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Cover image: Kevin Spacey in a scene from *House of Cards*. Photo by Melinda Sue Gordon.

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NEW and OLD

When you read this editorial you might think that you've hurtled back in time because I resigned as your Editor in Chief more than two years ago. It did not, however, mean that all the ties were broken: I stayed on as the Chair of the *CinemaEditor* Advisory Board, columnist and regular contributor to the magazine. I personally picked longtime contributor Walter Fernandez Jr. as my replacement and for the last two years he did an excellent job in expanding *CinemaEditor* in size as well as content. Unfortunately the job of Editor in Chief of our magazine is still a part-time job and when he was offered a full-time position elsewhere, he did not have the time anymore to give his full attention to *CinemaEditor.* We wish him well in his new endeavor and thank him for the dedication and creativity he provided.

Since my involvement in *CinemaEditor* as a writer and leading advisor was still substantial, the ACE Board of Directors probed my willingness and desire to once again take the helm of our magazine. There were some unrealized plans I had in mind when I resigned and with the assurance of the Board and the pledge of Executive Director Jenni McCormick to get me the personal support to do the grunt work of the job of Editor in Chief, I gladly consented to once again take our magazine to the next level.

We have put together a phenomenal team of new and trusted people with the talent to grow *CinemaEditor* in step with the increasing awareness of the creative and organizational importance of editing in the film, TV and Internet businesses. At ACE we have realized that as the technical software platforms we work on seem to suck up all the post-production needs, we need to become the leading force in maintaining and expanding our creative influence not just in Hollywood but also around the globe. When the majority of the revenue of the movie industry comes from overseas, we cannot limit ourselves to the confines of the cultural quirks of Hollywood Boulevard. We need to open up, lead and not let forces foreign to our creativity move us in directions we do not want to go. *CinemaEditor* wants to be the guiding light in these endeavors and we have exciting plans to materialize these efforts. A subscription to our magazine is the best way to monitor how we are going to accomplish all these possibilities. As your new old Editor in Chief I promise you that once again our future is bright! CE

–Edgar Burcksen, A.C.E.

Photo by Peter Zakhary.

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CINEMAEDITOR

Official Periodical of the American Cinema Editors, Inc.
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CONTRIBUTORS

Branko Engelbert Burcksen graduated from the University of California, Santa Barbara in 2012 with a major in English. He has been a contributing writer to *CinemaEditor* and works as a freelance script reader for production companies like Torque Entertainment.

Editor in Chief Edgar Burcksen, A.C.E., is a regular contributor to *CinemaEditor* and is a member of the ACE Board of Directors.

Liza Cardinale is a film editor and regular contributor to the magazine. She might email you one day to request an interview and hopes you will consent.

Gregor Collins is an actor, author and television and film producer. He's since produced an array of reality television shows and independent films, performed critically-acclaimed lead roles in the features *Night Before the Wedding* and *Goodbye Promise,* co-wrote the in-production feature *A Good Day to Die* starring Cloris Leachman, and teaches a course at Udemy called "How to Win Friends and Influence People on Social Media." In August 2012 he published his debut book, *The Accidental Caregiver,* currently an Amazon bestseller in both the U.S. and UK.

Scott Essman has been a freelance writer living in Southern California for almost 20 years. His new book analyzing the crafts in Tim Burton's films will be available in late 2013.

Walter Fernandez Jr. was Editor in Chief of *CinemaEditor* Magazine from August 2010 until June 2013. He has worked in marketing and distribution at IMAX and the MPAA. He has written for *CinemaEditor* since 2003.

Ellen Galvin is a freelance writer who handles sponsorship and advertising sales for ACE. She has written and produced commercials and documentaries, and was an account exec with ABC and FOX TV stations.

Carolyn Giardina is an award-winning journalist and author who serves as contributing technology editor at *The Hollywood Reporter,* for which she edits its *Behind the Screen* blog. She recently co-authored *Exploring 3D: The New Grammar of Stereoscopic Filmmaking* (Focal Press, 2012). One of her first assignments at the start of her career was a feature story about editing–and she has enjoyed covering editors ever since.

George Jarrett joined the film and TV industry in 1969 and has written for and/or edited many media titles. His expertise spans both the technical and creative sides of the industry, and he is a seasoned conference producer and international event chairman in the area of production craft skills. He has covered NAB since 1979 and IBC since 1970, and his career highlights include founding the *IBC Daily* and editing the *Soho Runner.*

Nancy Jundi is the VP of Publicity for Steel Titan Productions and founder of HumanToo.org. She also serves as the Video Segments Producer for the ACE Eddie awards and has written for *Post, HiDEF, HD Expo* and *Vicious* magazines. You can read more of her work at NancyJundi.com.

Susan Marie Keller is a writer/actress/medical supplies rep hailing from Marin County, CA, from a town called Tiburon, which means "shark" in Spanish. It adequately describes her card-playing prowess and biting wit.

Harry B. Miller III, A.C.E., serves on the ACE Board of Directors. His recent credits include *Panama 3D, Warehouse 13,* and *Hitting the Cycle.*

Adrian Pennington is a journalist, editor and copywriter whose articles have appeared in *The Financial Times, British Cinematographer, Screen International, The Hollywood Reporter, Premiere, Broadcast* and *The Guardian.* He has been managing editor of the *IBC Daily* since 2006, and he is co-author of *Exploring 3D: The New Grammar of Stereoscopic Filmmaking* (Focal Press, 2012).

Randy Roberts, A.C.E., has served as President and Vice President of ACE and is currently the Executive in Charge of Marketing. He has been a member of the Editors Guild since 1968. Randy has a wide range of Hollywood experience, not only editing motion pictures and television, but also directing and producing television. Most recently, he was a Supervising Producer on *Law & Order: Special Victims Unit.*

Jack Tucker, A.C.E., Emmy®-nominated editor and first-ever recipient of the ACE Robert Wise Award, was at the helm of *CinemaEditor* magazine at the close of the twentieth century. He has recently produced the new documentary feature *American Empire* with his partner, Director Patrea Patrick.

John Van Vliet has worked in animation and visual effects for more than 32 years. Although his involvement on bad pictures far outnumbers the good ones, all have provided raw material for his drawings—for which he's grateful. Visit MigrantFilmWorker.com for more.

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THE ACE CREDO

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

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ACE EDDIE AWARDS 2014 SCHEDULE

October 1	Submissions for Nominations Begin
December 2	Submissions for Nominations End
December 13	Nominations Ballots Mailed
January 7	Nominations Ballots Due
January 10	Nominations Announced
January 20	Deadline for Advertising
January 24	Final Ballots Mailed
January 26	Blue Ribbon Screenings
February 7	Final Ballots Closed
February 15	Awards Presented at the Beverly Hilton

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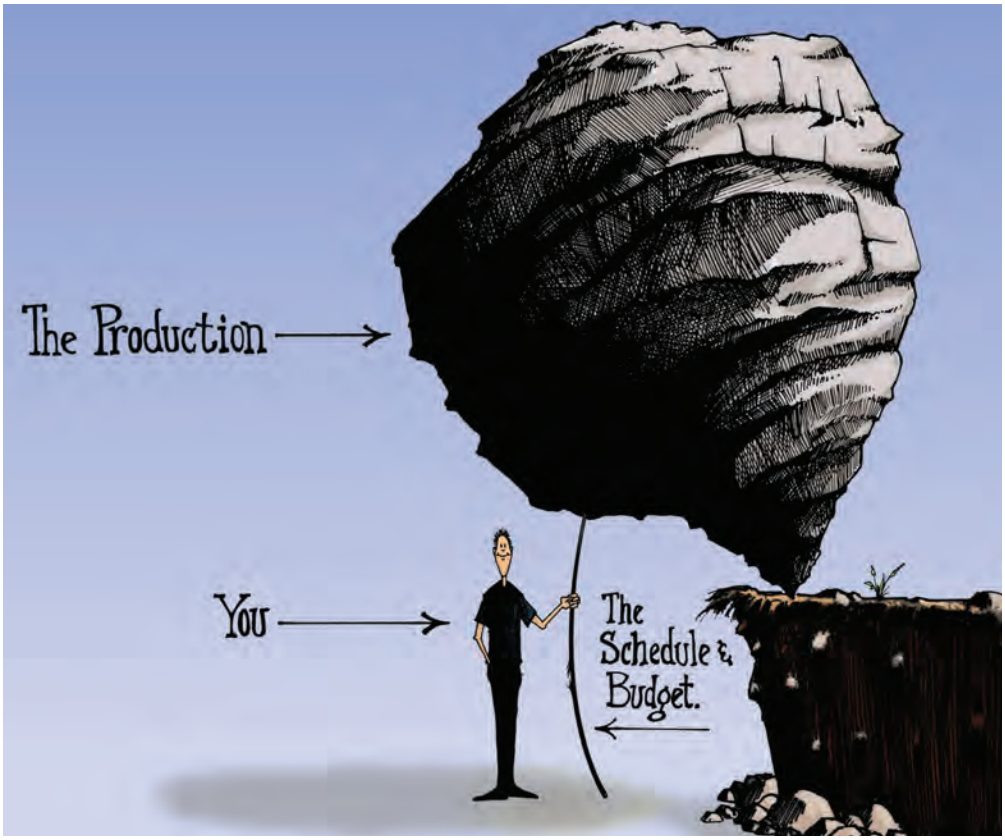
SHORT CUT COMIC BY JOHN VAN VLIET



WELCOME

The American Cinema Editors would like to welcome new ACE members:

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Joyce Arrastia, A.C.E.
Cheryl Campsmith, A.C.E.
Eric Dapkewicz, A.C.E.
Gary Levy, A.C.E.
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100 & COUNTING

BY RANDY ROBERTS, A.C.E.

No this article is not about my age but why I missed the May 21 board meeting for a special celebration. It was an important one—a small group met at Craig's Restaurant in West Hollywood where Wolf Films hosted a celebration for Karen Stern, A.C.E., who reached a remarkable milestone: She cut 100 episodes of an individual one-hour dramatic series, *Law & Order: Special Victims Unit.*

Dick Wolf gave a toast and thanked her for her outstanding work and presented her with a silver framed "Thank You" from Tiffany's. Also in attendance were Peter Jankowski, executive producer on the series and president and COO of Wolf Films; Arthur Forney, A.C.E., co-executive producer and director; Douglas Ibold, A.C.E., who edited the pilot and was an editor on the show in its many years; and the present post-production staff and Stern's husband, Chuck Marinoff.

Stern started editing the award-winning crime drama *Law & Order: Special Victims Unit* from its first season in 1999, and has remained one of the top editors on the show for the last 14 seasons, and she is not done yet. The show is returning for its fifteenth season this fall. We all know how difficult this achievement was. Having to work with multiple showrunners, producers and, worst of all, me. (I was a producer on the series from 2001 to 2011.) One hundred episodes—most of us are lucky to get a series that goes for three or four seasons and then are looking for work again. If they go longer we either look for greener pastures or get replaced. But as I always say, "If you have never been fired you're not working enough."

ACE also wanted to salute Stern's accomplishment, and Vice President Stephen Rivkin, A.C.E., presented her with a newly-created award during the June 11 ACE annual meeting. The board of directors wanted to have a much-needed award that brings attention to editors for extraordinary achievements.

Stern graduated from SUNY Buffalo, majoring in film and history. She got her start as an assistant editor on *Melvin and Howard,* and received her first editing credit on *Parent Trap: Hawaiian Honeymoon* for Disney.

For her work on *Law & Order,* Stern earned three ACE Eddie Awards nominations. She also received a fourth Eddie nomination and Primetime Emmy® nomination for *I'll Fly Away.* Her credits include *Profiler, NYPD Blue, Equal Justice* and a long list of MOWs including *Stolen Babies, Fade to Black* (1993) and *Glory & Honor.*

She did a lot of memorable work throughout the series, but I think my favorite scene that Stern cut was a 2008 episode guest starring Robin Williams. There's a long dramatic scene during which Williams has Mariska Hargitay tied to a chair in an old recording studio with Christopher Meloni trying to talk him out of detonating the bomb tied to Hargitay. I swear that when it aired there were only two small changes made from her first cut. It is a fantastic scene.

Congratulations Karen.

Top: Celebration for Karen Stern, A.C.E., hosted by Wolf Films. Bottom left: Karen Stern, A.C.E., and Randy Roberts, A.C.E. Photos courtesy of Karen Stern, A.C.E. Bottom right: Karen Stern, A.C.E., award recipient. Photo by Peter Zakhary.

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IN MEMORIAM

David Campling, A.C.E.
1938 - 2013

The roar of the Moviola has long since been replaced by the quiet hum of the Avid. But just as the face of editing has changed so have the faces. So many of the great craftsmen and artists that made editing what it is today are quietly vanishing. I was privileged to know many of these men and women. I refuse to let them go quietly into the night. They were legends in their craft and they will not be forgotten.

David Campling, A.C.E., has now gone to join them. I first met him when he was editing *The Last Days of Frankie the Fly.* He was one of those rare editors who mastered both sound and picture and was comfortable wearing both hats.

Born in England on November 2,1938, Campling began his career in film 18 years later as a trainee at Pinewood Studios. After assisting Peter Thornton on James Clavell's *To Sir, with Love* (1967) he moved on to become Jim Clark's assistant and eventually his sound editor. Clark became a mentor and David became a leading sound editor. Among his sound credits are *Sunday Bloody Sunday* (1971), for which he received a nomination for his work from BAFTA®; and *The Day of the Locust* (1975), *The Terminator* (1984) and *Platoon* (1986) which earned him an MPSE Golden Reel nomination.

Sunday Bloody Sunday and *The Day of the Locust* were both films for Director John Schlesinger who came to the attention of American audiences with *Midnight Cowboy* in 1969. Campling developed a strong working relationship with the director and in 2002 he produced the BAFTA Tribute to Schlesinger at the Egyptian Theatre.

Campling began editing picture in the early '70s. Among his credits are: *The Stud* (1978), *Amos* (1985), *A Tiger's Tale* (1987), *Through the Eyes of a Killer* (1992), *The Stranger Beside Me* (1995), *The Break* (1995), *Ruby Jean and Joe* (1996), and *Death Wish II* (1982) for which he was unable to receive screen credit as the picture editor because of Guild restrictions.

It was his friend, the late Bernie Gribble, who had edited the original *Death Wish,* who, unable to do the sequel, introduced David to Director Michael Winner, saying, "Here's your man." Winner was to learn what Gribble already knew: that Campling was a gifted storyteller with pictures and sound. That sequel established a film franchise that went on for many years.

Campling gave back to the craft he loved. He was a valued member of BAFTA, for which he had served as treasurer; A.M.P.A.S.®; MPSE; and, of course, ACE. He passed away May 9 at Cedars-Sinai following a long and brave battle with bone marrow cancer. His wife, who had assisted him on many films, Patricia, was with him. He is also survived by the stepchildren who loved him: Ian, Katie and Andrew. We are greatly diminished by his passing.

–Jack Tucker, A.C.E.

Photo courtesy of the Campling family.

PETITION FOR

EDITORS RECOGNITION

The American Cinema Editors Board of Directors has been actively pursuing film festivals and awards presentations, domestic and international, that do not currently recognize the category of Film Editing. The Motion Picture Editors Guild has joined with ACE in an unprecedented alliance to reach out to editors and industry people around the world.

The organizations listed on the petition already recognize cinematography and/or production design in their annual awards presentations. Given the essential role film editors play in the creative process of making a film, acknowledging them is long overdue. We would like to send that message in solidarity. Please join us as we continue the effort to elevate the perception of editors everywhere.

