

ACCREDITATION 2004

The 2004 ASE Accreditation night will this year be held on Saturday July 17th in Sydney's "The Basement" restaurant. It will be the third occasion that the ASE membership has gathered to award accreditation to the some of the most respected editors in the Australian post-production industry.

ASE accreditation is an

acknowledgement of a very strong body of work. It is an acknowledgement of excellence in screen editing. It is an acknowledgement of an editor who has passed on knowledge of the craft of editing. It is an

acknowledgement of an editor who has worked to promote good editing and editing practices.

25 guild members have been honoured thus far. This year they will be joined by another 10 distinguished editors.

Saturday
17th July 2004

The Basement
29 Reiby Place
Circular Quay

We are pleased to announce that Margaret Pomeranz, well known film critic and former host of SBS TV's The

Movie Show, will be our guest speaker this year.

Ticketing details for this year's ceremony will be available soon, watch the website for details.

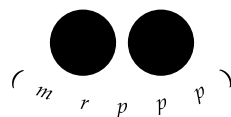
WM

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Listen to that little voice

Sometimes you get this tiny feeling, like the hint of a twinge of a feeling that something is off with a scene or a storyline.

Listen to it. Mull it over.

There may be some issue that wouldn't surface for months, if ever. Other people aren't going to tell you everything.

The film is counting on you to search for the right answer.

*U.S. editor Tom McArdle
("The Station Agent")*

PRESIDENT'S *Letter*

Dear Members,

Royal Weddings on the evening news, a friend's fiftieth anniversary and a messy divorce in the Sunday paper have combined to make me think about relationships.

The editor/director relationship has sometimes been described as a kind of marriage. When it goes well the collaborative vibe can be exhilarating. A trust develops from sharing the highs and lows of the editing process and experiencing each other's strengths and weaknesses at close quarters. Gillian Armstrong said to us at last year's accreditation ceremony "You hold our secrets. You know our worst; you've seen it."

There are some famous and enduring editor/director relationships like Thelma Schoonmaker and Martin Scorsese, Michael Kahn and Steven Spielberg, Roderick Jaynes and the Coen Brothers, Walter Murch and Francis Ford Coppola & Anthony Minghella, but does that make Walter a bigamist?

The marriage analogy can be taken a little further. The shoot has delivered a baby and the director and editor now collaborate to nurture the child until it grows into an independent adult, strong enough to withstand the 'slings and arrows' of distributors, reviewers and eventually the audience. The editor is one of the proud parents!

We all start out with the best intentions but unfortunately more than half the marriages that take place in Australia end in divorce. There are often complex reasons for the breakdown and more often than not, poor communication is one of them. The editing suite can be a pressure cooker with budgets and deadlines and technical hitches all conspiring to test the relationship. If it does not hold together the breakdown can be extremely painful. Mediation can help but in the end no amount of legislation will fix it.

Parents stick together 'for the sake of the kids' and tensions in the cutting room are put aside because 'the film comes first'. Ay and there's the rub. The film

does come first. In the current climate everyone is vulnerable and the editor is unlikely to come out on top. You can't rely on the producer or the broadcaster or the funding body to take a moral stand on your behalf. They are doing it tough too.

'Loyalty' and 'Ethics' are nice words but in the real world "you're only as good as your last job".

So what's the point of this letter? It's a reality check. It's a very tough world for everyone in the Oz film industry right now. You cannot afford to assume anything, not even the loyal support of your collaborators. Keep the communication lines open and make sure they are as pleased with your work as you think they are!

On a lighter note, Accreditation 2004 is just around the corner. Margaret Pomeranz has agreed to be our keynote speaker and The Basement is booked for Saturday 17th July. Make a note in your diary right now, please.

See you all soon. Your pres Sara B

ATTENTION *All Editors!!!*

*Annual General Meeting & 'Know Thy Pixel' Seminar
September 18th, 2pm Paddington RSL, Oxford Street*

The Annual General Meeting is coming up - although not as quickly as our Accreditation Night - it is equally important, if not moreso - it's your chance to become involved with the 'business end' of your guild, and also enjoy a very informative seminar that previous newsletter editor Mr. Webb's been cooking up...yes, in addition to hobnobbing with your fellow editors, you can learn more about the pleasures of the digital image, with the Know Thy Pixel seminar. Speaker Piers Goodhew will explain the various important issues surrounding compression, hardware,

software, where when and how things go wrong - and how to keep things running smoothly. Piers is a multi-skilled precious gem of a fellow; well versed in all things 'New Media', and a brilliant writer of applescripts. He troubleshoots systems in his sleep, and really has managed to cram a lot of info into his head. I think it's fantastic that he's going to share some information with us, and I want you to know well in advance that an opportunity to learn something, anything, from Piers should not be missed. He also has a rather keen sense of humour, so should be pretty darn good value.

