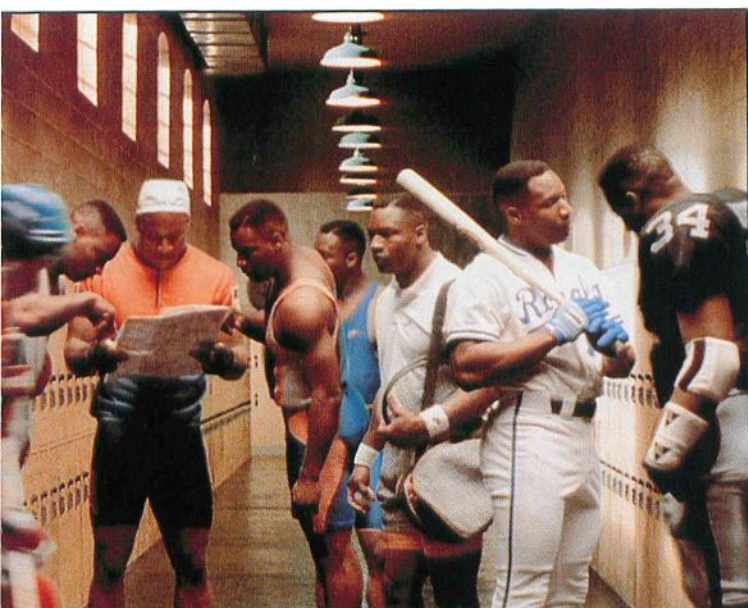


Photo courtesy CIS

Bo Jacksons have a conversation

at the same moment."

Other bits of fine tuning were necessary to enlarge or shrink the Bos to make them identical to each other. A programmable scanner in CIS's optical printer made it possible to make such subtle changes directly from the film negative (rather than by executing an electronic blowup) and retain full image resolution. Finally, to fully integrate the mattes with the background, Bowen carefully "feathered" their edges, softening the images and removing every trace of matte lines before rendering the final composites onto D1. "You can't achieve the kind of finesse and resolution we achieved through any other process," said visual effects supervisor Donen. "It's obvious that it's a trick, but the mattes are so seamless that even to a well-trained eye, it's difficult to tell that it was shot separately and pieced together."

The growing sophistication of CIS's compositing process has helped to make shooting mattes easier and less restrictive, according to Walton, noting that it is now possible for a director like Pytka, not known for effects work, to shoot mattes without it crimping his style. "We've made the process transparent," he said.

CIS has used its electronic optical printing process to create composites for hundreds of television spots. The company recently used its technique to "clone" dogs for a Ralston Purina campaign. It also played a key role in creating a Coca-Cola spot in which another sports superstar, Michael Jordan, jumps over the moon to fetch a soft drink.

But the Bo spot will long be remembered for having set a new high mark for effects believability. "Technically it really isn't a breakthrough for us, but the degree of integration achieved is amazing, especially considering the number of elements involved," said Walton. "We showed the spot to someone the other day who asked us afterwards, 'Where did you find all those guys who look like Bo?'"

Bill Davenport produced the spots for Wieden & Kennedy. Dan Wieden and David Kennedy were the creative directors. David Jenkins was the art director. □



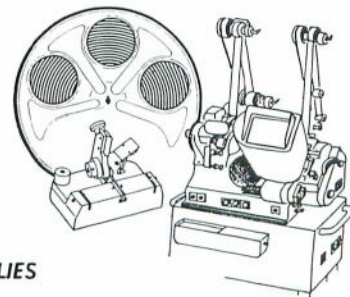
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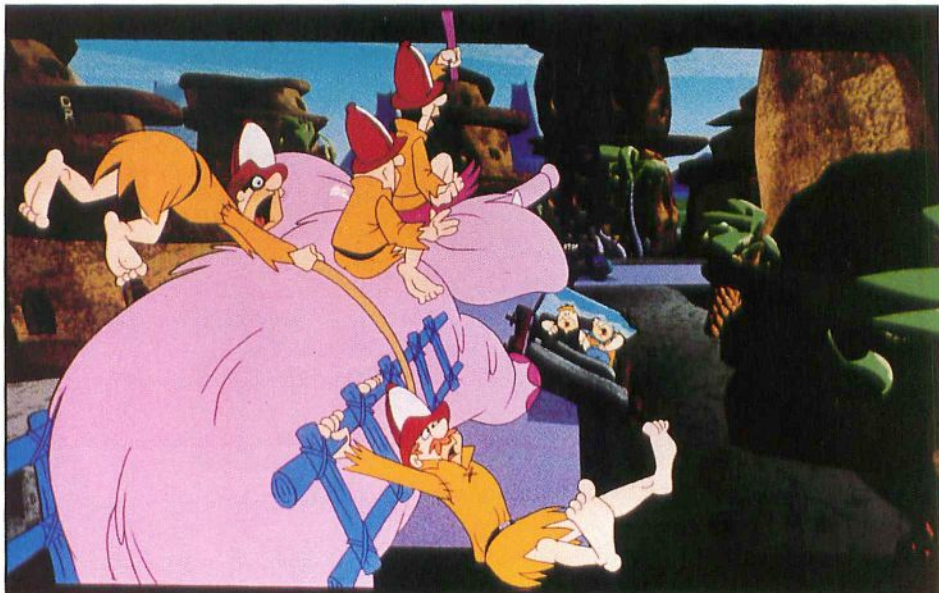
# The Effects Beast That Ate The Schedule And Budget

by Greg Van Der Veer

In October, 1989, I was hired by producer Sherry McKenna and director/art director Mario Kamberg as post-production/optical supervisor for the park ride, *The Funtastic World of Hanna Barbera*. This ride was due to open on June 7, 1990 at the new Universal Studios Florida. Its film attraction would be projected in 70mm with a running time of four minutes. The audience would view the film on a 50-foot screen with audio in digital surround sound. In addition, computer-controlled motion base platforms would move in sync with the action on the film.

Eleven background sequences were to be generated on a computer; they were eventually to be photographed in VistaVision on high-resolution film recorders. The foregrounds were to be

*Continued on page 28*



Downtown Bedrock/4 Element Composite Backgrounds

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*EFFECTS BEAST* cont. from page 26  
created in conventional cell and effects animation. In the completed film, over 500 VistaVision elements were optically composited in perfect 1 to 1 registration to make 7 cuts – and it all came off without a hitch. Even the final 70mm release print was made at one light, give or take a point. Everything worked perfectly; careful planning and supervision were critical to that success, but the teamwork and perseverance of everyone involved proved to be the key.