You can help by signing the petition to help get recognition for film editors by asking these organizations to add the Film Editing category to their annual awards:

- Sundance Film Festival
- Film Independent – Spirit Awards
- Tribeca Film Festival
- Shanghai International Film Festival, China
- San Sebastian Film Festival, Spain
- Byron Bay International Film Festival, Australia
- New York Film Critics Circle
- New York Film Critics Online
- National Society of Film Critics
- Washington DC Area Film Critics Association

We would like to thank the organizations that have recently added the Film Editing category to their Annual Awards:

- Los Angeles Film Critics Association
- Chicago Film Critics Association
- Boston Film Festival
- The International Animated Film Society – Annie Awards
- Academy of Science Fiction, Fantasy & Horror – Saturn Awards

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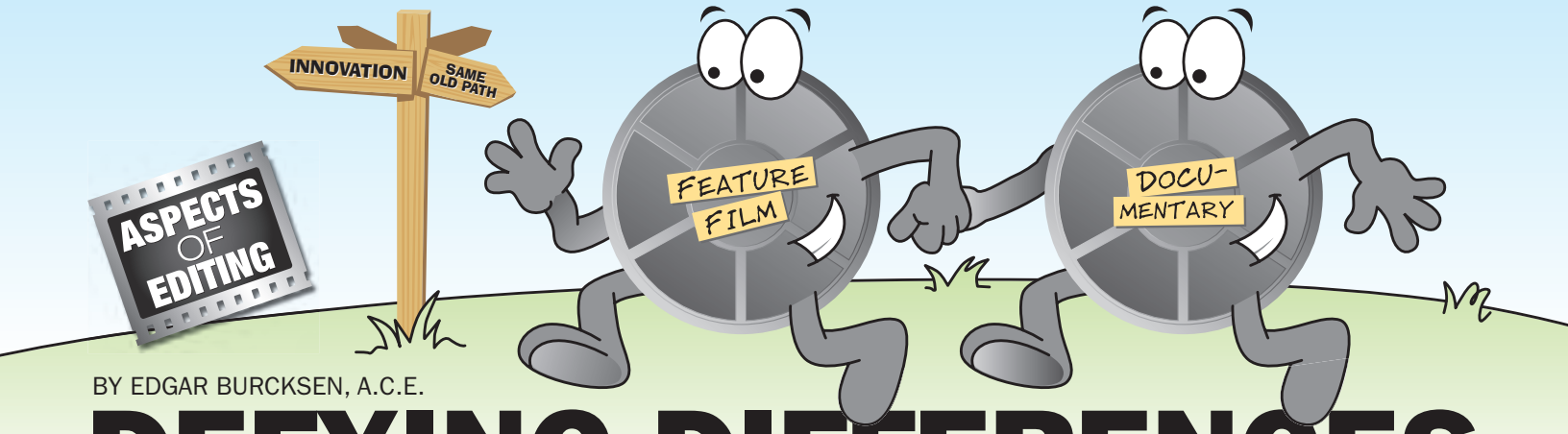


BY EDGAR BURCKSEN, A.C.E.

DEFYING DIFFERENCES

I have written many times about the fact that I work in the two seemingly opposing worlds of feature films and documentaries. It's also no secret that I believe in cross-pollination or using editing conventions of feature films in documentaries and of documentaries in feature films.

I've never had any qualms about using these editing conventions crisscross and usually the directors and producers that I work with feel the same way. But I was a bit surprised when we recently screened the Somali piracy documentary, *The Last Hijack* (which I edited for some of its co-producing partners) and there were comments on a couple of sequences in the film that the producers said felt "staged." By the term "staged" they meant that to them it felt like the filmmakers had instructed the people they were filming to act and behave in a certain way to accommodate the intent or drama of the film and especially in cinéma vérité-documentary circles that should be an absolute no-no. What had we done that was so offensive? I knew it was not the intention of the cinematographer or the director to use footage in a "staged" way so the onus was on me.

This reminded me of a program that I attended last spring at the Academy of Motion Picture Arts and Sciences, "Turning the Page: Storytelling in the Digital Age," hosted by Screenwriter John August. It opened with a funny montage of scenes from well-known movies where people tried to communicate by phone or cell phone but were either disconnected, had no service or did not have coverage. After the introduction John August explained how the changes in the digital age where it seems you're always connected in some way by phone, cell phone, iPad, pager, fax and of course the Internet changed the way stories are being told: to establish some kind of jeopardy for a character you have to establish that he or she forgot to bring a phone, has a fading or dead battery or has no coverage. It was a very interesting notion, however the whole evening with its panel of expert screenwriters and film editors was of course shaped around feature films. But I thought that if the digital age had consequences for narrative filmmaking, it also does for documentary filmmaking.

In a lot of third-world countries they never bothered to build an expensive landline infrastructure for phone service; when cell-phone technology became affordable they just had to put up some towers and, voila, everybody could be in touch with each other very easily. In Somalia this is very apparent because it seems that everybody from teenagers to the elderly carries a cell phone. It seems like an anachronism—in a country where the majority are still illiterate and subject to poverty, and where unabated violence, political chaos and no working government is the order of the day—that people easily communicate with each other on reliable cell phone service. In the film, the father of the pirate that we're following has organized a gathering of elders and the local imam to convince his son to change his ways and give up piracy. When son Mohamed doesn't show up the father gives him a call on his cell phone. We show Mohamed answering his phone after he has just made a purchase of some bundles of khat (the regional Somali drug that, like coca leaves, you chew to get a mild stimulating effect). As his dad asks him why he is not at the meeting, we see Mohamed giving evasive answers and finally stating that he is not coming, disconnecting the call, gathering his khat and leaving the frame. On the other end we see his dad totally dejected lowering his cell phone while we see the understanding expressions of the elders when they realize that Mohamed is not coming. I edited this sequence in a dramatic way intercutting Mohamed and his father talking to each other on their cell phones. It's a very dramatic and important sequence in the film and seemingly unless you "staged" or organized this confrontation with two cameras at each end or shot it subsequently after knowing what was said on one end of the conversation, you would not be able to edit this sequence in this way.

When I watched the original material of the sequence with Mohamed's dad and the elders there was of course no footage of Mohamed receiving the call. But when I watched a totally unrelated sequence about Mohamed purchasing his khat, I got the idea of combining them. The khat-buying sequence was not useable because it was shot through the windshield of Mohamed's

car to protect the film crew from the mistrusting annoyance of the drug dealers, and without different angles or framing there was no compelling sequence to edit. But Mohamed answered his cell phone in that sequence and proceeded to have a conversation that the camera was able to pick up without any sound attached to it. When dad had his conversation he had his cell phone on loudspeaker so we could hear Mohamed's end of it. Because Mohamed was captured through the windshield, moving around looking totally uninterested, covering his mouth frequently, I was able to create the illusion that he was actually talking to his dad, using the speaker sound of dad's cell phone as his "sync" sound.

In feature films or narrative-TV programs the technique of intercutting or split screening the two ends of a phone conversation is a well-established technique that is based on the dramatic phenomenon of a dialogue between two people where you can show the emotions that the lines evoke from the opposing party. In this particular case I could have remained within the confines of the location of Mohamed's dad and the elders surrounding him, intercutting dad's cell-phone conversation with the faces of the elders. But showing Mohamed rejecting his dad while he's buying drugs gives the hopelessness of dad's plea an extra dramatic impulse and when I show him totally dejected after his son has hung up on him, you can feel his deep disappointment. The emotions shown by father and son are real even though they were not necessarily shot with that intent.

The notion that this sequence felt "staged" to some of the co-producing partners of the film opens up an interesting discussion about what defines a film as a documentary. Does it mean that as a filmmaker you are prohibited from using certain techniques that are common in other genres? Or is it okay to use any technique as long as it does not feel like it is impinging on the documentary style? When a documentary camera operator asks a subject to exit a location again because he wasn't able to fully follow the movement or screwed up the focus, is a take two or even three an infringement of the "true" documentary code of filmmaking? Nobody would even notice this in the final version of the film. But when the camera shoots the third take closer and the editor decides that he would like to see the face of the subject closing the door and then cuts to the wider take to show the location, it suddenly feels "staged" and cannot be done. This reeks of a double standard and it seems that as editors we need to be holier than the Pope.

Ever since digital editing has entered our cutting rooms, I have like many other colleagues gradually applied a lot of the new tools that became available to us. Especially in the editing of documentaries where the absolute rigidity of the available images always limited me in the stories I wanted to tell. I have adjusted eye-lines or directions by flopping shots, I have reframed shots to lose a distracting detail, I have applied zooms to locked shots, I have slowed down or sped up shots to make the rhythm of a sequence fluid, I have created freeze frames, stolen or duplicated shots from different scenes, color-timed them to fit in their new environment, turned day into night and made color into black and white. I added sound effects and ambiances and even inserted foley and ADR when the story needed it. None of these "artificial" added enhancements and/or solutions to problematic sequences ever

caused an uproar or the label "staged" as to accuse the filmmakers of being disingenuous. I do not think that a general audience who watches a documentary will be shocked or even realize that they see an editing technique not commonly used in the genre as they are only interested in how engaging the story is. In the end documentaries are also entertainment, or to use a more applicable term, infotainment that hope to reach the widest possible audience.

The interesting thing about the film *The Last Hijack* is that it integrates documentary footage with character animation. Initially Femke Wolting and Tommy Pallotta, the film's directors, planned to cover the hijacking of ships by Somali pirates with realistic animation because of the impossibility of filming a hijack in progress. Eventually this plan evolved into more than just covering what could not be filmed. The planned use of animation and the hybrid character of the filmic intention of *The Last Hijack* by the directors made me eager to implement, with their enthusiastic blessing, elements of editing like the cross cutting of the phone conversation and also a dramatic structure that is not commonly used in documentaries. Mohamed's father is shown throughout the film as the good guy who tries without much success to put his son on the right path and we do not understand why Mohamed is so defiant until toward the end of the movie when we come to understand him and can emotionally identify with his plight leading to a heartbreaking end sequence.

As editors we need to maintain a close collaboration with our directors and producers. We also need to be innovators to keep the work that we do fresh and exciting. That means not limiting ourselves. We need to keep our work fresh to maintain our role as the pivotal center of motion picture storytelling.

Top: Mohamed's father. Bottom: Mohamed. Photos by Ahmed Farah. ©Submarine 2013.

TECH CORNER

Oz: "I don't want to be a good man.
I want to be a great one."
–Oz: The Great and Powerful

Why Not Be A Great One?

Review of Adobe Production Suite Pre-Release Software

BY HARRY B. MILLER III, A.C.E.

Adobe Premiere Pro has a new release. I got a review copy of the video editing program some have called Final Cut Pro 8, due to its similar operation, look and feel to now expired FCP 7. Comparing Premiere Pro to FCP is natural. Randy Ubillos was credited as a lead developer of the first versions of Premiere, before moving on to Final Cut.

The Adobe official guidelines for reviewers ask that the release of Premiere Pro and its related video and audio tools be referred to as *Next* (yes, in italics). Adobe has dropped the current numbering system for what they have called the "Creative Suite," currently at CS6. That's because they are now offering their video and audio editing products by subscription only on what they call the Creative Cloud. That is a *huge* change in how a software company distributes its products (my italics).

The subscription model means in effect you are renting software for a monthly fee. There are no more numbers (like CS7) because as updates are made to software, Adobe offers them as downloads for no *additional* fee (my italics). But who wants to pay a monthly fee? I digress. This is a product review.

Before working with Premiere Pro (PP) *Next* (their italics) I had hoped it would have substantial improvements over CS5 and 6. My disappointment is the improvements are minor and incremental. Yes, it does seem to be FCP 8. But that isn't really a compliment.

One can purchase or license PP as a stand-alone product. But its real strength is in conjunction with the other pieces of the former Creative Suite. And the full suite of Adobe's video and audio tools is impressive: Premiere Pro, Audition, After Effects, SpeedGrade, Media Encoder, Prelude, Story. One can transcode media, picture edit, sound edit and mix, color correct, create visual effects and titles, and encode the final product to many different file formats.

After working with this Adobe package for several weeks, Premiere proves to be a good nonlinear editor, with important problems. But with a few excellent features. After Effects is an excellent visual effects and title tool. But the rest of the suite runs the gamut from "okay" (Audition, SpeedGrade) to "what is this good for?" (Story, Prelude).

The biggest downside to PP: It isn't designed for scripted television or movies. Every demo video by Adobe reinforces that fact. For instance, to demo multi-cam, the Adobe videos show concert footage rather than multi-camera scripted material. Other demos focus on racing bikes.

It can be used in scripted post. Richard Halsey, A.C.E., recently proved that by cutting the feature *Victims* (2013) with Colleen Halsey, A.C.E. But PP has no killer feature that really makes it a must (or even ideal) for scripted editing.

And I found several things just didn't work.

I first took a shot from a scripted television show. Media, in this case a ProRes QuickTime file, easily imports into PP; and can just as easily get lost if the correct drive isn't attached. PP doesn't really manage media by transcoding and moving to specifically designed folders.

I then synched the picture with the separately recorded audio. There are several options for 'merging' these two pieces of media, including timecode, mark in, or mark out, marker, or audio. The first problem came up: if sync by mark in, which would be with the slate clapper, the merged clip starts at the clapper. All the material before isn't included.

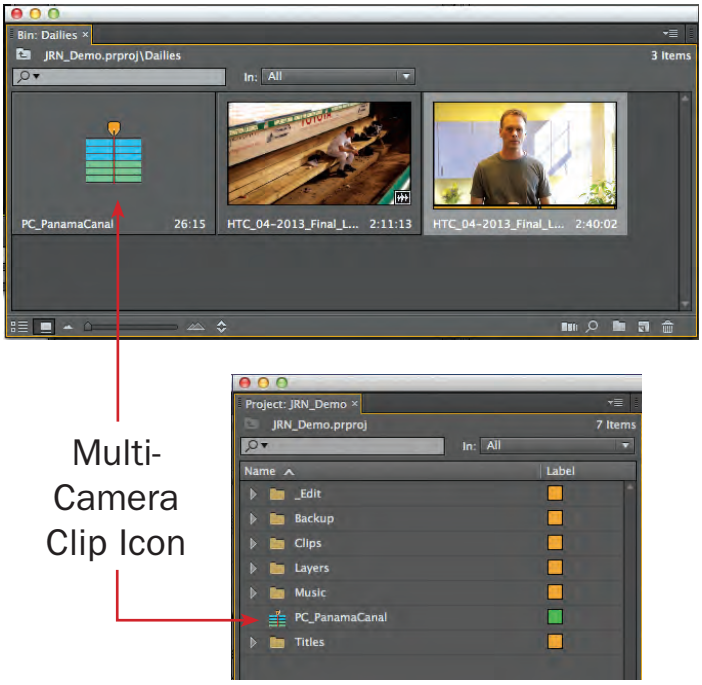
To get the complete clips, you have to sync by timecode. But there is no guarantee that the camera and sound recorder have the same timecode. And once the merged clip is made, there is no obvious way to adjust the sync.

Next, in creating multi-camera clips, another problem came up. To sync several picture/audio clips together you have to sync these within a new sequence (Create Multi-Camera). Yet, the new sequence does not reflect the timecode of any of the original clips. I'm at a loss to understand how one on-lines with video whose timecode isn't correct. Adobe has said this is a future fix.

The next problem came when I chose to match frame a clip from an editing timeline. The multi-camera clips correctly match framed to the multi-camera sequence. But it wasn't possible to match frame to an original media clip. Adobe says this works, but not for me.

Next, on a clip of synched picture and track, match frame simply – did – not – work. Adobe says that version *Next.*1 fixes this problem. Let's hope so.

Another problem: you can arrange picture clips in a bin with large images, just like Avid and FCP. But multi-camera clips only show an icon. Sort of defeats the purpose of thumbnail images, right?



Editing in a timeline gave much better results. PP is fast, being a fully 64-bit application, and reasonably intuitive. You can set up your keyboard to match FCP or Avid keyboard defaults, and further customize the keyboard. It can ingest most any media and play in a single timeline regardless of size, aspect ratio or speed. Simply mark in and out, splice in, directing the media to the correct tracks.

Audio in a source monitor displays its waveform, an excellent feature. Audio in the timeline can be edited at smaller than a full frame, when set up a certain way. If media in the source monitor comes in formatted incorrectly (squeezed or cropped), PP has a source tab where the picture can be resized. One can paste attributes from one clip to another. And PP allows you to have multiple sequences in the timeline. FCP 8? Not far off.

It doesn't allow multiple projects to be open. And its performance in a large feature or episodic project wasn't tested here.

However, there didn't seem to be a fast way of turning tracks in a timeline on and off without clicking on each track. Like many operations, it is a matter of finding the program terminology, searching for the correct term, and locating the correct keyboard shortcut (shift+click, in this case).

And cutting into a timeline was related to what tracks were *active* on the source, not the program side. Very weird.

By far the best experience I had with PP was rebuilding a timeline with media I couldn't work with in Avid or FCP. I edited a trailer from media that was shot at 30 fps. True 30, not 29.97. But Avid can only deal with 29.97 or 23.976. It adds a speed change to the true 30 fps media, which creates motion artifacts.

But I was able to export a sequence of the trailer from Avid as an AAF, open that AAF in PP (including the sound), rebuild the sequence with the 30 fps media cut over top, and export that to a great-looking QuickTime movie.

It reinforces the more generic nature of PP. It can do a lot of interesting things—whereas Avid is mostly designed to edit television and movies.

The next best part of PP is you can send a sequence to Media Encoder instead of making a direct export. Media Encoder is a brilliant program. You can easily see the final size of the output, and make corrections as needed without going back to PP. There are many preset outputs, which are easily changed. It works independently of PP, so as the output is compressing you can continue to work. And it seems quite fast.

Finally, the title tools are much advanced over Avid or Final Cut. Not as advanced as NewBlue Titles, but pretty easy and flexible to use.

But as soon as I start liking the program, some frustrating interface issue pops up: upon reaching the end of a sequence, if you hit 'play' again the timeline starts playing from the beginning of the sequence. Just like FCP 7. Ack! Who thought that would be a good idea?