## **THE PROCESS IS COMPLEX**

Feature films with extensive visual effects work can easily need from 100 to 300 final composite shots. Each shot could contain at least 5 individual primary elements. Those elements could then be multiplied times 3 or more in the process of making each secondary element needed for a final composite.

For 100 effects shots, you might have 1500 elements. With a loaded show of 300 composites you could have as many as, or more than, 4500 elements. Each element must be made properly for the final illusion to appear seamless. The manufacture and conformation of the elements needed to make a final composite are very tedious and time-consuming; one incorrect frame, in any element, can ruin an entire shot. This incorrect frame sometimes is only noticed when a composite using all the elements is completed. Elements that do not work must be remade, providing time and money allow.

Bad communication and problems with elements can rapidly multiply into "The effects beast that ate the schedule and budget." Very few directors and producers understand the technical and complex nature of visual effects work. That is why it is so important to hire the appropriate key people to oversee a project from start-up to completion.

## **VISUAL EFFECTS SUPERVISOR**

The visual effects supervisor is responsible for overseeing every aspect of production relating to the visual effects. Planning of any production requiring visual effects is critical. It is imperative that the key individuals responsible for the visual effects be included in the planning stage of the effects. After each individual shot has been carefully scrutinized and techniques for accomplishing the work have been determined, a schedule and budget must be created.

The visual effects supervisor, producer,



director, director of photography, and the editor must be of one mind in concept and completion requirements in order to execute the visual effects within the constraints of the schedule and budget. The field of visual effects is much more elaborate than it has ever been. Instead of one major effects facility doing all the work for one production, the work is being divided among many different companies. Each vendor is hired for its own special attributes. One company will be responsible for models and miniatures, another for motion control stage work, a third for effects animation, a fourth for matte paintings, a fifth for process photography, etc. The final optical composites are completed by several optical houses.

In the 70mm film for the Universal ride, *The Fantastic World of Hanna-Barbera*, the work was split up as follows: computer generated backgrounds were done by DeGraf/Wahrman and Rhythm & Hues, character and effects animation by Sullivan Bluth, animation camera by Lumeni, and optical composites by Pacific Title & Art Studio. Storyboard supervision and creative consultation were provided by Hanna-Barbera Productions throughout the project. □

## ACE Visiting Editor Program Visits Lansing, Michigan

by Michael N. Knue, A.C.E.

Last April, Lansing Community College in Lansing, Michigan presented "Focus '91: On Hybrid Imaging and New Technologies," a 3-day seminar studying the changes in the imaging technologies of Art, Photography, and Video. Given by the Photographic Technology Program at LCC, Focus '91 brought together technicians, computer programmers, photographers, and journalists from Apple Computers, Dow Chemical, Kodak, Sony, Associated Press, and Gannet News Service to discuss the rapidly changing technologies in the media arts and how they specifically affect work being done.

I, too, was invited through the ACE Visiting Editor Program. Bill Blanchard, who organized the event, asked me to talk about my experience of editing a big budget feature, *Rocky V*, with the TouchVision electronic editing system. Since Hollywood-style film editing is done in few

places, I explained to the audience in LCC's Dart Auditorium the traditional film approach to post-production for both television and feature films. Then I addressed the financial and creative concerns we face in Hollywood while deciding whether or not to use electronic systems, and finally spoke about the specific challenges of *Rocky V*. Through the courtesy of MGM/UA, I was able to show clips from the film to illustrate the particular advantages/problems the system made for the film. A question and answer session with the audience, a combination of students from area colleges and universities, LCC faculty, and media professionals, was probably the most informative and definitely the entertaining aspect of the evening.

Earlier in the afternoon, in a smaller informal venue, I discussed with students and professionals the future and direction of the new technologies. It was a great opportunity for me to learn what is going on outside the closed world of Hollywood and to exchange ideas with people who are truly on the cutting edge of media arts.

I would like to thank Bill Blanchard, Glenn Rand (Director of the Photography Program, LCC), and Gladys Wilson for their invitation and hospitality. I hope the American Cinema Editors can be a part of Focus '92. □

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# Bottom Line Below The Line

Hollywood's Post-Production Entrepreneurs

## WEYNAND TRAINING INTERNATIONAL

by Paula Lombard

**H**ow-to business books, college courses, and textbooks all agree that the royal road to entrepreneurial success is traversed by those who create a product or service for which there is an untapped market. For the past decade, Shirley Craig and Diana Weynand have partnered a business that has done just that with Weynand Training International (WTI).

Weynand Training International trains editors on state-of-the-art broadcast editing equipment. In fact, WTI is the only independent video editing training company that trains on all equipment from the one-inch VTRs to the Rank Cintel. The company has been so successful with the quality of its service that individual manufacturers such as Grass Valley provide Weynand Training literature to the buyers of their machines. Today all three major networks, cable stations, the American Armed Services Network, independent television stations, and corporations across the country use WTI for training. Along with its courses, WTI has written several books and manuals and is currently marketing a line of computer software, all dedicated to video post-production services.

To hear Shirley Craig and Diana Weynand talk, they sound like arsonists. Shirley says that Diana has always set the fires, and Diana insists it is Shirley who stokes them to a blaze. It is clear that their talents spark one another, and over the years the flames of energy and new ideas are rekindled even in the hardest of times.

From different continents and backgrounds, Shirley and Diana were brought together by Barbara Walters. Born and raised in Texas, Diana Weynand, who has master degrees in media education and music, fell into the post-production business after studying and teaching music at the University of South Carolina. Persuaded by one of her professors that television was a media form central to all artists, Diana earned an MA in media arts and after graduation took a job at a local public television station on a series called the *Cinematic Eye*. She went on to garner an

Emmy nomination after trying her hand at directing, producing, and editing the series.

By 1979 Diana was at ABC in New York, where she edited shows for the 1980 Olympics, *20/20*, and several daytime dramas. During this time her idea of a training company began to kindle. Diana noticed that most editors had been trained in film and that few were able to operate the new video editing systems that were appearing everywhere. She saw that a new and rapidly growing industry needed service businesses to support it.

"It was then that I had the idea for Weynand Training," reflects Diana. "Most people at ABC didn't understand the technology or the process of tape editing. They would come to me for help on different machines, or I would stay late and teach what I knew. I was trained to teach, so it came naturally. I came to realize that training was something I could offer and that there was an incredible need for it. So I decided to go independent, started the company, made business cards and stationery, and then got a call from Barbara Walters."

Born and raised in London, England, Shirley Craig left school at 15. Shirley recalls, "At age 11, it was decided that I would go to a secondary school that taught cooking and needlework. I got out of cooking because it wasn't a kosher kitchen, and I studied ABC: Arithmetic, Bookkeeping, and Commerce. I left school at 15 because I wanted to get out and work."

For Shirley that meant one thing: she wanted to work in the entertainment business. Shirley did something she'd learned at school and that would turn out to be fundamental in her start-up of Weynand Training. She wrote letters. "I got out the phone book and wrote every agent or entertainment company a letter." Before long, she was working at Warner Brothers London with Marty Jurow, who gave her a dictionary, and according to Shirley, a terrific piece of advice. "He said, 'If you want to learn this business kid, read the filing cabinet.' And I did. It is amazing what you can learn from a filing cabinet."



Diana Weynand (sitting) and Shirley Craig – co-owners of Weynand Training International

By the time she was 17, Shirley was living in Beverly Hills as the personal secretary to Raquel Welch. Over the next several years, she coordinated for Welch and then went on to become personal assistant and production coordinator for Shirley McClaine. In 1978, she became the assistant to Barbara Walters and travelled the world with Walters, meeting Anwar Sadat, President Carter, Margaret Thatcher, Menachem Begin, among other major world figures. She eventually became the associate producer of the Barbara Walters specials and in 1980 met up with Diana Weynand when they were both working in Los Angeles on the Walters series. One year later their company was born.

They started with no money, contacts they had both made over the years, and monumental desire. "It started with the film editors local in New York," remembers Weynand. "They wanted their people trained in tape. So I made some calls and arranged to train the first class on the CMX editing system."

But one class does not make a business. While Diana was in New York, Shirley got busy with the mail. "I remember typing 31 envelopes, and it seemed like so many at the time." The response was slow but steady. Having kept up her relationships in New York, Diana taught a class every month for individuals in the film and video industry. Shirley handled the course scheduling, as well as all the PR and marketing. In the first year, they also co-produced and Weynand directed a documentary on the San Francisco cable cars, which helped subsidize their startup costs. To save money, they worked out of their homes and burned the midnight oil.

By 1983, they had opened an office and

American Cinemeditor



offered 26 various classes, each taught by an instructor trained by Weynand and Craig. Committed to providing up-to-date information to the post-production community, Diana put another of her talents to work by writing columns for *Videography*, *E & I TV*, and *On Location* magazines. This further established her and the company as the leading experts in the field. She began to write textbooks that were and continue to be used in WTI classes and by the editorial community. In the meantime, Shirley handled all business operations, instructor hiring, and the management of the company finances.

1984 and 1985 were years of intensive growth for Weynand and Craig. Ron Barker, a friend and colleague, had been instrumental in the creation of the Montage edit system and hired WTI to provide all the training, as well as to write the manual for the system. Then in 1985, LucasFilms approached WTI to supervise the training on their Editdroid computer editing system. As Diana explains, "It was quite a coup because Montage and Editdroid were the only two companies with nonlinear systems. They were in direct competition with each other, and they entrusted the training to us."

Today, WTI offers 134 classes taught by over 30 professional training experts, covering everything from basic tape operations to the latest equipment from major equipment suppliers. Their courses are set for New York, Los Angeles, Orlando, Florida, and Washington, D.C. in CMX editing, videotape operations, Ampex ADO, the Grass Valley Group 200 & 300 switcher, Kaleidoscope, Quantel PaintBox, ENG Camera operations, news/magazine editing, telecine colorist, and the new Chryon Scribe.

After a decade that has brought them from a single class, no start-up funds, and 31 marketing letters to being the industry's most prominent training organization, has it all been a blaze of glory? No, they say. Each has had long periods of fatigue, restlessness, and they even speak of a seven-year itch. It is during these times they say that the partnership reveals its stamina and the bedrock foundation they have built. According to Shirley, "There have been times when one of us was not completely here. The other one has to hold up both halves and keep it all going until the distracted one comes back." These periods of absences, whether for Shirley to build a vacation home or for Diana to spend time at her first love, song writing, put strains on the growing enterprise.

Dividing up the management of the company has allowed both women to exercise their personal styles and professional excellence. But as in all partnerships, conflicts and differences of opinion occur.

Weynand states that "If there is a disagreement, whoever feels the strongest gets heard. We try to trust that compromise is going to be better than either of our positions. However, sometimes we do have to remind ourselves that we are good for each other and that these evolved conclusions are better."

In most cases this approach has worked. Two years after starting the business Diana wanted to take out a bank loan and move the business from her home to formal offices. "Things were really happening fast, we were growing, and we needed to declare ourselves formally as a business." Shirley, mindful of the cash flow, felt it was too early. Diana pointed out that having people come to a house to buy their books was not the image they wanted to project, and she prevailed. However, the compromise was that there was no loan taken out. They took the money out of their own paychecks and hunkered down for several months on a tight cash flow.

Shirley notes, "I had to remember that Diana likes to risk, and I had to have faith in it all. I didn't want to dampen her fire. I can remember signing the three-year lease and thinking we were out of our minds. I didn't know where we'd get that extra five hundred dollars per month plus expenses, but we did."

According to Shirley, to overcome the periodic blues, Weynand and she look for new projects to ignite. Two years ago they set about developing a new product line — computer software as interactive tutorials to train editors and operators. The first program, called the Kaleidoscope Interactive Tutorial, or K.I.T., is now on the market. The K.I.T. allows the editor or operator an opportunity to learn the menu trees and the basic operation concepts of the GVG Kaleidoscope without having to be in front of the Kaleidoscope itself. This means that operators or editors can get up to speed on a Kaleidoscope even before the system is installed.

The way Shirley and Diana see it, their tutorials (two more are being written and will be released later this year) will save facilities much time and money. Elaborate pieces of equipment will not have to be tied up during the training of employees; they can learn on a tutorial while the equipment is kept available to earn continuing fees from facility clients.