Overall, Premiere Pro doesn't seem quite ready for a multi-editor, multi-camera, scripted series or feature. This despite Adobe announcing that the Coen brothers would edit (and presumably have edited) their next movie, *Inside Llewyn Davis,* with PP (The Coen brothers previously used FCP 7.)

Adobe should create demo videos specifically for scripted editorial, showing how all problems related to multi-camera media can be handled in the entire post process. They should demonstrate how the Adobe video and audio tools can work connected to the rest of the motion picture industry.

And, like Avid (but unlike Apple) they should seek out film and TV editors. We'd love to help.

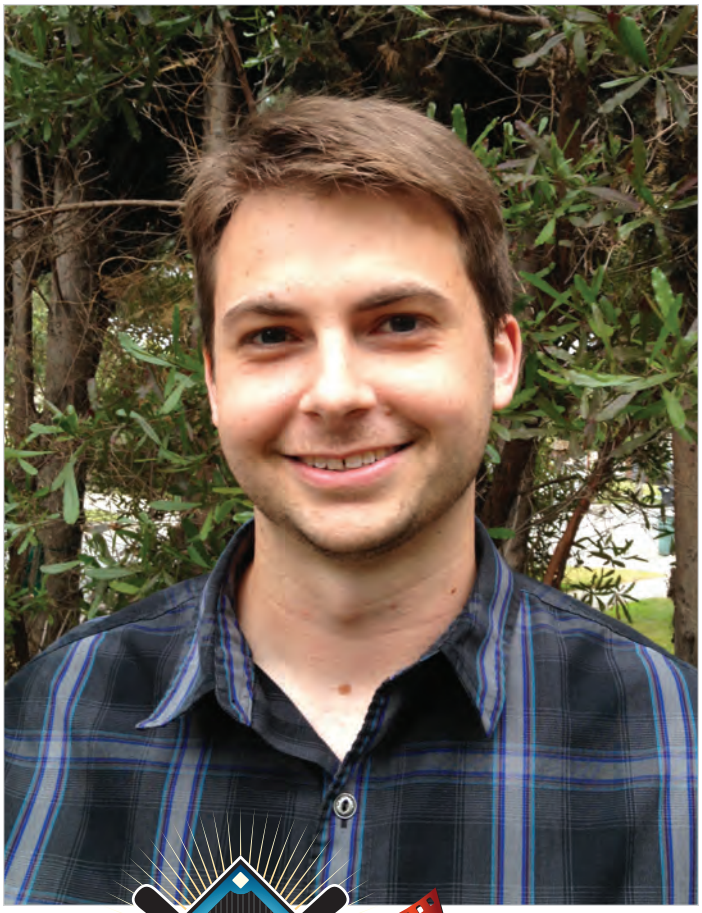
Edgar Burcksen, A.C.E., has experience in both scripted and documentary editing; and has worked with Avid, FCP, and now PP: "It has some nice attributes and gadgets built into it but it rests on the same base as FCP which means that it has the same flaws as FCP that we for years tried to talk to Apple about fixing," he said.

These are flaws that Apple chose not to fix, but rather end-of-lined FCP 7.

To compete in Hollywood, there are substantial improvements needed. PP seems geared, like Final Cut Studio, to the one-stop-shop, the one-woman-band, the 'pick your cliché' do-it-yourselfer. All the tools are there to cut, mix, color and output.

But most of the programs in Adobe's video and audio suite are only "okay."

Adobe shouldn't want Premiere Pro to be a good editor. It needs to be great.



Jeffrey D. Brown
from *Happy Endings*

BY NANCY JUNDI

This quarter, *CinemaEditor* sat down for a conversation with Jeffrey D. Brown, who recently served as an assistant editor on *Happy Endings,* the comedy that followed six wacky friends all at different stages in life.

This includes Dave who had just been left at the altar by his fiancée Alex (played by Elisha Cuthbert) whose sister Jane (played by *Scrubs* alumni Eliza Coupe) has been happily married to Brad (Damon Wayans Jr.) for years. Penny and Max round out the lead characters. Coupe and Cuthbert's relationship as sisters often led to tremendous backstories that welcomed numerous flashback opportunities in addition to the ones brought on by their college years together as a group.

While longtime fans were able to follow the nuanced storylines, newcomers to the show were always able to relate to the everyday dramedy that played out each week. Whether that was one of the romances or Dave's attempts at rejuvenating his steak-sandwich truck with the help of Tom Hanks's son, there were laughs to be had. Okay, maybe that last bit wasn't so relatable, but it made for great TV.

Brown and Ken Woodburn both served as first assistant editors on the show under Steven Sprung, A.C.E., Sandra Montiel and Robert Bramwell. "Ken and Jeff worked on alternating episodes," said Editor and Director Steven Sprung, A.C.E. "The editors also alternated the shows, so we ended up switching first assistants each episode. Jesus Huidobro worked as our night assistant, digitizing and scripting the material, which supported both day assistants in their jobs."

1 *Where did you grow up and did your background lend to an interest in film or editing in particular?*

I grew up in Springfield, Missouri. My background didn't lead directly to an interest in editing, but I've always enjoyed movies, like most people do. My father was always sure to have a great home-theatre system and family movie nights were common. However, it wasn't until my last year in college that I really thought I'd end up working in television and film.

2 *How did you get your start in the business?*

When I got to Missouri State University, I intended to be an engineer. One college-calculus class later, I changed my mind. I was part of the college symphony, but I knew that if I stuck with music, I would end up teaching, so I decided to branch off into music recording and engineering. That led to an interest in film-sound design, and my last year in college, I sound designed and composed the music for a 40-minute short film, *Apollo.* That was 2008, and I knew job prospects at that time would not be great, so I decided to go back to school and made a last-minute application to Chapman University in Orange, California.

I was accepted to Chapman's graduate film-production program as a sound designer, and part of the curriculum involved editing classes, taught by Paul Seydor, A.C.E. I fell in love with the editing process, and both cut and sound designed several short films while I was there.

3 *Is there one scene in television or film that you can remember having given you an appreciation for what an editor does?*

Ever since I got involved in editing, I've appreciated what the editor does. I'm a big fan of *Breaking Bad,* and there was a suspenseful scene last season where the characters robbed a train. When I went back and watched it again, I realized how many elements came together to create that sequence, from directing to editing to sound design. Every thing the characters did had its own shot: every time

Above: Assistant Editor Jeffrey D. Brown. Photo courtesy of Jeffrey D. Brown.

they moved a hose, every time they opened a door, every little thing they had to do to pull off the heist. Cutaways to the train engineers made the viewer aware that the lead characters could be spotted at any time. I was glued to the screen the whole time.

4 ***Is there something you've cut or worked on that you're especially proud of?***

I didn't cut it, but I'm still especially proud of the first short film I worked on, *Apollo.* I came in with no real sound-design or music-composition experience, and finished all that work for a 40-minute film by myself in less than a week. There was an overwhelmingly positive response to this film, and after it screened several people came up and admitted that it made them cry. I've done better work since then, but it's so memorable to me because it was my first experience with the medium, and served as a launch pad to get me to where I am now.

5 ***Is there a scene in television or film that you would love to go back and put your own spin on or see the raw material?***

I'd like to take a look at footage for older movies, say from the '40s and '50s. Movies were shot and cut differently back then, and I'm curious how the material would be handled today.

6 ***What platforms are you familiar with?***

I'm most familiar with [Avid] Media Composer and Pro Tools. I've used Final Cut Pro and Adobe Premiere a little bit, but to say I'm 'familiar' with them would be dishonest.

7 ***Technically speaking, what have you found to be your system's best feature?***

With Avid, I think the strongest feature is the customizability. Every key and button can be remapped to do almost anything you want it to do.

8 ***What feature are you hoping to see in the future?***

As an assistant, I have to spend a lot of time working with the script feature, manually synching every take of dailies to a line in the script so the editor can work efficiently and effectively. It is my understanding that this feature has not been updated in quite a while (as of version 5.5.3). For instance, you can't type directly into the script. So if you want to add a line, you have to type it in a different program, then copy/paste it into the script. Also, any time we want to choose a different color for a script marker, we have to click into one of the menus to do it because that's one of the few things you can't bind to the keyboard in Avid. Those are just two little things that add quite a bit of time to the scripting process. I'd rather spend more time cutting than working on dailies.

9 ***Is there one person in the industry, living or dead, be it director, editor or otherwise you would like to work with?***

Honestly, with my musical background, I'd like to work with John Williams. He's a legend in the industry, and I'd love to see how he decides what music goes where in a film score, and how he uses various musical elements to create different moods and tones.

10 ***What television show, other than your own, do you really look forward to?***

I tend to look forward to dramas more than comedies. *Breaking Bad, Game of Thrones* and *Sons of Anarchy* are a few that I never miss. CE

Left top: *Happy Endings* episode "Bros Before Bros." Photo by Jordin Althaus. Left bottom: *Happy Endings* episode "Sabado Free-Gante." Photo by Adam Taylor. Right: *Happy Endings* episode "Cazsh Dummy Spillionaires." Photo by Carin Baer. ©2013 American Broadcasting Companies, Inc.

ACE Members Get Together For Dinner

The ACE Annual Meeting 2013

Roughly 115 members gathered for the ACE annual dinner meeting, held June 11 at Beverly Garland's Holiday Inn.

Board Vice President Stephen Rivkin, A.C.E., presided over the meeting, during which he presented a plaque to editor Karen Stern, A.C.E., who was recognized for editing 100 episodes of a single one-hour TV series (*Law & Order: Special Victims Unit*). She received a warm standing ovation from her fellow editors.

Rivkin also reported on the work of the Committee for Creative Recognition, a joint project with the Motion Picture Editors Guild. There are now upwards of 2500 signatures on the online petition that urges recognition of the contribution of the editor. Last year alone, the Los Angeles Film Critics Association and the Chicago Film Critics Association added an editing category as a direct result of this effort.

Rivkin, who chairs the Committee, reported that the initiative now has the support of Cinema Audio Society, Motion Picture Sound Editors, and the Art Directors Guild. And work continues, he said, relating that the Committee is in discussions with the Independent Spirit Awards®, Tribeca Film Festival and Sundance Film Festival®.

Rivkin also reported that through the joint efforts of ACE and MPEG and thanks to all who wrote letters, IMDbPro changed its design for the main page of a film to again include film editors among the principal filmmakers.

Lori Coleman, A.C.E., who heads the Internship Committee, reported that two past interns, Carsten Kurpanek and Tyler Nelson, will take over the program after her planned retirement in two years. She urged continued support for the program, saying, "It runs because you let us into your editing rooms … we have 18 years worth of great interns."

Edgar Burcksen, A.C.E., reported that *CinemaEditor* is "growing at a very fast rate" and this past year launched a digital version of the magazine. "*CinemaEditor* is getting three to four new subscriptions every day, and we are not talking about just the digital part but print as well," he said.

Burcksen saluted the *CinemaEditor* team, including ACE staff.

During the meeting, Tina Hirsch, A.C.E., recognized the editors who have become members during the past year. They are Pamela Scott Arnold, Joyce Arrastia, Kristina Boden, Don Cassidy, Cheryl Campsmith, Jordan Goldman, Chris Gill, Eddie Hamilton, Christian Hoffman, William Kerr, Sloane Klevin, Alisa Lepselter, Andrew Morreale, Roger Nygard, Paul Petschek (affiliate), Sharon Rennert, Michael Sale, Glen Scantlebury, Daniel Schalk, Tim Streeto and Jason Tucker.

Aforementioned member Sharon Rennert (*The Bachelorette*) was this year's raffle winner, receiving a free one-year membership.

ACE thanks Avid Technology for sponsoring the meeting. Avid's Michael Krulik was on hand, demonstrating the beta version of Media Composer 7.

Photos by Peter Zakhary.

The ACE Annual Meeting 2013...























EDITFEST DEBUTS IN LONDON

BY GEORGE JARRETT

Staging the ninth EditFest in London was a smart strategic move, because Soho has such an incredibly dense mix and volume of both editing facilities and editing talent.

Dolby Europe's Ray Dolby Theatre precisely matched the size of the assembled audience that gathered for three very distinct sessions: Small Screen, Big Picture; From Dailies to Delivery—Editing Features; and, an absorbing conversation between Anne V. Coates, A.C.E., and Tom Rolf, A.C.E.

ACE Vice President and event Chair Stephen Rivkin, A.C.E., explained the logic behind the event. "It is a wonderful thing to bring over," he said. "We have done it in L.A. and New York, and it was only a matter of time before we expanded internationally. We have been reaching out to editing organizations globally, and wanting to bring the concept of EditFest to other countries," he added. "This experiment proves that there is interest, and we will be back. Next time it will be bigger."

Cutting for TV: Shooting Ratios Gone Mad

Moderated by Gordon A. Burkell, founder of the website *Art of the Guillotine,* the speakers in session one were Kate Evans, A.C.E., Kristina Hetherington, Oral Norrie Ottey and Frances Parker, A.C.E.

On the issue of where the cutting process begins, Hetherington said: "It all starts with the rushes. I respond to them, and all jobs are different. Good performances come through the eyes, and I do a lot on instinct and feel. What is the overall feel of the scene? Where is the drama? And you have to look to see where pauses are appropriate."

Added Ottey: "Rushes are milk, and we are trying to get cheese. I look at them and lie down and think seriously about finding that nugget."

Parker bemoaned that watching everything is almost impossible. "Ratios, which used to be 15:1, are now 60:1," she said. "There are always two, three or four cameras, so you have to discard scenes earlier than you would like. You read the rushes to get the intent of the director and actors, and it would be disrespectful to work against that."

The reason for the crazy shooting ratios had Parker continuing: "It is so cheap to run digital media. When we were on film the directors had to be much more disciplined. The blanket coverage now is like carpet bombing, but it means the producers can come in after the director's cut and find other stuff to put their stamp on the style of the cut."

Ottey confirmed, "This is mostly HBO's approach. I saw my director (*Game of Thrones*) for two days and then you are left with the producers' notes flying across the Atlantic until you complete the edit."

Evans has cut quite a few horror films, and finds all the horror clichés frightening. "But when I see the rushes they are not terrifying," she said. "You have to try and make them terrifying."

On the issue of working with actors' performances, and the right approach to cuts in emotional scenes, Hetherington responded. "It goes back to when you view the rushes. You are looking for the emotional beats of any scene. If they feel it, I would feel it as the audience."

Ottey added: "Sometimes the eyes look really good, and they fluff their lines. You have to know what the story is saying in that scene and make the best of it."

On the issue of researching projects in advance, Parker was succinct: "The first audience is the clue, and that is why it is not always good to go to the set. The more naïve you are to start with the better."

Cutting Features: Oh for Some Thinking Time

This session, chaired by Mick Audsley, featured a quartet of Chris Dickens, A.C.E, Tracy Granger, A.C.E., Eddie Hamilton, A.C.E., and John Wilson, A.C.E. Did they miss the physicality of film and the crick in the neck? There was no going back, but something specifically old is hankered after.

"Experiencing film editing is not a prerequisite but it certainly helps," said Dickens.

"I have edited a lot of films on celluloid and a lot on computers, and I do not miss handling film," said Wilson. "It was a hassle a lot of the time."

Audsley highlighted the issue. "I favored the Moviola because everybody was terrified of this thing. Only two of us could look down the barrel at the image, only the editor and director could look at this thing. There was a very clear distinction

between the process of cutting and us doing our work very privately."

He misses the concentration of events in film past, the closeness of craft relationships. "Now, people are very loose. They go to the toilet, come back and give you some notes, then sit on the phone."

Dickens bemoaned the lack of protection and losing his train of thought when too many people invade, and said that editors need the opportunity to get things wrong. "Cutting rooms have become like kitchens, where people hang out. You try to work and they are on the couch talking on the phone to Italy," Granger concurred.

"We had more time back with film, but now people think you can just make a pass through a film and make changes in a day or two, and cut all the music and sound effects along with it. That pressure is debilitating sometimes," she added.

Wilson concurred: "We are expected to hand over virtually a fully-dubbed movie with every sound effect imaginable, every footstep imaginable, plus music, even if it is temporary. There seems to be no middle ground," he said.

Audsley brought in Hamilton when he observed: "It is better to see this naked thing. Make it as hard as possible to watch and then you deal with the issues buried inside it, and maybe watch it mute."

The burning issues going forward center on the way that schedules are getting shorter while shooting ratios rise, and so called 'film blindness' – the repetition of what film editors have to do.

Memory Lane: That Eight-Year Rule

Rolf and Coates asked each other how their careers had started, and the editor of *Lawrence of Arabia, Becket, The Elephant Man* (1980) and so many more top movies took us back to Pinewood Studios soon after *The Red Shoes* was made.