Once again, WTI is providing a service where there is and will continue to be a critical need. Both partners are keenly aware of the changes abreast in the video world. Shirley asserts, "We are in a time of limited resources; the money isn't flowing the way it was ten years ago. There have to be alternative ways for training because, even though there is less money, the training

needs are even more extreme. We are trying to come up with ways to train that are inexpensive but are just as effective."

Diana recognizes the indispensable role of training for electronic post-production. "Finally people are talking about training. We have been ahead of our time. The industry has finally caught up with the service we provide. We are in a position to figure out what the industry needs and provide it, and that is where the idea for software tutorial comes in, and that is where we are going."

Diana and Shirley believe they are involved in the major professional push of their lives. They are once again taking large risks to launch a new product which is requiring development, funds, and time. Simultaneously, they are expanding their class offerings and schedules, have published a new book (*The News Editing Workbook* by Tina Valinsky), and for the first time, this spring WTI hosted a booth at the NAB convention in Las Vegas. They have also installed a PaintBox system in their office so that, after attending a WTI class, students can practice for free to get up to speed. In addition, they supervise the training program for Hollywood Locals 776 and 695 and will soon be training internationally. □

Paula A. Lumbar is President of Film Bank Stock Footage and Research Service located in Burbank, California.



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# Improving The Sound Track

by Jeremy Hoenack, M.P.S.E., C.A.S.  
President  
Sound Trax Studios, Burbank, California

**P**rofessional quality audio at the consumer level is standard in the music industry. Albums are carefully recorded and mixed to give the best possible sound image because consumers expect nothing less than flawless sound.

Conversely, the creation of a film sound track is considered by some a necessary evil rather than a vital component of the total creative process. Usually, sound is at the bottom of the budget and schedule. All

too often, overages in production or picture editing are made up by curtailing that sound schedule and budget.

Audiences, however, are oblivious to schedules and budgets. They are affected by poor sound and can easily sense it. Their total experience is enhanced or diminished by sound quality; the box-office success of a feature will often relate to the impact of their sound experience.

The motion picture industry must take greater strides to produce a higher quality sound track, if for no other reason than

to keep pace with higher consumer expectations. Ironically, a quality sound track that deepens audience involvement does not necessarily cost any more than a poor one. How the money is spent is usually more important than how much is spent.

A good script does not guarantee a good film but a bad script does guarantee a bad film. With that in mind, consider the following three rules, with rule #1 having double-script status.

## RULE #1:

*Get the BEST production mixer you can find.*

Save money somewhere else. The sound track is only as good as the weakest link, and the weak link is almost always a "cheap" production mixer. I can practically guarantee that after the dust settles, the "cheap" mixer will end up costing more than a first-class professional with the best and most modern equipment.

The cheap production mixer is either inexperienced or inept (or he'd be earning more money). He does not own the proper

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equipment (he can't afford it). He may be very nice and eager to please, but you will pay an incredible price to educate him.

An experienced mixer knows how to get a microphone in close. This is essential to good sound. The inexperienced mixer is going to be intimidated by the director, director of photography, and/or crew. He'll cave in quickly, disappear to the sidelines, and there goes your sound. Only the smartest, most experienced production mixer can cope with difficulties and turn in a successful sound track.

A poor track hampers sound editing because a poorly recorded picture is essentially shot MOS. Sounds that would be customarily taken from production dailies must be created or taken from other sources. They will not fit as well. Creative efforts will be less productive because so much remedial effects editing is necessary.

Large amounts of looping will be necessary. With many actors, a net loss of performance is inevitable, and perfect sync may not be possible. Having to fall back on bad looping is an embarrassing failure of the production company. Bad loops make the picture look silly; everyone who goes to the movies or watches TV can spot them in a second.

Dubbing or re-recording slows to a crawl. Every take and angle will require special filtering to make the quality acceptable. And acceptable means just that. The result of heavily processed dialog is lifeless and grating. It dulls the senses. It crushes any chance of aesthetic sensory pleasure. Dubbing is further drawn out because each loop must be matched into the production or it announces itself loudly – and sync is always suspect with looping.

### **RULE #2:**

*Choose a supervising sound editor who will develop a specific strategy to develop a sound track.*

This starts with a strong and comprehensive spotting session. Accept no ambiguity or a "we'll decide this later" attitude. Commit to something on each issue, even if it may turn out to be wrong later. Use the marksman approach rather than the shotgun approach. A good spotting is like a good script. It won't necessarily make the film good, but without it, failure is guaranteed.

Editing tracks to cover every possible option keeps lots of editors and dubbing mixers working, but it stifles creativity. Even a previous plan that does not pan out offers a point of reference from which

to improve. On the other hand, be generous with looping. There is no harm in unused ADR, but thinking "I wish we had looped that" is a miserable consolation when it's too late.

Pre-dubbing is one of the most counter-productive exercises of post-production sound. Much of it can be eliminated by careful planning. Every step of pre-dubbing should be openly discussed so that everyone understands why it is necessary (e.g. more tracks than the console can handle) and what compromises are being made (like the car skids will be combined with the car engine). Mixers don't like to discuss these things because they point out the limitations of the dubbing stage and the mixers' capabilities.

The director (of the dubbing) should be available at least once to audition key effects, such as the gun shots in a western.

### **RULE #3:**

*Choose a good lead dubbing mixer.*

This is the person who is going to make your film sound good. He controls all the available technical resources including the other mixers. He can cause miracles to occur at regular intervals, or he can stifle every last drop of creativity. Depending on his skill and attitude, your dialog, ADR, Foley, and music can sound perfect – or never good enough. Like the script, if he's no good, your track will be rough and irritating.

A good mixer will overcome adversity with good cheer. A good mixer consists of a combination of artistic and emotional sensitivity, technical skill with complex equipment, sheer speed bordering on hyper-activity, and a positive will-do, can-do, successful-outcome-no-matter-the-odds attitude.

Do not choose your lead mixer by credits. Many newer mixers are capable of producing an excellent mix. They just haven't had the string of big pictures yet. Many award winning, big credit pros are pompous and argumentative, have little talent, and will not be sensitive to your project. You will spend three weeks arguing with them.

Do choose your lead mixer by interviewing other people who have supervised dubs. Ask specifically about each of the qualities mentioned above. Pretend that you are hiring your life-long personal assistant. Would you go by a resume alone? Then don't go by a list of credits. Very often, a good lead mixer's stage will cost no more than a

mediocre one.