"I heard of a job at Pinewood and went for an interview. They asked me all sorts of questions I did not know the answers to," she said. "I believe this and would advise you to follow it carefully. Do not always tell exactly the truth if you want to get somewhere. I said that I could order opticals and lay tracks, none of which I had done."

Coates took a crash course with a friend in a real cutting room, but as a second assistant she did not need to know those important things. Then came the first picture she worked on, *The End of the River,* a Michael Powell/Emeric Pressburger production directed by Derek Twist. This combo did not like the young editor cutting the movie.

"They decided to give it to their top editor, Reggie Mills, and by chance he did not like the first assistant. He said he would have me up with him," she said. "There I was on my first movie knowing almost nothing, and working for one of the top editors in the world. It was a wonderful experience because I could watch what he was doing in correcting the other editor's work. We became very good friends eventually, but he was very difficult to work for and very tough."

Rolf's first job was at a TV studio. "At 3 p.m. I would show up and go to each cutting room and ask for all the trims and cuts we could throw away."

Eventually Rolf took control of the coding room. Next he was an assistant on the TV series *Leave It To Beaver,* before reverting to his true position in the union – Group 3 assistant. Then came the call that upped his fortunes.

"I was born in Sweden and my family was in the film industry there. I got this call saying they were doing a picture and they had heard I was a film editor in Hollywood. Not a film editor quite, but as with Anne, without telling the whole truth, I committed to going to Sweden for a joint Swedish/American production," said Rolf.

"I thought I could fake my way through it," he added. "Thank God that the director was another American film editor, trying to become a director. Once he caught onto my act, he was very generous. But I was not fulfilling the eight-year rule.

"That was thought up by the Hollywood film editors themselves, so you had to work as an assistant or cut music. You could not be a film editor until you had spent eight years in the movies. I had to go back to assisting until my years were up." CE

Top: Attendees gather in the Ray Dolby Screening Room lobby. Second: Small Screen, Big Picture panel. Third: From Dailies to Delivery panel. Fourth: Tom Rolf, A.C.E., and Anne V. Coates, A.C.E. Fifth: ACE Vice President Stephen Rivkin, A.C.E., and panelist Eddie Hamilton, A.C.E., chat. Bottom: Attendees mingle with panelists. Photos by James Cumpsty.

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ACE Increases Its Presence At The NAB SHOW

BY ELLEN GALVIN

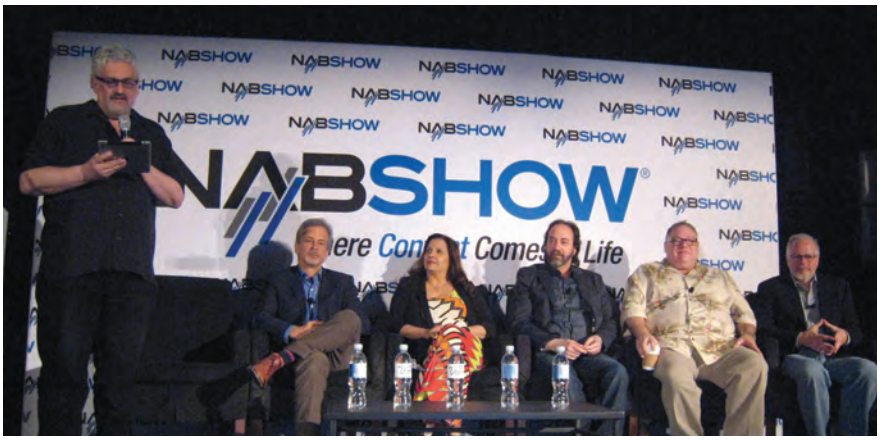
Wow! This year's NAB Show in Las Vegas was bigger, better and more exciting than ever. Post-production has reigned supreme at the Show for several years and the packed aisles in the South Hall at the Las Vegas Convention Center proved that editing and post-production continued to command the attention of the more than 90,000 attendees and exhibitors who attended the event.

This was the third year that ACE has officially worked with the Show (which this year was held April 6-11), and now NAB has come on board as the official sponsor for the ACE Intern Program. The partnership—announced earlier this year at the Eddie Awards by ACE president, Alan Heim, A.C.E.—gives both ACE and NAB the ability to expand their visibility and reach out to an ever-growing number of editors, filmmakers, students and post-production professionals throughout the year.

As part of the Intern Program partnership, former ACE interns Mark Hartzell and Rachel Schreibman took to the exhibit floor and conference sessions where they would tweet about the products they saw and the information they learned. Hartzell and Schreibman are outstanding ambassadors for the ACE Intern Program and their career successes underscore the value of the program. Hartzell is an editor on the series *True Blood* (2008), and Schreibman is working on the editorial team for *Psych*.

For the third consecutive year, NAB Show's Creative Masters Series conference track featured a panel produced by American Cinema Editors. Moderated by ACE affiliate member Norm Hollyn of USC's School of Cinematic Arts, this year's panel included five of ACE's esteemed members. They were Academy Award® and Eddie Award winner William Goldenberg, A.C.E. (*Argo*); Academy Award nominee and Eddie Award winner,

Above (L-R): Norm Hollyn, William Goldenberg, A.C.E., Heidi Scharfe, A.C.E., Stephen Rivkin, A.C.E., Dan Lebental, A.C.E., and Jay Cassidy, A.C.E.



Jay Cassidy, A.C.E. (*Silver Linings Playbook*); Academy Award and Eddie Award nominee and ACE Vice President Stephen Rivkin, A.C.E. (*Avatar*); Eddie Award nominee Dan Lebental, A.C.E. (*Iron Man* [2008]); and Eddie and Emmy® Award nominee, Heidi Scharfe, A.C.E. (*Red Shoe Diaries*).

The team spoke about the challenges and advantages of editing with constantly evolving technology, how the editorial room has changed and the editors' responsibilities continue to grow. But maintaining excellence in the art of storytelling is still an editor's most important focus. At the end of the discussion, it was difficult to clear the room for the next session because attendees wanted to continue conversations with these 'rock star' editors.

One of the session topics was the promise of mobile technology, and to that point, Lebental also participated in the Hollywood Post Alliance Post Pit program. There, he demonstrated TouchEdit, the new editing iPad app that he and his partner Lumi Docan developed and launched earlier this year. Cassidy is already a fan of TouchEdit and shared his enthusiasm for Lebental's app with fellow ACE members and NAB attendees.

Rivkin was interviewed for StudioXperience™, NAB Show's live broadcast of interviews with some of the entertainment industry's leading creative artists and business executives.

And double Academy Award nominee Billy Goldenberg, riveted a standing-room-only crowd at the Avid booth as he talked about his Oscar®-winning editing of *Argo.*

Many friends of ACE from various sponsoring companies such as Avid, Adobe, AJA Video Systems, Autodesk, Blackmagic Design and Dolby are located all over the world. So during NAB, ACE hosted its first "Meet 'n Greet" to give everyone the opportunity to break away from the exhibition, enjoy refreshments, get acquainted and have their pictures taken with some of ACE's most esteemed members.

On a personal note, it was a long, exhilarating and exhausting week and I would like to thank the incredible ACE members who gave so generously of their time and expertise. A very special thank you goes to Randy Roberts, A.C.E., who has been my NAB Show partner for three years. Randy never stops working for ACE, even when he's partying at The Cosmopolitan. And hats off to Jenni McCormick, Marika Ellis, and Tami Flannery for working through a mountain of details with NAB and the Las Vegas Convention Center.

Top: The ACE NAB Panel. Second: ACE Panelists with Randy Roberts, A.C.E., and Adobe's Anita Engleman and Meagan Keene. Third: William Goldenberg, A.C.E., at the Avid booth. Bottom (L-R): Heidi Scharfe, A.C.E., Randy Roberts, A.C.E., Joe Smith from Autodesk, Ellen Galvin, Stephen Rivkin, A.C.E., and William Goldenberg, A.C.E. Photos by Ellen and Gary Galvin.

JIM HESSION RECEIVES 2013 KAREN SCHMEER FILM EDITING FELLOWSHIP AT SXSW

BY NANCY JUNDI

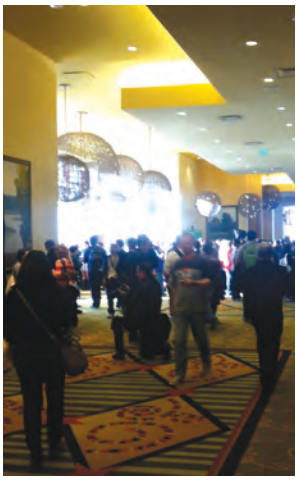
Have you ever gotten lost in a wormhole of TED Talks? If so, you already have a good idea of what it's like to attend the South by Southwest® (SXSW®) Festival.

Since 1987 Austin, Texas has been home to an ever-growing conference that welcomes creatives from around the globe. Originally only a showcase for musicians, SXSW recognized the burgeoning interest and diversification in their city and added the film and interactive components to the festival in 1994. Lest you think they simply added a few films and interviews with the cast and crew, what has evolved is a media mega brand that connects tens of thousands of attendees, as well as countless virtual attendees who can live stream panels as they happen and visit satellite theatres to see films playing during the festival.

The SXSW trade show, which dominates the main floor of the Austin Convention Center during the festival, is a four-day exhibition of innovation. The stamina it would take to tackle the performances, panels and product launches held on the floor alone would be enough for one person to juggle, but it's really just a fraction of the experience. With the SXSW app for mobile devices, festival-goers can schedule their panels, films and concerts while tracking the next shuttle they'll need to get there as it moves and check in 15 minutes prior to start so they can network with others in attendance while they're waiting. It's an inspiring organizational accomplishment.

To say it's an honor to see editors represented and embraced in such a big way at this festival is an understatement. The Karen Schmeer Film Editing Fellowship (KSFEF) is awarded to an editor each year during the film festival's closing ceremony. It was created in 2010 in honor of editor Karen Schmeer who was only 39 when earlier that year she died after a hit-and-run accident. Schmeer was not only passionate about the craft of editing, but in raising up the next generation of editors. She was most celebrated for her documentary work and was often noted as an inspiration for other documentarians because of such films as *The Fog of War, Fast, Cheap & Out of Control* and *Bobby Fischer Against the World.*

Top: 2013 Fellow Jim Hession. Photo by Tanya Braganti. Bottom: Images from SXSW. Photos by Nancy Jundi.



The Fellowship, first awarded to Erin Casper in 2011, aims to identify an up-and-coming documentary film editor and enhance his or her network of professional relationships. The Fellow is introduced to mentorship opportunities and given passes to multiple film festivals and screening series, as well as a $1,000 cash reward and a $250 gift certificate to Powell's Books in Portland, Ore., which was Schmeer's favorite bookstore. It's in no small thanks to ACE partnership and support that Schmeer's legacy is carried on through these Fellows.

In 2012 the Fellowship was awarded to Lindsay Utz who recalls Karen as "a truly groundbreaking editor whose exacting standards in craft, vision and creativity" inspired her deeply.

Jim Hession, with more than 10 years in post-production, is the 2013 KSFEF Fellow. He was the co-editor of last year's feature documentary, *Marina Abramovic: The Artist is Present.*

It was while studying at Tufts Unversity that he was first acquainted with Schmeer's work during his "experimental journalism" class. "Our first assignment was to watch *Fast, Cheap & Out of Control,*" remembered Hession. "And our second assignment was to watch *Mr. Death: The Rise and Fall of Fred A. Leuchter, Jr.* Of course, both of these films were edited by Karen, and I can honestly say that if I had never seen them, I may not have pursued a career in film."

While at SXSW the KSFEF held a celebration to honor and meet Hession. During the event, he said, "The Fellowship is truly a wonderful, noble and unique award. I'm obviously honored to be this year's recipient. Personally, I can't think of a better way to honor the memory of a remarkably special editor and person while also extending (much needed!) breaks and opportunities to emerging editors who are trying to establish themselves in this crazy business."

Part of the Fellow's responsibility is to maintain a blog on www.karenschmeer.com, which chronicles the experience. "I never thought that I'd have a blog or a Twitter account, but thanks to the Fellowship, I now have both"–which really speaks to the fit of this Fellowship into the hyper-connected lives of most SXSW attendees. Both Casper and Utz also logged the miles they traveled thanks to the generosity of the KSFEF.

Utz, who just passed the Fellowship torch has been greatly impacted by Schmeer's memory and the doors that her generosity opened. "Being the Schmeer Fellow this past year was an invaluable professional experience," said Utz. "Beyond the most immediate benefits of the Fellowship—including full access to numerous festivals and workshops—the most lasting impacts of the Fellowship have been things that can't be quantified, especially the relationships I formed, friendships that have become collaborations and acquaintances that have become allies. One of the most important aspects of any young editor's career is whom you know—and the Schmeer fellowship opened up a world of creative contacts for me."

> "**KAREN'S WORK** HAS BEEN ENORMOUSLY **INFLUENTIAL** IN MY LIFE, AND IT IS CONSEQUENTLY VERY **SOBERING** FOR ME TO HAVE BEEN **GRANTED THE OPPORTUNITY** TO PLAY A SMALL ROLE IN HELPING KEEP **HER MEMORY ALIVE.**

For all of the shows, films, panels, talks and awards that occur at SXSW, it's a touching moment to witness editors being celebrated. While ACE continues to push for greater recognition of the editorial process during festival celebrations around the globe, it's incredibly refreshing to see the very goal and passion that Schmeer represented displayed at one of the biggest festivals of the year. Hession and his predecessors embody all that Schmeer hoped to impart during her career and through her mentorship.

Hession sums it up best in his appreciation of being chosen as this year's Fellow, saying, "Karen's work has been enormously influential in my life, and it is consequently very sobering for me to have been granted the opportunity to play a small role in helping keep her memory alive. I look forward to keeping up with the continuing blog and in celebrating her memory and the Fellows to come over the years."

THE LONG AND THE SHORT-FORM OF EDITING

BY WALTER FERNANDEZ JR.

Trailers, music videos and commercials are their own art form, but in recent years these short-form pieces have forged an ever-expanding niche in editing, especially in television and online. The proliferation of reality-television programming and the multitude of cable channels have forced many networks and shows to take their marketing viral.

Short-form editing for television now includes clip packages, promos, PSAs, webisodes, sizzle reels, recaps, cold opens, BTSs (behind the scenes), teases and vines among others. They can range from a six-second promo all the way to a 12-minute webisode and beyond. In 2008, the Academy of Television Arts & Sciences saw fit to create an additional Emmy® category that recognizes picture editing of clips packages for reality and variety shows. The first award went to Bill DeRonde and Oren Castro for *American Idol*'s "David Cook Goes Home" segment. While the category has gone through some name changes (in 2009 the category changed to Outstanding Short-form Picture Editing, then changed again in 2012 to Outstanding Picture Editing for Short-Form Segments and Variety Specials), the Academy of Television Arts & Sciences' acknowledgment of the genre meant short-form editing had officially arrived.

One of the most interesting aspects of this professional line of editing is that it belies the usual life of an editor. Most editors work the freelance life and jump from project to project, studio to studio. In episodic television, editors hunker down for a full season. However, the short-form editor usually finds a home at a network, production company or post-production house as a permalancer or as an official staff member. The aforementioned Castro has worked at HD facility Chainsaw in Hollywood for the past eight years. Other Los Angeles-based short-form editors like Renee Lenga and Jerry Dunlap have worked for The Disney Channel and ABC, respectively, for years. Dunlap is in fact an official employee of the network as senior editor. New York-based editor David Kuther is currently a freelancer but his resume includes more than 10 years at Framerunner.

Short-form editors don't really pick their projects in the same way that a long-form editor might interview to be on a particular series or film. Obviously, this is largely due to the nature of these projects that necessitate quick turnarounds. In explaining one of the most extreme of *American Idol,* Castro recalls, "Often times, the cold opens [*Idol*] we'd do were trailer-like. The live shoot would wrap at 6 or 7 p.m. at night on Wednesday and the footage would be digitized. We would have from 8 p.m. that night until noon the next day to get a completed piece done, turned around and online. You start with two hours of footage that you're pulling from—the entire show, basically—and a lot of backstage cameras shooting the contestants and whatever else they might have shot for it, plus graphics, titles, everything. It was definitely intense. As long as you get some sleep. Sometimes [the network] would get you a hotel room or you would try to grab a couple of hours of sleep and drive back."