When you have chosen the people and set the course, let them do their job. If you have chosen the right people, they will demand your input when appropriate. No one can perform well while constantly looked over. Save the obvious comments until you are sure they are being overlooked. Settle for nothing less than the best from them, and you will probably get it. Everyone needs a challenge. Just be careful to choose those who will accept it. □

*Jeremy Hoenack is currently mixing Iron Eagle III/Aces from Carolco.*



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# TRIM BIN

by Bob Bring,  
A.C.E.

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.

### Jeanene (Jan) Ambler

#### The Trials Of Rosie O'Neill

Producer: Barney Rosenzweig  
Cast: Sharon Gless, Ed Asner

"We're in a warehouse in downtown Los Angeles."

### David Berlatsky

#### Tennessee Nights

Director: Nick Gassner  
Cast: Jullian Sands, Rod Steiger, Ned Beatty

"I now have two different versions of the same picture. The second version is called 'Twist of Fate'. The saga continues for Condor Productions. I'm confused, somebody please help!!"

### Kent Beyda

#### True Identity

Producers: Teri Schwartz, Howard Brickner  
Director: Charles Lane

Cast: Lenny Henry, Frank Langella, James Earl Jones  
"We're finishing the final mix. It's an August release for Touchstone."

### Daniel Cahn

#### Hitman

Producers: Robert Papazian, Jim Hirsch  
Director: Bradford May

Cast: Kevin Dobson, Gerald MacRaney  
"I'm editing at Ryder Sound Services."

### Dann Cahn

#### Yes Virginia, There Is A Santa Claus

Producer: Andrew J. Fenady  
Director: Charles Jarrott

Cast: Charles Bronson, Ed Asner, Richard Thomas  
"I'm back on the Moviola, editing at Matrix. This is a MOW for Christmas on ABC."

### Mark Conte • Lois Freeman-Fox

#### Stop Or My Mom Will Shoot

Producers: Ivan Reitman, Michael Gross, Joe Medjuck  
Cast: Sylvester Stallone, Estelle Getty, Jo Beth Williams

"We're editing this picture at Universal Studios."

### Andrew Cohen

#### Backfield In Motion

Producers: Jon Avnet, Jordan Kerner  
Director: Richard Michaels

Cast: Roseanne Barr

"I'm editing on the Ediflex at the Avnet/Kerner Company."

### Paul Dixon

#### Christmas On Division Street

Producers: Barry Morrow, Richard Hues  
Director: George Kaczender

Cast: Fred Savage, Hume Cronyn

"I'm editing at Sharpe Sound Studios in Vancouver, Canada. Outside my window there's a thicket of beautiful, green maple trees on the Lynne Valley Riverbank. Not bad!"

### Michael Ellis

#### Blame It On The Bellboy

Director: Mark Herman

Cast: Dudley Moore, Bryan Brown, Penelope Wilton

"I am editing this picture for Hollywood Pictures; it's a wonderfully absurd comedy."

### Robert Florio

#### Our Sons

Producers: Robert Greenwald, Phil Kleinbart

Director: John Erman

Cast: Julie Andrews, Ann Margret

### Barry Gold

#### Dynasty

Producer: Aaron Spelling

Director: Irving Moore

"This is a four-hour mini-series featuring the return of the long-running series cast. I am editing at Warner Hollywood Studios."

### Jerry Greenberg

#### For The Boys

Producers: Mark Rydell, Bonnie Bruckheimer, Margaret South, Ray Hartwick

Director: Mark Rydell

Cast: Bette Midler, James Caan, George Segal

"A Twentieth Century Fox picture. The music goes on, unfortunately so does the war."

### Wendy Greene Bricmont

#### My Girl

Producers: Brian Grazer, David Friendly, Joe Caracciolo

Director: Howard Zieff

Cast: Dan Aykroyd, Jamie Lee Curtis, Macaulay Culkin, Anna Chlumsky

"This feature is for Imagine Entertainment and Columbia Pictures."

### Richard Halsey

#### Article 99

Producer: Gruskoff Levy

Director: Howie Deutch

Cast: Ray Liotta, Kiefer Sutherland, Kathy Baker

"This picture is a comedy-drama about doctors at a V.A. hospital. I'm editing at Primera Productions for Orion Pictures."

### Alan Heim

#### Billy Bathgate

Director: Robert Benton

Cast: Dustin Hoffman, Bruce Willis, Nicole Kidman, Liron Doan

"I'm at Sound One in New York. This is a Thanksgiving release for Touchstone."

## Annual Elections

The American Cinema Editors held their annual meeting on June 25th at the Valley Hilton Hotel in Sherman Oaks, California. Recognizing the accomplishments of the existing slate of officers, the membership re-elected George Grenville as president, Bob Bring as vice-president, and George Hively as secretary. Michael Hoggan was elected to serve as treasurer during the coming year.

Continuing board members Edward Abroms, Michael Knue, Eric Sears, and Fabien Tordjmann will be joined by re-elected members Doug Ibold and Phil Neel. David Rosenbloom was elected to join them on the board.



New members received their plaques from President George Grenville. Pictured (l. to r.) are: Grenville, Marty Nicholson, Robert Shugrue, Mark Conte, Ron LeVine, Pasquale Buba, John Duffy, Tom Pryor and affiliate Randall Torno.



Dennis Vejar receives his plaque from George Grenville.

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### Michael A. Hoey

#### Runaway Father

Producer: Donna Mills  
 Director: John Nicoletta  
 Cast: Donna Mills, Jack Scalia

"This is my second film for executive producer Donna Mills. We have elegant digs at CFI and a fancy new restaurant across the street (Hollywood Canteen). It's a 2-hour movie for CBS."

### Jack Hofstra

#### The Super

Producer: Chuck Gordon  
 Director: Rod Daniel

Cast: Joe Pesci, Rueben Blades, Vincent Gardenia  
 "This is a very funny picture for Twentieth Century Fox with Pesci as a slumlord in New York City."

### Doug Ibold

#### The Drug Wars: Columbia

Producers: Michael Mann, Richard Brams  
 Director: Paul Krasny

Cast: Alex McArthur, Dennis Farina, John Glover, Julie Carmen  
 "It's a NBC mini-series shooting in Miami and Spain. I'm editing on the CMX 6000 at The Post Group."

### Lynzee Klingman

#### The River Runs Through It

Producers: Robert Redford, Patrick Markey  
 Director: Robert Redford

"This picture is based on Norman MacLean's classic novel. I'm spending my summer on location in Montana."

### Jon Koslowsky

#### Quantum Leap/Tequila and Boner

Producer: Donald P. Bellisario  
 Director: Donald P. Bellisario

"I'll start the new season on 'Quantum Leap', then move to 'Tequila' and 'Boner', a mid-season show at Universal."

### Tony Martinelli

#### Features For TV

Producers: Various

Directors: Various

Cast: Danny Aiello, Spike Lee, Gena Rowland, Richard Dreyfuss, Ossie Davis

"I'm eliminating profanity and making censor cuts for television at Universal."

### Millie Moore

#### Incident In Baltimore

Producer: Delbert Mann  
 Director: Delbert Mann  
 Cast: Walter Matthau, Harry Morgan  
 "I'm editing at Universal."

### Steve Mirkovich • John Wright

#### Necessary Roughness

Producers: Howard Koch Jr., Mace Neufeld, Bob Rehme  
 Director: Stan Dragoti

Cast: Scott Bakula, Hector Elizondo, Robert Loggia  
 "It's a football movie with lots of film. We're on location in Denton, Texas for Paramount Pictures."

### Philip Neel

#### Deception

Producers: Sandor Stern, Kandy Stern  
 Director: Sandor Stern

Cast: Steven Weber, Katherine Helmond, Robert Gorman  
 "This is a MOW for NBC, shot in Los Angeles and Oregon. I'm editing at CFI."

### Martin Nicholson

#### Missing Parents

Director: Martin Nicholson

"I directed this thirty minute film for Chanticleer films. It will air on Showtime Cable Network."

### Barry D. Nye

#### Braving Alaska

Producer: Mark Stouffer

"This is a special for PBS in 1992. It is being produced at the new National Geographic television facilities in Studio City."

### Lee Percy

#### Single White Female

Producers: Guber/Peters  
 Director: Barbet Schroeder

Cast: Bridget Fonda, Jennifer-Jason Leigh  
 "This picture is for Columbia."

### Paul Rubell

#### Stay The Night

Producer: Stan Margulies  
 Director: Harry Winner  
 Cast: Barbara Hershey, Jane Alexander

"This is a four-hour mini-series for New World and ABC. I'm editing in my back house on the Montage."

### Ed Salier

#### FBI: The Untold Stories

Producer: Craig Kellem  
 Director: Chuck Braverman

"This pilot for ABC uses 16mm and video-taped interviews, edited in a documentary style. The Arthur Company will produce 13 more for the fall season."

### Michael A. Stevenson

#### Honey I Blew Up The Baby

Producers: Dawn Steel, Ed Feldman, Joan LaFontaine  
 Director: Randal Kleiser

Cast: Rick Moranis  
 "This picture is being edited at Disney Studios."

### Ben Weissman

#### Barry Seal AKA Doublecrossed

Producers: Jim Green, Alan Epstein  
 Director: Roger Young

Cast: Dennis Hopper  
 "There are a lot of great plane stunts in this film. Dennis Hopper gives a very moving performance; I'm editing at The Post Group."

### Mark Westmore

#### Mario And The Mob

Producers: Joan Conrad, Roger Bacon  
 Director: Virgil Vogel

Cast: Robert Conrad, Ann Jillian  
 "This is a comedy about a mob boss who inherits five children. I'm editing in Malibu."

### Peter Zinner

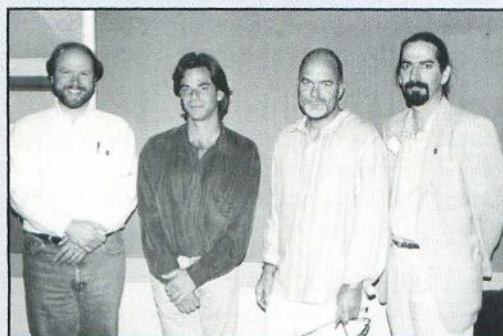
#### The Gladiator

Producer: Steve Roth  
 Director: Rowdy Herrington

Cast: Jimmy Mitchell, Brian Dennehy, Robert Loggia  
 "This picture is for Columbia Studios."



Elected officers for coming year (l. to r.): George Hively, secretary; Bob Brine, vice-president; George Grenville, president; Michael Hoggan, treasurer



Board members (l. to r.): Phil Neel, David Rosenbloom, Doug Ibold and Michael Knue

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# Scene and Heard

**N**ew member, **Jack Hofstra**, recently bought a 10-acre horse ranch in San Luis Obispo, located just 15 minutes from Morro Bay. He says he was knocked out by the vast expanse of the area. "As editors, we stare at stuff two feet in front of our faces all day," explains Jack. "Here, the views are incredible." He's also impressed with the real estate values available up north. He's got a huge 6,000-sq.-ft. house that was a steal compared to what you'd pay in L.A. Avoiding a three-hour drive from L.A., Jack cuts his traveling time in more than half by piloting his Cherokee Archer. His wife, **Pepper**, and dog, **Woogie**, are both veteran flyers. "Woogie's my copilot," he says.

Affiliate member **Emory Cohen**, President and Chief Operating Officer of Laser-Pacific Media Corporation, and wife **Gloria**, welcomed a baby girl to the family. **Bianca Analise** was born on June 13th at St. John's Hospital, Santa Monica. Baby, mother, and father are doing fine.

If there's no answer at the **Meador** household, it's because **Phil** and the gang have gone fishing – literally. For the past 30 years, he and wife, **Hildur**, have regularly headed to the Sierras for camping and trout fishing. Daughter **Talitha**, 20, has "outgrown us" but 17-year-old son, **Josh**, still enjoys it. Formerly head of Disney's visual effects department, Phil is now manager and part owner of the Ray Mercer Company in Burbank. He says it's nice to be resettled after stints as a freelancer at Chandler Group, Iwerks Entertainment and others. He's got daughter Talitha working for him at Mercer ("What's wrong with a little nepotism?") before she heads back to USC and gets into "something having to do with cinema."