For short-form editors tackling the given footage is a tight, collaborative experience with a producer. "We like to approach every spot here at ABC as if it's the most important spot anybody will ever see," explains Dunlap of the corporate protocol. "In most cases the producer will already have a direction they want to take the spot and the editor will add their expertise and finesse to the cut, sometimes bringing the spot to a level the producer never anticipated." In her experiences at Nickelodeon, Showtime, The Disney Channel and BBC America, Lenga explains, "My producer will come in with a script, and read temp voiceover for me to create the rough cut. I'll watch the show and look not only for the sound bites the producer has chosen but to see if there's something better that they may have overlooked. Then I'll put that V.O. together with the best sound bites and once I get the piece to the required time, I will then begin the search for music which will make the whole spot come together. I'll then present that piece to my producer, go through his/her changes, and then when we are both happy with it, it will go into a rough cuts meeting. Then, it goes to the creative director for feedback. Sometimes there is a creative review with other producers and department heads, like at Disney, and they'll give you feedback. Other times the show executives will give feedback as well.

"You can't get attached to cuts," Castro explained. "We often call it killing babies, but if you have been asked to change the music or open up the cut, you must learn to be adaptable. It's hard to know what different people want."

Yes, even in short-form, "There is no escaping having to watch everything," confesses Castro. "You can't paint without your palette and your palette is your selective materials. Sometimes it's scary when a deadline is really tight and three to four hours go by and you haven't cut anything. You'll have a completely blank slate but you have to sit there and watch everything–not in real time necessarily. The real work is actually finding the material that's going to drive the piece. And then when you cut it together and the

music really drives it, you have your timeline. Sometimes there is an overarching theme to the short piece but either way you're still condensing a message in a short time. You hope that you capture the intensity and [that] the others feel it too."

Like any creative endeavor, it does not come without challenges and sometimes editor's block isn't the only speed bump one must overcome. Dunlap shares, "As any promo editor will know it is easy to fall into a routine where every episodic looks the same as last week's. At ABC we cannot do that. It's definitely challenging to reinvent the show promo every week while still staying within the style of the show. It's my job to attract attention from a very busy audience and insist that they come back to see the next episode. I always try to find that special moment in the episode that makes me laugh or cry and I try to make the audience feel the same. It has to be a moment that will leave a big enough impression for them to return next week or tune in for the first time. If the moment doesn't exist, sometimes we create it. Time is a challenge as well. In some cases we will receive the rough cut of the show the day before the promo is due on air so the producer/editor team will bang out their best creative on-the-fly." For Lenga, the challenge is more specific. "Music searches for me are the hardest part because music sets the tone and the pace for the spot which automatically engages people's interest. In some places where there was no budget, I had to do everything: the sound mixing, the color correcting, the layoffs, the whole thing. On BBC America we did everything. But on Showtime, for instance, we had a dedicated audio mixer, which is far superior. Sound mixing is an entirely different profession and it makes a tremendous difference when you have a full team. If you have bad sound design you're screwed."

Despite the challenges and deadlines, the creative process is what keeps these editors behind their Avids. Kuther has forged some impressive work for various networks over the past two decades, including editing on-air promos at AMC Networks in addition to image spots for the network and spots for acquired Hollywood movies. He has also worked on original programming initiatives including *Breaking Bad, The Prisoner* miniseries, *Rubicon, The Walking Dead, The Killing* and *Hell on Wheels.* Highlights include the series launch campaign for *The Walking Dead* and the on-air campaign for the current season of *Mad Men.*

All four of the editors are very passionate about what they do and it is reflected in their work. Admits Dunlap, "On a few occasions, I have had the editor and director of the feature call me up and ask me to send them the Avid sequence because they liked the way I put a certain scene together." While these editors may not have sought out short-form editing from the onset of their careers, they have made it their preferred métier.

While much of their work is geared toward segments within reality programming or on-air spots between shows, the short-form editor is now creating content, in some cases original content, for viral campaigns, YouTube channels, mobile apps and show/network websites. Dunlap explains, "At ABC Entertainment Marketing we are aware that our audience is watching on all platforms. I recently created some 'vines' for YouTube for one of our new fall shows. These spots were six seconds each." Arguably, one of the shortest forms of market-based editing, Vine is a free Twitter-owned app

"You can't get attached to cuts. We often call it killing babies, but if you have been asked to change the music or open up the cut, you must learn to be adaptable."

where you can create and post video clips up to six seconds in length. The ante has definitely been raised if six seconds is your maximum to convey a message.

These editors are excited about their future, but despite some aspirational leanings to try different genres, none of them have any intention on abandoning the bounty they have unearthed in short-form editing. Lenga confides, "I've done shows and I really prefer short format. I don't have the patience for long form. While I've never done scripted, I've cut reality TV and some cooking shows, but I prefer the field I am in now. I have worked with a lot of great, creative people doing this work in L.A. and in New York and I can say that I enjoy it tremendously. Sometimes I work long hours like when I worked on the 2012 Olympics for nearly three weeks straight but it was a rush to have been a part of that coverage in my own way."

Castro has edited more than 20 two-hour "road" episodes of auditions around the country for *Idol,* and while he wouldn't shy away from doing scripted he's very interested in delving into commercial work. Kuther's latest work for AMC includes the monthly movie-image spots and TV spots for the third season of *The Killing.* Dunlap is very excited about cutting the package for ABC's new fall show Marvel's *Agents of S.H.I.E.L.D.* It's always exciting to work on something that you really love. "I'm like a kid in a candy store with this show," he says. "I produced and edited the online trailer for the show as well as the on-air marketing under the creative direction of the extremely talented Ron Buse [Creative Director – ABC Entertainment Marketing]."

In Hollywood, word of mouth spreads fast and short-form editors know that their alliance with producers at all levels of the industry is key to a long-lasting career. There is beauty in finding a home, as these four editors have done, where their company backs them up creatively and professionally. CE

Top left: Jerome Dunlap. Photo courtesy of Jerome Dunlap. Top right: David Kuther. Photo courtesy of David Kuther. Bottom left: Oren Castro. Photo courtesy of Lytrix Productions, Inc. Bottom right: Renee Lenga. Photo by Mark Daniels.

This past season, two long-standing and much-loved comedy series have come to a close.

While award-winning *30 Rock* and *The Office* (2005) may leave a gap in many fans' entertainment schedules, both series will leave behind an incredible legacy of fresh and inventive storytelling.

30 Rock

Doug Abel, A.C.E., edited the pilot of *30 Rock* in close collaboration with the show's creators, and then cut season one with Ken Eluto, A.C.E. The following season, Meg Reticker joined the series.

"Ken [Eluto] was an amazing partner to work with," says Reticker. "Over the course of six years working together, we became good friends. We also worked together between seasons editing *Bored To Death.* It was a real 'family feeling' on the show."

Both editors had come to the show from the world of documentary film editing, as different a format from primetime single-camera scripted comedy as you could get.

"With documentaries you start with a lot of free-form material and try to figure out the story," says Eluto whose pre-*30 Rock* résumé includes *American Experience, Homicide, Frontline, Oz* and *The Irish in America.* "But you always try to react to the material at hand. I try to find a little comedy in everything I do, even the dramatic things. I think I have a pretty good sense of humor, so with the great writing, it made it a lot easier to keep things funny."

For her own move from documentaries to comedy, Reticker feels that it's "part of the joy of working in New York. There is a more fluid movement between genres."

Her path took her from documentaries like *Rikers High* to gritty drama *The Wire,* and through that to HBO's *Big Love.* That, plus her work on the comedy feature *Wet Hot American Summer,* put her in a good spot for the position on *30 Rock* in season two.

Though the show intends to feel like it is shot in a semi-vérité style, everything feels like it's grown organically on the spot. The reality is a lot more traditional than that: classic three-camera setups to get plenty of coverage with nothing, they tell me, is actually improvised. It's all on the page.

"The show was all about pacing and they had, as you can imagine, definitive notions of how they wanted that pacing," she says. "And I loved that." Sure, the show changed over the course of seven years, becoming a bit faster as the team learned to work more efficiently with one another, but certain aspects remained the same. For example, every episode was shot on film, which is becoming a rare thing these days.

One of Reticker's favorite scenes to cut was on her very first episode with the show. It was the therapy scene in which Alec Baldwin's character engages in some very specific role playing with Tracy Morgan's character, snapping from one character in Morgan's life to another and another in quick and hilarious succession. "When you have someone like Alec [Baldwin] in a scene – someone with that expertise – he tells you, along with the writing, the pacing of the scene. In order to make it work, I found I had to cut to a new camera each time his character changed. I know the show moved very fast for some people, but it was really enjoyable to cut."

"Over the course of the show, I edited 67 episodes," says Eluto, "so they start to blur together a little. The ones that really stand out for me are the more surreal and frenetic ones, like 'Tracy Does Conan' and 'Apollo, Apollo' and the bits we did for the reality send-up 'The Queen of Jordan,' because it was a really different and fun style to mimic. It's also the only thing we shot on video in the entire show."

Post-*30 Rock* and both editors aren't short of work. Eluto is in the midst of editing a feature starring Hugh Grant and

> "Television is a writer's medium just now. No studios want to make a film for under $10 million anymore … while TV is allowing those smaller voices to be heard. TV is in a golden age right now."

Marisa Tomei for Writer/Director Marc Lawrence. Reticker is editing the feature *Lucky Them,* starring Toni Collette and Thomas Haden Church.

"If the writing is good, that's where I go," she says. "Then you know it will all come together. Television is a writer's medium just now. No studios want to make a film for under $10 million anymore … while TV is allowing those smaller voices to be heard. TV is in a golden age right now."

A golden age, maybe. But one that has lost a little nugget of itself now.

The Office

On the game-changing and practically genre-reinventing *The Office*—a format originally devised by Ricky Gervais and Stephen Merchant for the BBC and adapted for American television by Greg Daniels—Kathryn Himoff edited the pilot, but as is regularly the case, schedules require a change of editors when going into series. David Rogers was the first in the seat, joined in season two by Dean Holland.

Rogers brought with him a comedy pedigree that would make any producer or director go on automatic drool: a little show named *Seinfeld* and the cult-level *NewsRadio.* His credits also include *The Comeback* (2005), and even *Entourage* to add a little drama to the list.

Rogers assisted Skip Collector on *Seinfeld* and Noel Rogers on *The Single Guy,* and really felt the value of the mentoring they gave him. Because of this, he's always keen to give his assistants a shot at cutting.

"Rob Burnett came on as a night assistant, and he ended up cutting four or five episodes of *The Office* last season," says Rogers. "I gave notes, but I never had to touch the controls. Next year he's coming with me and will be a full editor on *The Mindy Project.*"

Most comedy show assemblies come in at three to five minutes over length, but *The Office* rough cuts were regularly 18-20 minutes over.

"So when people say 'it must be so hard to decide what stays in!' that's what we do every week!" says Rogers. "More than once we've had assemblies come in so long that we could make two shows out of one show's material. That's just the nature of this show."

Holland's experience previous to *The Office* is an interesting brew of comedy features like *Run, Ronnie, Run* and *The Hebrew Hammer,* music and stand-up documentaries, the odd action film, a few comedic television pilots, and a slew of short films for awards shows.

Together, Rogers and Holland earned Emmy® nominations each year from 2006 until 2009, and took home both the Emmy and the Eddie in 2007 for the season two finale, "Casino Night."

Then, during season five, Holland left the show on the challenge of editing *Parks and Recreation.* Editor Claire Scanlon was hired.

Holland recalls, "She hadn't done any editing on scripted comedy and, to be honest with you, we kind of liked that. She came

Top (L-R): Jack McBrayer, Tina Fey, Alec Baldwin, Jane Krakowski and Tracy Morgan. Photo by Art Streiber/NBC. ©NBC Universal, Inc. Middle left: Editor Ken Eluto, A.C.E. Photo courtesy of Ken Eluto, A.C.E. Middle right: Editor Meg Reticker. Photo courtesy of Meg Reticker. Bottom: The cast of *30 Rock.* Photo by Art Streiber/NBC. ©NBC Universal, Inc.

from reality TV [and documentaries] and we were meeting with a lot of veteran scripted guys, but this show was *different,* you know? You had to think outside the box, and in reality TV, that's all you do."

Rogers adds, "We were wondering how she would do with comedy, and she hit it out of the park."

Scanlon credits her comedic abilities to Editor Arnold Glassman (*Visions of Light*), whom she considered a mentor before he passed. "He taught me [that audiences] can't get stuff just shoved down their throat without some kind of a laugh, or they're just going to walk out."

Scanlon's credits include award-winning music documentary *The Wrecking Crew* (2008), reality stalwart *The Apprentice, Top Chef,* multiple episodes of PBS's *American Masters* series, supervising producer and supervising editor on *Last Comic Standing,* and since beginning on *The Office,* the pilots for *The Mindy Project* and *Mr. Robinson.*

Looking back at her work on *The Office,* Scanlon says her favorite scene to cut was in the episode "Niagara," during which Pam and Jim go to Niagara Falls to get married.

"*The Office* doesn't have music often, and I really adore cutting with music. It's much more challenging to edit without music, so it gives you a great feeling when you hit something emotional without that cheat. It's more authentic. Here, I had the opportunity to intercut Super 16 footage of the emotional story of Jim and Pam getting married alone on a boat [and] the wedding." The "wedding" featured the humor of the cast dancing down the aisle to *Forever,* from Chris Brown, which recalled the popular viral wedding video from the Internet. "That was a pleasure," she said. "And the last moment of the scene is Jim looking into camera. I scoured all the material of them on the boat, and in one take he just looked to camera, and to me it said, 'I got her!' It really summed it all up. It was fun showing that sequence to Jenna [Fischer] and John [Krasinski]. They were crying, and I thought, 'Yes!' That's what I always go for. The cry."

Scanlon related that she worked with *The Office* directors of photography Matt Sohn, Sarah Levy and Randall Einhorn. "All come from reality TV, and their camera choreography is amazing," she said. "I can't overstate how much their work affected everything that came into our edit bay. Real documentary filmmakers are just trying to catch the shot as it happens, and these guys have to make it look like they're just catching it, even though the script tells them exactly who is speaking next."

Interestingly, each of *The Office* editors love to direct. "I edited all the episodes that I directed on *The Office,* just as Dave edits his episodes," says Scanlon. "It's a great feeling and creatively rewarding to get to do both."

Holland has plans to direct an episode of the upcoming *Brooklyn 99.* Rogers is set to direct episodes of *The Mindy Project,* and after completing editing work on Stephen Merchant's *Hello Ladies,* Scanlon plans to segue into full-time directing.

"I watched the two last hour-long episodes of *The Office* back to back, and could not stop myself from emailing everyone," says Holland. "In watching them, I was reminded of exactly why I fell in love with the show when working on it. It reminded me of everything that I missed about *The Office.*"

That's a sentiment that we can all echo. CE

Left: The cast of *The Office*. Photo by Mitchell Haaseth. ©NBC Universal, Inc.
Right top: Editor David Rogers. Photo courtesy of David Rogers. Right bottom: Editor Claire Scanlon. Photo by Brian Corpuz.

NASHVILLE

J. Kathleen "Gibbi" Gibson, A.C.E., and Farrel Jane Levy, A.C.E., discuss the music and the drama.

BY SCOTT ESSMAN

Created by Callie Khouri, the new ABC drama *Nashville* centers around veteran musical superstar Rayna Jaymes who is trying to maintain her shaky position as the queen of country music, and younger superstar Juliette Barnes, whose professional success is as great as her personal failures. Starring Connie Britton as Jaymes, Hayden Panettiere as Barnes, and backed by an ensemble of talented actor/singers, the show has developed a devoted fan base and has gained critical buzz.

Shot on location in Tennessee and edited in Los Angeles, *Nashville* had a 21-episode run during the 2012-13 season. Entrusted with 12 episodes were editors J. Kathleen "Gibbi" Gibson, A.C.E., and Farrel Jane Levy, A.C.E., who each edited six episodes from the season.

Levy related that the editors participate in pre-production meetings. "One of the most important ones is the tone meeting where the showrunner and creator of the show, [Dee Johnson and Khouri, respectively], along with the director of that episode, discuss the nuances of the script before shooting starts."

"Then I hunker down and start watching the dailies for my episode," Gibson continued. "I make a pass and watch everything, pulling my selects as I do that. Then I go through and do a rough assembly of each scene. Once I have all of my scenes assembled, I string them together into the full piece and fine-tune that. Then, I will turn off the sound completely and watch the cut silently. In doing this, I can see how the cuts are working, feel where each scene is working, or not, emotionally and visually, make sure nothing bumps me in any way."

Unsurprisingly, original music, produced in recording studios in Nashville itself, is a key element in the series." Because the show is rooted in the musicians of Nashville there are organic methods as to how the characters can start to sing: in a club, in a home, in a studio, as well as at a concert," related Levy. " Musical numbers – three to five per episode – are pre-recorded in a studio, with the actors all singing their own songs. When the musical scenes are shot, the singing is both live and played back. Multiple cameras are used to shoot the music scenes.

Above: The cast of *Nashville*. Photo by Craig Sjodin.

"The music not only serves the general theme of the show, in each of these performances, there is an emotional story behind the song," she continued. "There is subtext going on underneath the performance that we have to bring out in our editing. What makes this show a unique viewing experience is this culture of people in Nashville who want to be artists at different levels. This is often brought out beautifully in the musical scenes."

While she said choosing a favorite musical sequence is as impossible as picking your favorite child, Levy admitted that a personal favorite is one in which Rayna's daughters sing "Ho Hey."

"The dramatic set-up is that 13-year-old Maddie and her sister Daphne are with their mom while she is on tour in New York," Levy related. "Maddie is dazzled by it all because she dreams of being a big singing star. Rayna is dead set against it. However, on the last day of the tour Rayna surprises her and her sister by letting them sing at her sound check. When I looked at my dailies, I was moved to tears even at the first take, since not only did I feel Maddie and her sister's excitement throughout, but their performance of the song knocked it out of the park."

Still, she had to be sure it would hold the viewers' attention. "Many times on the show, we wind up cutting songs down because their storytelling value starts to wane," Levy explained. "My editorial challenge was to build the sense of wonder on the part of the girls, awe on the part of the small crowd of friends who gathered around, as well as weaving in additional subtexts of some of the characters."

In this instance, she kept the full two-and-a-half minute song. As it begins, Lennon and Maisy Stella, who play the girls, appear

"surprised and almost confused, and then moved on to child-like wonder at the whole situation, building to pure joy. Intercut are the reactions of the important people in their lives who are witnessing the event: Rayna, Aunt Tandy, Deacon, Rayna's manager Bucky, Marshall who heads Rayna's label, and all the band members. Each of these characters added a different dramatic note as they reacted to the performance, connecting to the girls and to one another as the song progressed. In the end it is a scene in which one smiles and gets teary-eyed at the same time. Even though we desperately needed to take time out of the show, no one wanted to cut any of the song."

Levy said she makes a lot of notes when she watches the dailies. "These may include anything from where I thought performances felt true, to a gorgeous camera move. As I'm assembling my scenes, I like to experiment with approaches to the material, so I will sub-clip, saving each version. That way, I am free to explore the footage even more. When I am done, I review my various attempts. This liberates me to experiment and not worry that I'm going to lose something valuable."

One of Gibson's highlights comes in the season finale during the song "Nothing in This World," which Juliette sings for her deceased mother. As she sings, the editing incorporates a number of story lines that have been coursing through the entire season and are brought to a head – including a car accident and a wedding proposal. "There was much to keep track of and a lot of information on a number of characters to convey across the song," Gibson said. "It was a piece that had more threads to run through it than most of the ones in other episodes that I worked on.

Left top: Editor J. Kathleen "Gibbi" Gibson, A.C.E. (left) and Editor Farrel Jane Levy, A.C.E. (right). Photos courtesy of J. Kathleen Gibson, A.C.E. and Farrel Jane Levy, A.C.E. respectively. Left bottom: Connie Britton and Hayden Panettiere. Right: Connie Britton and Brad Paisley. Photos by Katherine Bomboy-Thornton.

"That being said, my approach to editing the musical pieces is basically the same for each song," she continued. "When [Assistant Editor Larry McGinley] puts the dailies together for the songs he groups them in a way that allows me to watch nine takes simultaneously, in a nine-panel grid. He will create a group, or groups, for the artist performing the song, then separate groups for band members performing, shots of the audience, et cetera. Initially I just listen to the song to experience it, see how it makes me feel – also see, based on what is going on in the script at that point, what emotions or mood I want to bring out. Then I start to watch the dailies and pull my selects of the singer, choose which images, or part of the performance, I want to connect to specific lyrics. Once I've chosen my main pieces I go back through the groups and pull pieces of the audience that I like."

With "Nothing in This World," Gibson also needed to find the right places in the music to add the stories of the other characters, while keeping the audience engaged in the song. "It's something that you think about on an intellectual level, but you also just kind of go with your gut feeling about it. On a personal note I played classical violin as a kid for a number of years. In this song there is a group of four violinists and, at a certain point, the strings are featured prominently; this section of the music made me really connect with the song emotionally and the director of photography caught this part of their performance. I wanted to make sure that we saw the musicians for this specific part of the piece."

After Gibson finishes a sequence, she will watch it with McGinley to hear his feedback, and to give him notes for sound effects and music. "When the opportunity arises," Gibson said, "I will give him scenes to edit. In watching it together it's a chance, as well, to give him editing notes on those scenes. Depending on how much of a time crunch I'm under, I will let him make those changes, or else do them myself."

Levy concurred about her relationship with her assistant editor, Jamin Bricker. "Assistants don't always get to be in the room with the editor, looking over our shoulders while we cut, as they did in the past," Levy said. "However, we are often so loaded with work, we may ask our assistants to cut a scene or two. It helps us finish cutting the show, and in reviewing their work with them, we are giving the assistants feedback and guidance. The more I can engage [Bricker] in cutting, the more enthusiastic he is in the whole process. In addition, I can look at the scenes that he has cut much more objectively. It's a win-win situation."

Levy and Gibson—currently working on the second season—love the collaborative and respectful environment that the *Nashville* production has created. Said Levy and Gibson: "Not always do we find ourselves in situations where the work that we do and the people with whom we collaborate mesh so positively." CE

Above: The cast of *Nashville*. Photo by Bob D'Amico.

Never underestimate the power of a hug.

Lollipop Theater Network is a non-profit 501 (c) (3) organization dedicated to bringing the magic of movies currently in theaters to children confined to hospitals nationwide due to chronic or life-threatening illnesses.

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Making Crisis Out Of A Drama

John Wilson, A.C.E., Describes Working with Julian Fellowes and the Most Talked-About Moments in Season Three of *Downton Abbey*

BY ADRIAN PENNINGTON

British period drama *Downton Abbey,* created in the UK by Julian Fellowes and co-produced by Carnival Films and Masterpiece, has become an addictive program for fans. But they'll have to wait several more months to see what happens after–**Spoiler Alert**–the shocking death of Matthew Crawley at the end of season three.

The series, which airs on ITV in the UK and PBS in the United States, skillfully weaves the lives of the characters in different classes in the post-Edwardian era, bringing to their stories the real events of the times from the sinking of the Titanic to World War I.

The series has won a string of awards and nominations including the 2012 Golden Globe® for Best Mini-Series or Motion Picture Made for Television. In 2012, it also garnered 16 Emmy® nominations, including Outstanding Single-Camera Picture Editing for a Drama Series.

Between 2010 and 2012 John Wilson, A.C.E., edited 13 episodes across all three seasons, winning two HPA Awards® in the category of Outstanding Editing - Television for his work on the first and second seasons, as well as nominations for an ACE Eddie, BAFTA® TV Award, and two Primetime Creative Arts Emmys.

After art school in Portsmouth, where he qualified as a graphic designer, Britain's Wilson began his film career at England's Central Office of Information (COI). Cutting his teeth on documentaries, it was while at the COI that he met Peter Greenaway–resulting in a long and fruitful collaboration which saw Wilson editing all of Greenaway's prolific output of music documentaries and arts programs for television as well as five features beginning with *The Draughtsman's Contract* (1981) and culminating in the acclaimed *The Cook, the Thief, His Wife and Her Lover* (1989).

Wilson's career then broadened into feature films and television dramas including *Billy Elliot* (2000) which gained 13 BAFTA and three Oscar® nominations including a BAFTA and ACE Eddie nomination for best film editing. Following this U.S. nomination, he was invited to join ACE.

To talk about his work on *Downton Abbey, CinemaEditor* caught up with Wilson while he was working on his latest project, *The Book Thief* for Fox 2000, directed by Brian Percival.

***CinemaEditor:* How did you become involved on Downton Abbey?**

John Wilson, A.C.E.: While working on the Julian Fellowes-directed feature *From Time to Time* in 2008 and 2009, I met Producer Liz Trubridge who suggested I should meet Director Brian Percival with a view to editing his episodes (1, 5 and 6) in season one in 2010. I was

Above: The cast of *Downton Abbey.* Photo courtesy of ©Carnival Film & Television Limited 2012 for Masterpiece.

asked back for both seasons two and three before leaving after season three.

I remember driving with Julian to Technicolor's dubbing theatre in west London on *From Time to Time* and asking him what project he had coming next. He said he was writing a series similar in concept to [`70s series] *Upstairs Downstairs* (1971).

CE: How has the way stories are told on* Downton Abbey *changed from an editing perspective over the different seasons?

JW: The very first episode was probably the most cinematic, allowing slow stately long shots to evolve and then punctuated frequently by handheld chaotic activity in the kitchens below stairs. Since then, it is fair to say that now the audience knows the parameters of location and set, the stories have allowed for editing shorthand to condense the storytelling for our now loyal and familiar audiences both in the U.S. and back here in England.

CE: How did season three differ (from editing/style/pace perspective) from the previous two?

JW: It is inevitable that, as a series progresses, the editing style can quicken in pace as the audience becomes more and more familiar with the characters. It is certainly also true to say that the scenes have become shorter as Julian juggles multiple storylines. In editing style, my assistant on season one, Al Morrow, was given an opportunity to step up to the role of assembly editor on season two and from there became editor on season three. As I left the program after season three, he is now, (as far as experience on *Downton Abbey* is concerned) very much the senior editor on season four, currently shooting, and the one the other [editors] will turn to in terms of "house-style" and how things are achieved so that the series stays a coherent piece.

This continuity of style is always particularly hard to achieve in a long-running TV series but by this granting of promotion from within (and not only in the editing department) as well as having the consistency of the same producers and writer throughout, the process of collaboration throughout the making of the program has been most effectively achieved.

CE: Could you explain some of the complexities of weaving multiple character and story strands together?

JW: The challenge is to contain all the storylines in their appropriate episode - something in season two that was tested to extremes – in episode two we were granted a program overrun for fear of losing a particularly vital storyline meaning that all the subsequent UK one-hour episodes had the extra time built into them as well.

In Britain, episodes one and eight occupy a 90-minute slot and have, up until season three, been shown between mid-September and early November with episode nine being aired on Christmas Day in a 120-minute slot.

CE: What are some of the challenges of maintaining the feel of a long-running show such as this?

JW: I would say that these challenges fall first and foremost at the pen of Julian Fellowes who never fails to come up with fresh plot lines. As the periods change, the drama can effectively encompass death, warfare, tragedy (Sybil's death) and the impact it has on our 17 or so major characters.

From the director's point of view, it is important for them to compare shooting notes with one another as there is inevitably a particular shooting style that evolves with the progress of each series. Brian Percival, with whom I have worked on more episodes than with any other director, set a pattern and tone on the first episode of *Downton* that has largely been stylistically adhered to on ensuing seasons helped by the fact that Brian has been involved in each of the three seasons so far. This continuity in directing styles makes life easier for the editor who can also impose a particular style on the material shot once the directors have collaborated stylistically.

Top (L-R): In the Servants' Hall with Joanne Froggatt, Rob James-Collier, Phyllis Logan, Jim Carter, Siobhan Finneran and Kevin Doyle. Bottom right (L-R): Iain Glen Michelle Dockery and Dan Stevens. Photos courtesy of ©Carnival Film & Television Limited 2011 & 2012 for Masterpiece. Bottom right: Editor John Wilson, A.C.E. Photo courtesy of John Wilson, A.C.E.

CE: Collaboratively, what is the process like with this production?

JW: The process is similar to most other TV dramas - the editor will assemble the footage as the shoot progresses comprising an editing team of two so that Editor One will do episodes one and two, Editor Two will do [episodes] three and four, Editor One will then do [episodes] five and six and so on until all eight episodes have been completed with Editor One responsible for the final "Christmas Special" slot.

As to the director's involvement in the editing process, it is most relevant that my work with Brian Percival is the best to be subjected to any analysis. We have developed sufficient understanding of how we both work together that I am able to second guess a lot of his intentions, meaning that we don't have the kind of director/editor relationship that involves the director sitting over the editor's shoulder for the majority of the editing time. Rather, that through notes after viewings, I am able to create the necessarily different construct to enable the director to visit the cutting room perhaps only, say, twice a week.

CE: What was Julian Fellowes's involvement in the editing of season three?

JW: As with all episodes of *Downton Abbey,* so far, Julian's involvement has been the same. As writer and creator as well as an executive producer, he is sent the cut of each episode after the director and the producer have given notes and shaped the program to their liking. Then Julian will see it and give his notes which will be incorporated before the episode is sent to the heads of the ITV network before picture lock is confirmed. A very democratic discussion between director, producer and executive producers (Gareth Neame, of Carnival Films, is in overall charge) will also occasionally take place if controversy arises to arrive at whatever cut is considered to be "in the spirit of *Downton*."

CE: What was the schedule like? What is the shoot ratio like?

JW: The schedule was very reasonable with around five and a half weeks allocated to shoot two episodes and a similar period to edit up to picture lock. With just two editors, there was always a built-in overlap to take care of any delayed picture locks. The shoot ratio is hard to quantify, but on an average of three minutes of finished material being shot each day over the 33-day shooting period with around 35 minutes of footage shot, I'd estimate around a 12:1 shooting ratio.

CE: What are your favorite sequences you've worked on from the show?

JW: The very opening of episode one will always be a bit special as it so effectively dealt with introducing the whole world inhabited by the characters the audience would become so familiar with in the ensuing weeks. Structured around the train journey bringing Mr. Bates to Downton, it was underpinned on the soundtrack by what we soon find out to be a telegram relaying the sinking of the Titanic.

Another favorite scene was in the last episode of season two (The Christmas Special in the UK) when Lady Mary confesses to her father, Lord Grantham, about her indiscretions with Mr. Pamuk – effectively tying up a storyline from back in the first season. This sequence, as well as being a joy to edit, had both performers always giving me somewhere to go and, I'll admit, moving me to tears in the process. Bates's murder trial and sentencing to death was another memorable scene to cut in this same episode.

In season three, and despite the tragic nature of the event, the scenes just before and after Sybil's death were particularly satisfying to cut, knowing what a huge effect this would have on the audience. It was brilliantly shot by Director Jeremy Webb, and I remember seeing members of the cast just after shooting the scene and they were genuinely emotionally stunned by the loss of one of their close friends.

Top: Lesley Nicol as Mrs. Patmore. Bottom left: Brendan Coyle and Joanne Froggatt. Photo by Nick Briggs.
Bottom right: Laura Carmichael and Hugh Bonneville. Photos courtesy of ©Carnival Film & Television Limited 2012 for Masterpiece.

CE: Could you describe the editorial workflow?

JW: For me, my editing journey begins with an assembly on a day-to-day basis of everything that has been shot so the director can see all his material as the shoot progresses.

From there, the director and I will prepare a cut to show to Producer Liz Trubridge before Gareth and Julian give their notes. The ITV network will then have their say before the program is locked. As there were only two editors (on season three), there is no time after picture lock to be concerned with sound or grading as the next shooting "block" was about to begin.

CE: What is the workflow technically (in terms of key equipment used)?

JW: The program is shot on the excellent ARRI ALEXA camera, given a one-light overall grade before being edited on Avid Media Composer v5.5.

CE: How did you approach the drama of key scenes such as the death of Sybil which came across as a shock to most viewers? And the death of Matthew in the final episode?

JW: I have touched on the Sybil death scene but to elaborate further, the plan was to shoot all the characters in their bedside groupings going through the entire scene with mimed dialog where there were potential overlaps before assembling the piece as a whole. Once completed, the sequence was submitted for medical authenticity to experts who deemed it sufficiently accurate to go ahead and be broadcast. A particularly poignant moment was the off-screen baby crying just after her young mother has died.

With Matthew's death in the final episode broadcast on Christmas day in the UK, just a year after the snowy wedding proposal to Lady Mary, we all knew this was going to be an unpopular denouement for the viewers. The intent was to try and keep the climax of the episode to be as unexpected as possible which I believe was achieved. By cutting away to Lady Violet discussing how not everyone gets their "just desserts" we obviate the need to actually show his AC sports-car crash but return to the aftermath and then intercut Lady Mary sitting up in bed with her new-born and already fatherless baby's tiny hand emerging from the blankets to guarantee a truly sad ending to season three. I also remember a debate about whether to show the blood trickling down Matthew's still face but as we wanted to make sure there was no doubt in anyone's mind that he was dead, the blood was left in.

Judging by my own family's reaction who are all avid fans of the program, this was not a popular move–indeed on IMDB, this has been the least-popular episode of the entire series. As cast and crew had all been sworn to secrecy for many months it was a huge relief when this episode was finally aired. CE

Above (L-R): Penelope Wilton, Maggie Smith, Dan Stevens, Hugh Bonneville, Allen Leech, Ruairi Conaghan, Michelle Dockery, Elizabeth McGovern, Laura Carmichael. Photo by Giles Keyte. Photo courtesy of ©Carnival Film & Television Limited 2012 for Masterpiece.