Also "gone fishing" is new member **Bob Shugrue**, who's off on his annual salmon-fishing trek to Alaska with several buddies in the business. He reports the salmon there grow to 40 pounds, and the halibut reach an unbelievable 300 pounds. Shugrue is a longtime editor who never joined A.C.E. until just recently. "I first became an editor at age 26, back in 1963," he explains. "All the other editors were in their 40s and 50s, and we just didn't share much in common. Now that I'm in that age group myself, I've decided to join. Plus, the organization has changed a lot; they're doing very good things."

Serious fisherman **Dan Christy**, owner of Christy's Editorial Supply, has just completed all the rigorous requirements to obtain his skipper's license. Look out below! No school of fish will be smart enough or fast enough to evade Captain Dan and his sleek vessel, the *Instinct*.

No rest for **Bill Cruse**, owner of effects house Cruse & Company, since he's still deep into *Basic Instinct*, the police thriller starring **Michael Douglas** and **Sharon Stone**. "We're behind," he laments, adding that the production had to return to Carmel for additional process photography. Last winter's shoot was plagued by bad weather and gay demonstrations, which put a lot of pressure on the schedule. One night, there were as many as 700 demonstrators and 50 arrests. "The irony is that the **Joe Esterhas** screenplay makes only a fleeting reference to the gay lifestyle. There's really no slur in the material. As far as I'm concerned, the protests are much ado about nothing."

**Mark Conte** has segued straight from a **Jean Claude Van Damme** film into *Stop or My Mom Will Shoot*, **Sly Stallone's** new comedy co-starring **Estelle Getty**. "It's been two and a half years of non-stop work," he says, "but I won't knock it be-



Father coach **Andrew** and star son **Stephen Cohen**

cause I've had my slow periods – six or seven months without work." He says wife **Anne** is very supportive of his schedule but adds "It's hard on her." She's busy with her own career in real estate, working 50 - 70 hours a week. "It's all gotten to be too much," he concedes. "She's going to slow down and get back to being a full-time mom to our kids – ages eight and two." Mark expects to take the family to Hawaii over Christmas. "Before I got into editing I went surfing all around the world. The north shore of Oahu has some of the best surfing in the world, and I'd love to get back there."

"This is the first time in years I haven't looked for work during the summer," says **Dennis Vejar**, a recent ACE joiner and Emmy nominee for his work on *The Wonder Years*. "I'm really drained and need to kick back for a couple of months." Dennis is the proud papa of two athletically gifted young ladies. **Elizabeth**, 12, is into softball and basketball and belongs to a volleyball club that travels around the Southland playing colleges. **Sarah**, 9, is sequencing from gymnastics to T-ball. Now that the girls are getting a little older, Dennis' wife, **Meri**, has decided to go back to school for her nursing degree. Talk about a busy household!

Another who usually works straight through the summer is new ACE member **Tom Pryor**, who says he's enjoying having a little time off for a change. He's been able to attend his 12-year-old's Little League games and is repainting the house. He even plans to load his family into the camper and take the boat up to Lake Cachuma, above Santa Barbara, for a week or two.

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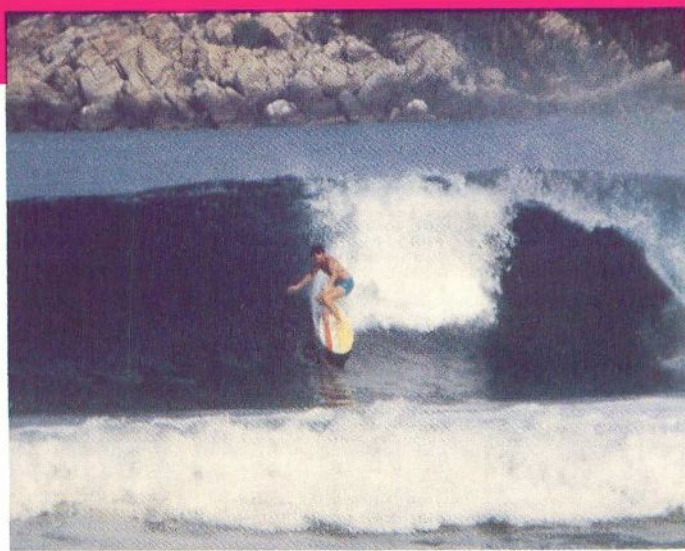
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Mark Conte defying the waves at  
Puerto Escondido, Mexico

New member **Ron LaVine** is putting the final touches on a home remodel. He's revamped the kitchen, added on a bathroom, and is building a brick patio. "When I get frustrated at work, I just take out my aggressions by hammering the bricks . . . Take that! Take that!" Once the patio is completed, he'll start on the landscape. "Between the remodel and last winter's freeze, my yard is a mess. That's next."

Business permitting, **Jerry Isenberg**, owner of the Link Electronic Editing Machine company, plans a Hawaii vacation in September with his wife, **Gail**, and sister and brother-in-law. "The four of us just got back from a weekend of camping, hiking and bicycling in Yosemite, and we all get along great." His last visit to Hawaii was 15 years ago, and he's wanted to go back ever since. "I'm sure it's changed a lot," he says. "I've been told my favorite secluded beach in Maui now has a hotel on it."

Member and long-time editor **Morton**

**Fallick** has joined forces with **Larry Jordan** to form Carbon-Arc Productions, a Hollywood-based company that creates and produces electronic press kits, plus trailers and TV commercials for the movie industry. At age 58, he says, "Freelance editing got to be a bit much. I was tired of working 18-hour days six months a year and then scrambling to find work the rest of the year." He says running his new company affords him a flexibility he enjoys. "I get to write a little and edit, which is what I love best. Most important, I enjoy the conceptualizing—coming up with a clever way to get a feature on the air without being charged air time by the studio."

**Andrew** and **Ann Cohen** will be in Edmonton, Canada in August to watch their 9-year-old son, **Stephen**, compete in an international hockey tourney. As a member of the L.A. Junior Kings hockey team, Stephen will go head-to-head against teams from Russia, Finland, Sweden, Czechoslovakia and Canada. More than

60 kids from hockey clubs throughout L.A. tried out for the Junior Kings team, and Stephen was one of just 14 chosen. Needless to say, father Andrew, a youth hockey coach, is tickled.