LIVING A FANTASY

BY LIZA CARDINALE

In Belfast, the Tight Knit Editing Team Uses Sound Effects, Music, Previs and Their Own Imagination to Build the Thrilling *Game of Thrones*

HBO's fantasy series, *Game of Thrones,* based on George R.R. Martin novels *A Song of Ice and Fire,* is a famously grandiose production featuring lavish environments, and shocking character deaths which have helped make it the second-highest rated show in the network's history (beaten only by *The Sopranos*).

Surprised fans not predisposed to the fantasy genre were sucked in by the complex plot and characters, then stayed for the dragons. The story is still unfolding (the books have two more lengthy installments, as yet unwritten) and nobody knows who of the many challengers will win the struggle for the Iron Throne in the fictitious land of Westeros.

The show's editors, Oral Ottey, Frances Parker, A.C.E., and Katie Weiland, do not know where they are ultimately taking us, but like torch-bearers in the dungeons of Harrenhal, they expertly light our path a few feet at a time, episode by episode.

CinemaEditor: Each of you is British yet* Game of Thrones *is a U.S. production. How did you become involved with the show?

Frances Parker, A.C.E.: Both Oral and I had worked with [Executive Producer] Frank Doelger before on [HBO series] *Rome* and we knew this project was crewing up so we contacted him directly.

Oral Ottey: I heard it was a popular book series and once Frank was involved, I knew it would be high quality.

Katie Weiland: I had a stroke of luck because I joined up with an agency that Oral is with and learned about the job opening for season two. I could tell from watching the first season that it was terrific and I could connect with it.

CE: Wasn't there an early version of the pilot that never aired? Did the show almost not make it?

FP: I think it was touch and go for a while, but HBO was incredibly brave and supportive. I mean no disrespect to the first team, but the original pilot just wasn't what everyone was expecting and HBO had real guts to throw every resource at the production to reinvent it.

OO: The opening sequence with the White Walkers was really crucial. I tried to hide them a little more, and leave it up to the audience's imagination. I remembered a chase sequence from [Mel Gibson-directed feature] *Apocalypto* that was pretty scary with music by James Horner so I grabbed that

Above: Jack Gleeson and Charles Dance. Photo by Helen Sloan.

score to use as temp and somehow, by sheer luck, it started working and the magic started to evolve.

FP: You're being far too modest. That was an amazing scene, just brilliant. It really set the tone for the whole series and calmed the anxieties of the fans of the books.

OO: When [creators and Executive Producers] Dan [Weiss] and David [Benioff] saw my cut for the first time, they were really happy. There were a lot of excited people around and I thought 'Great, this is definitely the right way to go.' Once we got that opening sequence to work, I believe the series was reborn.

CE: It's a sprawling production with locations in Iceland, Croatia, and Morocco as well as a home-base studio in Belfast, Northern Ireland. How does this affect your editorial workflow?

FP: I don't think there is any show that's comparable because of the four major locations. We shoot all 10 episodes at once, crossboarding and it's a hugely-complicated operation. There are two primary camera crews, called Wolf Unit and Dragon Unit. You could be getting the dailies from the Dragon Unit in Morocco while you're working in-house with a director on another episode. We try to address the new dailies first, and then do the fine cutting with a director secondarily.

> **Our schedule is fluid. We don't know what we're going to do even two days in advance. I might be assembling one show, fine cutting another, and delivering a third episode all at the same time.**

KW: Our schedule is fluid. We don't know what we're going to do even two days in advance. I might be assembling one show, fine cutting another, and delivering a third episode all at the same time. Because this is such an international project, it's also quite difficult to stay connected. The director may be shooting in one country while we're editing in another and then they're quickly off to the United States for finishing.

OO: I would love to be part of the finishing process with sound and visual effects, but that all happens back in the States with [Executive Producers] Dan, David, and Carolyn [Strauss].

FP: In Belfast, the only producer we see regularly is Frank. We're in a lovely little Georgian house that we have all to ourselves.

KW: We're based 10 minutes down the road from the production offices. We're a little island unto ourselves.

CE: What is the temperament in the office? Very intense or fun?

FP: Oh we don't have fun with each other. [laughs]

KW: Yes we do. I think I'd die if we didn't have any fun. You have to strike a balance because we work so hard. We have a tight editing department. We tend to grab a drink after work or pop over to the curry house. It's a little family we have going there.

OO: If we didn't have that camaraderie, it would be devastating for all of us, I reckon.

CE: How do you work with showrunners Benioff and Weiss if they don't come in?

OO: They get involved right at the end. After we've completed an edit with Frank we send them a show and then they give us notes. That's a tough process because the episodes come under close scrutiny.

FP: We're able to cut with them remotely via [video networking software] Haivision. I do regret this 'advance' in technology. Nothing can match the efficiency of having the directors or producers in the room where an editor can pick up on subtle signals that remote editing can never replicate. But I guess nobody wants to be away from home longer than necessary.

CE: What are Benioff and Weiss's notes like? How do they try to steer the show?

Top: Emilia Clarke. Bottom: Editor Katie Weiland. Photo courtesy of Katie Weiland.

KW: Their comments always seem to be tonal with performance. They also like to keep it very dynamic, pacey and lean.

OO: This season we attended tone meetings for the first time and that was very good to get a heads up on how they see the show going, since we don't know what's going to happen down the road in the story.

FP: I have a good example. The king's fiancée, Margaery Tyrell, became much more of a dominant presence in the third season. Because she was not a voice in the book, her character wasn't etched in stone. I assembled a scene where she was quite playful and knowing and they asked me to tone that down and make her a little more cautious because they know the long game. Actress Natalie Dormer gave a great variety in her performance so I had options.

CE: Does the fantasy genre liberate you creatively?

OO: It's just another way of telling a story, and I try to tell it within the confines of the world we're in. Whether it's a crime or a fantasy drama you just apply yourself to it. I'm sure most editors do that.

KW: I agree with you, Oral. Before I joined the gang, the thing I noticed when watching the first season was that beyond the fantasy component there were lots of interesting characters and family feuds. I'm not a massive fantasy fan so it was the characters and the story that really sang out to me. You can watch it for many different reasons. That's why it has such a wide fan base.

CE: Fran, tell me about putting together the sequence where the baby dragons arise from the flames at the end of the first season.

FP: It was a very delicate shoot because there was Emilia Clarke, a new actress, stark naked in an open area in Malta so it had to be done quickly and sensitively. In many ways it was an easy scene to edit because it was so brilliantly worked out by [Director] Alan Taylor and so wonderfully acted. My jaw dropped on the ground when I saw the look on Emilia's face as the camera circled around. The shots were quite lyrical. During it I thought I would never get something like that to edit again in my life but then the next epic scene comes along.

CE: Have you read all the books?

FP: I read the first one once I was on the project and that's it. I know David and Dan are bobbing and weaving around the story and they play fast and loose with some characters while staying absolutely true to others. I think as editors it's important to focus on what we have in front of us and not what might have been.

KW: Dan, David and Frank know every book like the back of their hand so there is strong guidance from them but we can bring a more unbiased opinion. I just began listening to the audio books. I haven't felt that I needed to know what was going to happen next for work, but my curiosity has [gotten] the better of me. Unfortunately I can't start anything in the middle so I've gone right back to book one. Hopefully I'll catch up to the show at some point but they're very large books!

CE: Daenerys acquiring the Unsullied Army is an incredibly exciting moment in the third book and came to life brilliantly in the episode, "And Now His Watch Is Ended." Katie, tell me about editing that sequence.

KW: That was a huge three-day shoot in Morocco and because of logistics they couldn't send me rushes every day so I got the whole chunk at once. I think I had 24 hours to cut it before the director came in. It was one of those all-nighters, which happens quite a lot on *Game of Thrones*. I was blessed to work with Director Alex Graves because he had the whole scene edited in his head before he shot a frame of film. I was able to put together what he envisioned quickly by just going with my gut instinct. Because there were so many visual effects in that sequence, we had to turn it over right away for them to get cracking on it. We had some previs dragons but it was primarily cut with plates. We used sound effects, music and our imagination to time it out. I didn't see a dragon until it aired so I was watching with as much excitement as you!

Top left: Editor Frances Parker, A.C.E. Photo courtesy of Frances Parker, A.C.E. Top right: Editor Oral Ottey. Photo courtesy of Oral Ottey. Bottom: Rose Leslie and Kit Harington. Photo by Helen Sloan.

CE: Is that typical that you don't get to revise your cut once the [visual effects] VFX are in place?

KW: Yes. We have to commit to the cut pretty early and turn things over to [Visual Effects Editor] Chris Baird but he can shuffle a few frames this way or that.

FP: Some visual-effects sequences change because they're too expensive or Dan and Dave get into the visual-effects cutting room and want to tweak them. We're off the show before the shots are all finished.

CE: How is working on an American production different from a British one?

FP: UK television (just as with feature films) is a largely director-driven process. Most series television has just one or two directors. The director has a much larger slice of the fine-cutting schedule and generally their cut is adjusted by the producers with their input or agreement. My experience of U.S. television is that there are multiple directors for a series. They're brought on to direct the shoot and have a much more limited input into the final cut. After their four edit days, the episode moves almost exclusively into the producers' realm.

CE: People in the United States are incredibly enthusiastic about the show. Fans have viewing parties and discuss plot twists the next day at work. Is it as popular in England?

FP: No, it's more underground here. Because it's transmitted on the [pay TV] network Sky, it's not available to everyone. Those who watch it are fiercely devoted but it's more of a guerilla movement than water-cooler talk.

KW: It's not a given that everyone's seen it here. When people ask me what I'm working on, it's a real 50/50 whether they look at me completely blank or literally keel over with excitement. There's no middle ground.

CE: Why have you gone back to work on this show for multiple seasons?

OO: I love the news that people in the States are clamoring for episodes. That's what I crave, to work on something people want to see.

KW: I can't decide whether it's the enjoyment of cutting the show because it's such an exciting film or the people involved. Working with Fran and Oral has been a complete hoot. A lot of great directors have been incredible to collaborate with. I definitely would go back again and again. It's hard but there's so much fun to be had.

FP: On top of what Katie and Oral have said, for me it's the scope of everything. It moves across all these fantastic lands and every frame is enticingly beautiful. There's drama, romance, violence, sex, wolves and dragons. I can't think of another program that I could ever work on that would have such variety. It's just phenomenal. CE

Left: Nikolaj Coster-Waldau and Gwendoline Christie. Right top: Joe Dempsie, Maisie Williams and Ben Hawkey.
Right bottom: Peter Dinklage and Sibel Kekilli. Photos by Helen Sloan.

ARRESTED DEVELOPMENT

Editor Kabir Akhtar Joined the Bluth Family for the Fourth Season of the Series

BY BRANKO BURCKSEN

Loyal fans were thrilled when Netflix, as part of its plans to create original content for its streaming site, revealed plans to bring back acclaimed comedy *Arrested Development.*

After a seven-year absence (the series aired between 2003 and 2006 on Fox), the anticipated 15-episode fourth season debuted May 26 on Netflix with the return of the dysfunctional Bluth family.

Kabir Akhtar has edited and directed television for 15 years. The fourth season of *Arrested Development* was his first working on the award-winning series. The editorial team also included A.J. Dickerson and Ruthie Aslan, with Assistant Editors Stephen Vaughn and Greg Lomasney.

For this new season, each episode centers on a different character, returning to many of the same scenes from multiple points of view. Here, Akhtar talks about cutting the series.

CinemaEditor: What made you get into filmmaking?

Kabir Akhtar: Growing up I did a ton of theatre work. In college (at the University of Pennsylvania) I spent a lot of time in theatre. Also, there are whole generations in my family who were poets and artists, so storytelling always existed in my life. In school, I started out in engineering, but ended up focusing on communications and theatre. That always interested me. A friend of mine suggested going to film school because I loved films and theatre so much. Back then it seemed so out of left field.

CE: You've done both directing and film editing. Which came first?

KA: I did both in film school, in the University of Miami's graduate program. (That is where he met fellow *Arrested Development* editor A.J. Dickerson.)

CE: It amazes me how people build connections in this industry through one person they know who happens to be in contact with someone else looking to fill a post.

Above: The cast of *Arrested Development* (L-R): Michael Cera, Portia de Rossi, Jason Bateman, Jeffrey Tambor, Alia Shawkat, Will Arnett, Tony Hale, David Cross and Jessica Walter. Photo by F. Scott Schafer

KA: [Since getting into the business] A.J. and I have found jobs for each other. For instance if one of us was offered a project, but we could not fit it into our schedules, we'd recommend the other for it. This sharing of connections can be critical in the freelance world. Both of our assistants on *Arrested Development* (*AD*) came on board this way. Stephen was already involved with another project, but the minute he found out this was *AD* he found a way to get on board. He was a big fan of the show. Because it is so self-referential, returning to previous episodes and plot points, it was important to have people who knew the show really well.

CE: How long did it take to put the whole season together?

KA: It took nine months from August to May. I was the first one on board. Normally you turn around an episode every four weeks. However, in this case, none of the episodes were completely shot until the end of production. We didn't see it as creating a 15-part show. We really saw it as an eight-hour movie.

CE: This was your first season working on the show. How did you get involved?

KA: I knew one of the other producers, Troy Miller. He put my name in the ring.

CE: Did you sometimes feel like you were doing more than one show at once?

KA: We most definitely were doing more than one show at once. It felt a lot like feature post-production. We swung at dailies while they were shooting, and only once they finished did everything really feel like it was coming together. Pieces from all over the season were coming in each day. I loved doing puzzles when I was younger, and I told Mitch [Hurwitz] this was like doing a huge puzzle. The fourth season is actually longer than the first since the early episodes were around 22 minutes while some of these are over half an hour.

We're used to delivering a show that's a certain length. Now, we have this freedom. We don't have to hit a very specific number. In that way, it felt a lot more like feature post.

CE: The jokes in the fourth season of* AD *are really layered. You sometimes have to wait several episodes to hear the punch line.

KA: *AD* is one of those shows that is really willing to take that challenge. In some cases we have punch line followed by setup two episodes later. Some of those scenes were originally shot as a single sequence, but sometimes a part of it would be moved because it fit better with the same scene from a different character's point of view in one episode rather than another.

CE: How involved was Mitch [Hurwitz] in post?

KA: He was really involved, making sure the scenes were sharpened and figuring out when to make things more clear or less clear for the audience.

A joke can be broken in post-production if you're not careful. The real challenge was revealing the right pieces at the right time.

A show like this is really tightly scripted. At the same time it is really nonlinear. For instance, a Thanksgiving-dinner scene with a duck was shot all together, but the beginning, middle and end appear in different episodes depending on which character we were following.

Another example occurs in the first episode, focused on Michael (Jason Bateman). Here, Michael comes to the dorm room of his son, George-Michael (Michael Cera), tells him Pete the mailman died, and George-Michael just says, "Oh." Twelve episodes later, we see the same scene from George-Michael's POV, and after the "Oh" he asks, "Who's Pete?" That's one of the great things about this season where characters remember conversations in different ways because they have divergent meanings for them. The whole issue with Pete the mailman was a big part of a decision Michael made, but when he mentions it to his son, it has this whole other value. It doesn't mean anything to George-Michael. We only have the "Who's Pete?" in the George-Michael

Top left: Tony Hale. Photo by Mike Yarish. Top right: Jeffrey Tambor and Jessica Walter. Photo by Adam Taylor.
Bottom: David Cross and Portia de Rossi. Photo by Sam Urdank. ©Netflix. All rights reserved.

episode because that question is relevant to his story, but it is not important in the Michael episode since he knows who Pete the mailman is.

CE: One of the only scenes where the whole family is together is the one at Lucille's (Jessica Walter) penthouse, which we keep coming back to throughout the season, right? I didn't realize in the first few episodes how many people were actually in the room.

KA: We go back to that scene in nine different episodes. The first time you see it, you catch only a few characters like Michael, Buster, Lucille, and we hold off showing other characters, in some cases even up till the very last episodes.

CE: Yes, it really surprised me near the end of the season to learn why everyone got together for that occasion when they showed the banner.

KA: There's a shot where Lindsay (Portia de Rossi) sits down on the couch, but another character was in frame originally that we didn't want to reveal yet, so the shot was blown up to frame them out. Then later, in the other character's episode, I used the original framing of the same take, presenting a new perspective on the scene. It was great to have the ability to blow up the image to keep other characters out of the frame [whom] we did not want to reveal in the scene yet.

CE: Did you not know yet which characters were supposed to be revealed in which episode?

KA: Well, Mitch and Troy co-directed all the episodes and they made sure they shot a lot of coverage to make sure we had as much flexibility as possible for how the scenes should be framed. We were not hurting for footage. It was really good they left us some options.

There were 800 scenes in the entire season, and one of my favorite sequences happened in the penthouse scene where Michael and his father talk about his parents getting divorced, and we see it from two cameras, one over Bateman's right shoulder, and one over Tambor's (his father, George) left shoulder. Then in the next episode, we come to that same dialogue, but now it's played in new angles over their other shoulders, so we have the same take shown from different POVs. It just gives their dialogue such different context in that scene, even when it's the exact same take and the exact same lines, but only the camera angle is from the other side of the conversation.

CE: That's really amazing how simply changing the POV changes how you react to the scene.

KA: Yeah, in some scenes, like when Lindsay visits the shaman, the camera angles from Lindsay's episode obscure the face of the shaman with the drapes to hide the shaman's identity, but when we reveal who the shaman is in a later episode, the camera angles are taken from less obscured positions.

The season really services people with the patience to watch it all the way through to understand everything that's going on. It's an eight-hour-long piece, so judging it based on just two or three episodes doesn't make any sense because you've only seen less than a quarter of the story.

CE: Was there a crunch time to make sure the whole season came in on time?

KA: Netflix was really accommodating, but we still had deadlines, and we met them.

CE: Where do you see streaming going in terms of cutting TV shows in the future?

KA: I believe there may be one or two other shows coming soon that might be doing parallel storytelling similar to what we did in the fourth season of *AD*. For us, it was an unbelievable challenge. If there's a sequence where we change one piece of dialogue, we have to go back to the three or four other episodes that

Left: Editor Kabir Akhtar. Photo courtesy of Kabir Akhtar. Right top: Michael Cera. Photo by Sam Urdank. Right bottom: Jason Bateman and guest star Liza Minnelli. Photo by Mike Yarish.

use the same dialogue to make sure they match up. And we had to do that as a team since we had several people working together to cut the whole season.

For production purposes, we were considered a new-media series, so we weren't paid overtime for this production. It's the downside to it being called "new media." Five years from now, streaming will be a lot more prevalent, so it won't be called that. It will be interesting to see next time around how negotiations will go. You can't just treat it like a low-budget web series. But everyone really put the show above themselves. We were trying to make it as best as we could. That's what was most important to everybody.

This is such a new thing to happen. The television and film industries have done a great job of keeping up with people's appetites for downloadable content and trying new things like what's developing on Netflix.

CE: Some reviews said the end of the fourth season did not feel really conclusive.

KA: I don't think it's meant to. I believe it's meant to set up something more. We left a couple of stories open toward there being more.

CE: Did you have specific deadlines for each episode? Or since everything would come out at once, was it one large deadline?

KA: We had deadlines for each episode. We started locking episodes three or four months away from the release date. In that sense, it's a bit more like television since we still have all this time to work on it, but once we got one done, we needed to focus on finishing the rest. The final episode was locked about a week and a half before release.

CE: There was other work that needed to be finished in post.

KA: Yeah, we had around 900 visual-effects shots in the show. And most of them you would never know were there. When you see the giant Imagine Entertainment building, it's not just the flashing sign at the top that's computer-generated, the whole thing was.

CE: The season as a whole is shown out of chronological order, so what happens in one scene affects the actions that happen in another, 10 scenes down the line.

KA: Great consideration had to be taken about what was left in and taken out. We constantly had to ask, if we take this piece out, does the scene in this other episode still make sense without it? In scenes like the Coast Guard station, which take place right after the events of the third season, the challenge was keeping everything straight since we return to that scene so many times throughout the season from several characters' perspectives.

A large part of my job was finding different camera angles and putting together different versions of the sequences for Mitch to give him various points of view for the scenes.

It was a tremendous team effort. I cut a lot by myself at the beginning as the first editor brought on, and by the end, everyone had their paws in the final episodes. These are challenges I don't think anyone's had to do before, like the penthouse scene, which was shot from multiple characters' perspectives, and had over 150 takes.

CE: Would you like to work with the Bluth family again?

KA: The only thing I can think about now is sleep. I'm really proud of what we did, especially because there's no way you can catch everything the first time around. We tried not to dumb things down for our audience, and I hope they enjoy what we've built. CE

Left: Michael Cera. Photo by Sam Urdank. Right top: Will Arnett. Right bottom: Alia Shawkat and guest star Judy Greer. Photos by Mike Yarish.

Screeeech ... BAM!

The piercing wails of a wounded animal slice through a noiseless night. A car peels out and speeds off down a nearby street. Frank Underwood (Kevin Spacey) bolts out of his apartment and sees a dog laid out in an alley writhing in agony. He runs over to it, falls to his knees and does what he can to comfort its waning cries.

He casually finds the camera lens and peers at us sitting at home.

HOUSE *of* CARDS

A Conversation with Kirk Baxter, A.C.E., Sidney Wolinsky, A.C.E., and Michelle Tesoro

BY GREGOR COLLINS

Above: Kevin Spacey. Photo by Melinda Sue Gordon.

"There are two kinds of pain," Frank murmurs in a languid Southern drawl. "Sorta pain that makes you strong … or useless pain. I have no patience for useless things." The wails are fading fast. "Moments like this require someone who will act, who will do the unpleasant thing; the necessary thing." Suddenly he yanks on the dog's neck, the bones crack, and the wails cease. "There. No more pain."

He strolls back into his apartment.

So sets the stage in the first scene of the first episode of David Fincher's political drama *House of Cards,* a debut television series commissioned by, and exclusively released on, Netflix.

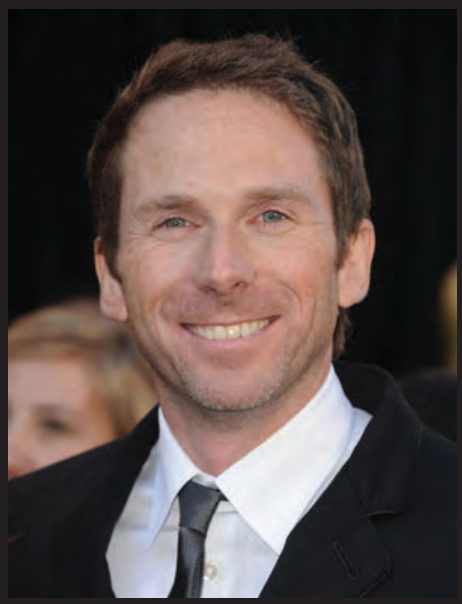
Its editors are as diverse as they are distinguished: Kirk Baxter, A.C.E., Fincher's longtime collaborator, who won Oscars® with Angus Wall, A.C.E., for editing Fincher's *The Social Network* and *The Girl with the Dragon Tattoo;* Sidney Wolinsky, A.C.E., who won an Emmy® for *Boardwalk Empire* and two ACE Eddie Awards for *The Sopranos;* and Michelle Tesoro, whose TV credits include *In Treatment.* Additionally Byron Smith (*Big Love*) cut an episode of the series.

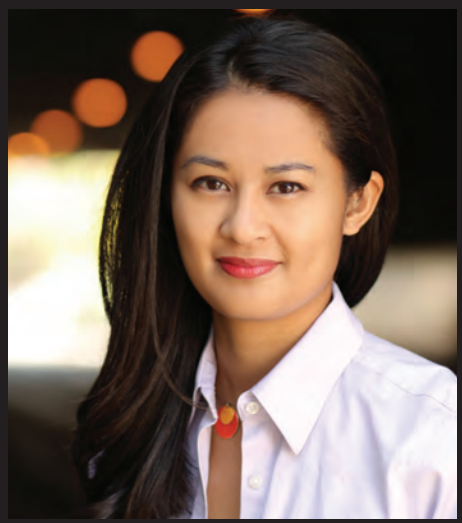
Based on the BBC series of the same name, *House of Cards,* set in present-day Washington, D.C., follows ruthless House Majority Whip Frank Underwood, who after getting passed over for appointment to Secretary of State decides to exact revenge on those who betrayed him. Spacey is so deliciously titillating as Underwood that not since Gordon Gekko has someone made the struggle for power, sex and greed look like so much fun.

The series also stars Robin Wright as Underwood's wife, Kate Mara as an ambitious young journalist who will stop at nothing for a juicy story, and Corey Stoll, whom audiences first discovered from his explosive turn as Ernest Hemingway in *Midnight in Paris,* as a congressman who enjoys his vices a little too much.

Calling *House of Cards* a TV show would be like calling a Lamborghini a car—its episodes feel more like mini movies every bit as tense and compelling as you'd expect Fincher to deliver for a packed theatre.

Baxter came to Hollywood via his native Australia. At 17 he began editing TV commercials, which eventually led him to England. He subsequently moved to L.A. and landed a job at editorial company Rock Paper Scissors, where he began working with Wall, who introduced him to Fincher.





"Fincher's a real expert," Baxter says. "A dream to work with because he has this immense understanding of not just film but film editing."

At the dawn of his career, Wolinsky had English literature on his mind. Film wasn't even in the picture. He caught the editing bug after deciding to enroll in film school at San Francisco State. His first job was as an additional editor on the 1982 Garry Marshall-directed film *Young Doctors in Love,* and has gone on to work on countless successful TV series. He joined Fincher's team on a recommendation from Director Allen Coulter, with whom he'd worked on *Sopranos* (as well as *Rome* and *Sons of Anarchy*).

Tesoro entered the Tisch School of the Arts at NYU a little over a decade ago, where at first she had aspirations of becoming a director of photography. "It was way too technical for me; I found editing to have so much power in manipulating a story and really affecting people—and you didn't have to be a tall guy to do it."

She joined *Cards* via Michael Mann, with whom she'd worked on the recently-canceled series *Luck.* As luck would have it, Mann heard Fincher was crewing up, and he called him on Tesoro's behalf. Clearly Mann had good things to say.

In almost unprecedented fashion Fincher and a team of five directors—James Foley, Joel Schumacher, Charles McDougall, Carl Franklin and Allen Coulter—are calling all the creative shots on *Cards* from beginning to end. There are no executives telling them they can't do something—this level of freedom given to a crew is almost unheard of in the television world. That was actually part of the proposed deal to Netflix: Either buy the whole series sight unseen, or … pass. Netflix didn't pass and an estimated two million additional subscribers joined just to see the series.

House of Cards, which was shot early last year in Baltimore, has that familiar Fincher feel: spare, effortless, like a sleepy mist slowly seeping through the skin. The

Top: Editor Sidney Wolinksy, A.C.E. Photo ©2012 Wm. Stetz. Middle: Editor Kirk Baxter, A.C.E. Photo by Steve Granitz/WireImage.com. Bottom: Editor Michelle Tesoro. Photo by Jeff Maksym.

pervasive score by Jeff Beal is haunting and inauspicious, seducing the viewer into an almost unwitting state of unnerve with each passing frame.

And it's cutting edge. For example in some episodes, if a character pulls out their phone to send or receive a text, instead of the words being typed on a cutaway of a phone screen, the actors type on the actual device. Seems pretty obvious and simplistic, yet I've never seen it done anywhere else. Now, showing a text on the screen of a phone would be, like, *sooo* six months ago.

As always a cutting-edge show needs editors who understand story as much as the writers who sit down and dream it and the auteurs who go out and shoot it. They need to be able to take hours upon hours of unconnected footage and connect it to a narrative that can move an audience.

Tesoro offers a tiny example of this, born out of a scene in the fifth episode when Congressman Russo (Stoll) is reading angry emails from his constituents. They didn't shoot any of the actual emails he was reacting to in the field—the only thing they shot was Russo sitting at his desk behind his laptop giving various reactions to a blank computer screen.

With the unmarried emails sitting on a piece of paper in front of Tesoro in the edit bay, she combed through copious takes of Russo's reactions and, based on Stoll's nuanced performance, determined where to place the emails. She created a computer screen of emails with visual effects, matched those emails with the appropriate emotion, and cut together the scene we see in the finished episode.

"We needed the emotions to go from point A to point B, which Corey can do with very little," Tesoro says. "You try to find a unique blink, or an inhale, an interesting squint, sometimes doing nothing works best."

Since Netflix released the first season all at once last February—meaning you could either choose to binge on the entire 13 episodes over one inspired dusk till dawn, or spread it out over days, weeks or months—the naysayers out there claim that those who decided not to binge are now at the mercy of spoilers from those who did.

This seems like a reasonable argument, but Baxter sees more of the big picture: "The only people I can see who won't like it are the critics, who won't be able to dissect plots in public forums. But I think the average viewer wants it. The beauty of the format is you can watch it whenever you like, and no one need worry about

"The beauty of the format is you can watch it whenever you like, and no one need worry about trying to get ahead of journalists. It's just an incredibly exciting time for television."

Above: Kevin Spacey. Photo by Patrick Harbron.

"I equate editing with music ... and like a conductor you're orchestrating the whole thing that must ultimately move the viewer."

trying to get ahead of journalists. It's just an incredibly exciting time for television."

According to Wolinsky, in its broad outlines the post-production process resembled any other series: there were multiple editors each of whom had responsibility for his or her own episodes directed by multiple directors.

"That all the episodes were released at one time had no real impact on the editorial decisions," he says. "Perhaps the most striking difference from other projects I have worked on was that none of the funding entities involved [Media Rights Capital, Sony or Netflix] had any creative input. David had the final say on the creative decisions, and he was very closely involved in all of them."

Another key stylistic aspect of the show, adopted from the BBC version, was the decision to tell a portion of it with Spacey talking directly to camera.

Baxter explains that Fincher shot Spacey's direct address with two cameras, the second covering him solely for talking to camera so that when appropriate they could "seamlessly slip into that coverage" without needing to cut away from him.

"I loved enforcing the idea that it was a private moment between Frank and the audience by making sure that whoever else was in the scene wasn't focused on Frank at that time," he adds. "A lot of the time Frank is alone for these moments, but on a few delicious occasions he sneaks in looks or lines while we have the other actor distracted with their eye line or body language. It was like he was picking their pocket and sharing the spoils with us, it was a lovely dance to edit."

Baxter is not alone in relating his editing sensibility to an artistic metaphor. For Tesoro, whose more recent credits include *The Newsroom* (2012), editing is musical.

"Often I focus on getting the rhythm of the dialogue to sound right before I make the picture edit," she says. "I equate editing with music in that the dialogue, the actors' performances, and the cuts are like notes or lyrics in a piece of music, and you're taking all these pieces of music, and like a conductor you're orchestrating the whole thing that must ultimately move the viewer."

"It's like crafting a piece of furniture," observes Wolinsky, who is working on the new Showtime series *Ray Donovan*. "You sand, you finish, you polish, taking that raw footage, that hunk of wood, and sculpt it into a finished product."

The second season of *Cards* was shot this summer, and at press time the release date has yet to be announced. It's no doubt another one you'll not want to abandon until you've watched them all. You've been warned. CE

Left: Kate Mara and Kevin Spacey. Photo by Melinda Sue Gordon. Right top: Corey Stoll and Kevin Spacey.
Right bottom: Kevin Spacey, Robin Wright and Michael Kelly. Photos by Patrick Harbron.

CUTS WE LOVE

BY HARRY B. MILLER III, A.C.E.

GAME OF THRONES

Season 1, Episode 9, "Baelor" | Director: Alan Taylor | Editor: Frances Parker, A.C.E.

The HBO television series *Game of Thrones* (*GoT*) is difficult to like. At first. The opening sequence features three characters that don't last more than 10 minutes before they're beheaded. The names are strange, like Eddard and Cersei. It looks like Europe in the Middle Ages, but it isn't. There are strange creatures alluded to like White Walkers and dragons. And so many characters for a TV show! (What's the difference between Twitter and *Game of Thrones?* Twitter only has 140 characters.)

But once hooked, it is impossible to stop watching. *GoT* is some of the finest television, and more broadly filmed storytelling, ever made. A great example is the final scene of the episode "Baelor."

Arya Stark is in hiding from the young King Joffrey, but is drawn to the city square by distant bells and the rumor that her father will be brought there from prison. Arya climbs to the base of the statue of Baelor where she sees her father Eddard "Ned" Stark being escorted to address the crowd. The crowd is yelling angrily at Ned, who will soon confess (falsely) to being a traitor to King Joffrey. He looks out and sees his daughter at the statue.

Moving later into the scene, rather than pardon Ned as previously agreed, Joffrey orders the King's executioner to "Bring me his head!" Through the next series of cuts, one can follow without dialogue the shock, the anger, the passion this order provokes. Arya runs through the crowd with her sword named "Needle" in hopes of saving him.

Arya is stopped by Yoren, a recruiter for the Night's Watch who has grabbed her on Ned's orders, to protect her.

Ned sees that his fate is sealed. All sound disappears. He sees that Arya is no longer on the statue, and presumably protected by Yoren. He sees that his daughter Sansa will be kept safe. In acceptance, he drops his head for the executioner's blade.

Ned Stark's head is cut off. Arya looks up to see the birds fly away. Cut to black.

Great editing needs great coverage, camera work and writing. This final scene has all—and the shock of killing off the lead character. That is great storytelling.

And that's the cut I love. CE

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