**Pasquale Buba** is in previews for *Dark Half*, based on the **Stephen King** novel. His wife, associate producer **Zilla**, coordinated the film's special effects, of which there were many. "It was nice because we got to spend time together. In three years we haven't had a vacation because of our conflicting schedules. If things go according to plan, however, they do plan to take off around Labor Day. They'll get away from it all at the ultra-reclusive Hotel Bora Bora, where the only way to reach one's room—a hut built on stilts over a lagoon—is by skiff. No phones, no tv . . . you get the picture. "We deserve this," says Pasquale. We couldn't agree more. Happy summer to all. □

by Denise Abbott

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## In Memoriam

### Albrecht (Al) Franz Joseph

November 20, 1901 - April 28, 1991

Al was born in Munich, Germany, where he continued his education through a PH.D. in 1928. In 1932 the film of his screenplay for *The Captain of Koepenick* won the New York Critics Award for best foreign picture.

He came to the U.S. in 1939 and wrote the screenplay of *Hitler's Madman* for MGM. Later going into editing in 1942, he became a charter member of ACE in 1950.

His feature editing credits include *The Story of G.I. Joe*, *The Incredible Shrinking Man*, *The Affairs of Bel Ami*, *The Great Man*, and *The Restless Years*. Al worked in television on *Superman*, *Have Gun - Will Travel* and *Gunsmoke*.

The Diplome d'Honneur was awarded to Al at the International Youth Film Festival in Canne, France for his documentary, *A Stone Figure*, which traced the creation of a large stone figure by sculptress Anna Mahler. He became a life member of ACE upon retirement in 1967.

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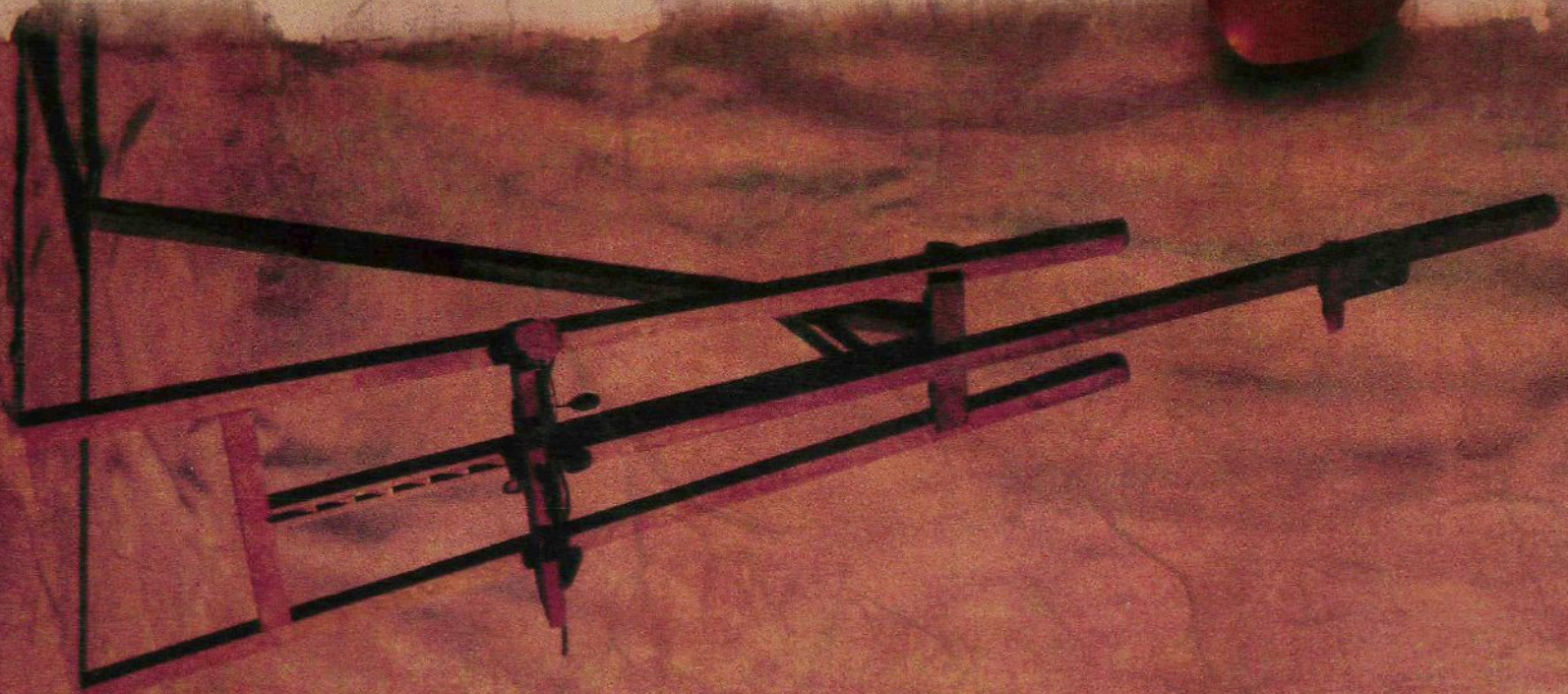
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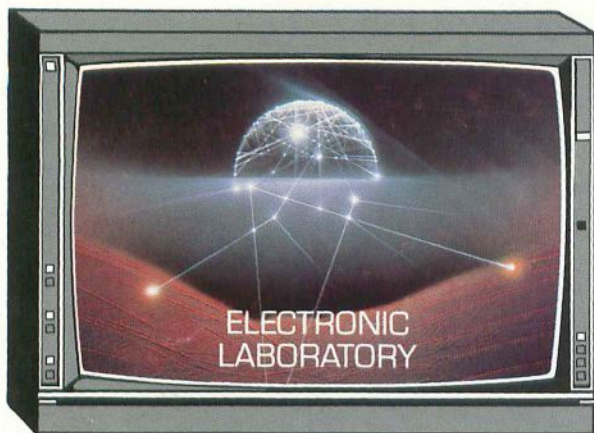
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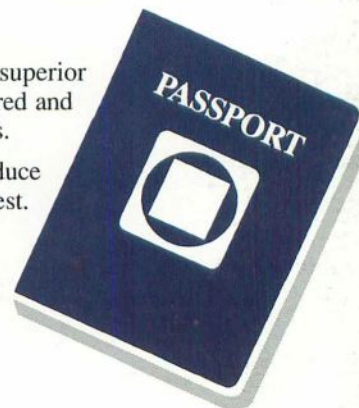
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