In addition, we are very happy to relay that we shall be joined by Shaun Smith, Chairman of our Victorian Branch. Shaun is looking forward to joining us in Sydney for the AGM, and we hope you'll come along and extend a warm welcome to him. For those who know Shaun, here's a chance for you to participate in Guild business and engage in some post-seminar catching up with him. Shaun's presence will be a very welcome addition to our annual editors' pow-wow.

So...apart from your overwhelming desire to help us make quorum and deal with official ASE business, vote yourself President, etc; please come and join us for what promises to be an exceptional seminar and social distraction from life in the cutting room. RW

Fellow Victorians. How are you all keeping as we enter the final stages of autumn and poise to embrace winter? Yippee! Not that it should bother us during working hours. Anyway, could be worse. Could be winter in Wellington, NZ! I know, I've lived there. Doesn't cramp their film-making style, though.

Congratulations Jamie.

At this point, perhaps we should congratulate Jamie Selkirk ('James' on the nite) upon receiving the Academy Award for his work on the final of the 'Lord of the Rings' Trilogy. BACK TO.... 1993. I was syncing rushes for 'Heavenly Creatures' and he was editing on the trusty Steenbeck, when I said to him: "What about the non-linear stuff, Jamie?"

"Na, I'll keep cutting on film 'till I'm ready to retire, I reckon." (words to that effect, anyway)

Gotta move with the times Baby!

Ah, to the present

Recently an event was held in conjunction with Soundfirm to showcase the post work on the feature "One Perfect Day" directed by Paul Currie. A good turnout and a fantastic venue, Soundfirm Port Melbourne in the theatre where the film was mixed. Please refer to Roberta Horslie's report in this issue for more detail.

Upcoming events.....

There's a few in the pipeline including a 'Basic Assistant's course/workshop'. A reasonable amount of planning is required to formulate this one. We're still working on it.

The participants of Strange Bedfellows have indicated their willingness to host a night, but the event has been held up pending the availability of a print. We really wanted to present the film on the 'Big Screen', well biggish anyway, to accompany the guest speakers. Keep you posted.

I'm presently workshoping an event for the documentary, "Poker Kings", which had its premiere at the Popcorn Taxi night at ACMI in Federation Square on Tuesday 11th May. A full house ensured a good reception and a lengthy Q&A which followed. We're putting together a nite to be hosted by the film's editor, Cindy Clarkson. Stay tuned for that one. Incidentally, a longer version of the film is airing on SBS on July 15th, so keep an eye out for that. It gets a big 'Thumbs Up' from me. I found it very entertaining.

There's several other events on the agenda as well, but have yet to be formulated. Stay tuned, it could be a busy year.

Regards,

Shaun Smith
Chairman, ASE VIC committee

eye on the ASE WEBSITE

For those members with a connection to cyberspace, don't forget to check out the ASE website at www.screeneditors.com for access to an increasingly rich archive of editing articles, as well as all the latest news about upcoming events and discussion about what is happening in the industry. Being an ASE member will enable you to access the EditSearch forum, in which employers post notices of jobs available for editors and editing assistants.

Recent weeks have seen the emergence of a contingent of Western Australian editors on the website, as well as discussions about whether a career change from I.T. to editing is advisable (and what training is required), discussions about whether the SBS charter discriminates against some editors, and reports about recent events in Sydney and Melbourne.

So if you haven't taken a look at the website recently, check it out. The more people who participate in the website and its online forums, the more varied and interesting it will become. Who knows, you may even find a job - or read a story that brightens up your day. WM

thanks...

The ASE would like to extend a very warm welcome to our new sponsor, Mike Reed & Partners Post Production. Mike became an accredited member last year, as a result of his outstanding and ongoing support of our editing community. We are very glad to have his company's support as a sponsor; it really is fantastic to see his commitment and enthusiasm for the ASE extended in such a vital way.

The ASE values all of the support and sponsorship we receive from our professional community. These vital contributions enable us to provide the Guild's membership with valuable information, services, and cultural events. Many thanks to all of ASE's sponsors and supporters, as well as the dedicated membership that make it all worthwhile. RW

YOU'D HATE TO *miss out...*

Is your membership due for renewal? Been receiving any reminders via email or snail mail? That's because we don't want to lose you...

Sometimes it's hard to remember, but membership upkeep is very important! Your fees help with the operational costs of the Guild, which provides its membership with a variety of services, from seminars to social soirees and -gasp- the newsletter you're holding right now. If you are having a hard time getting your fees together you can always make special arrangements that allow you to stay involved and benefit from the many joys of membership - like accreditation! I'd hate to miss out on that, wouldn't you? So contact the ASE office and stay in the loop!

RW

ONE PERFECT DAY *in one perfect night!*

Roberta Horslie ASE reports on the recent Melbourne event.

What else could you ask for. Pizza, a glass of wine and a big screen with, to be expected, perfect Dolby sound! Then hear the film editor, assistant and sound designer talk about their work on the feature film *One Perfect Day*.

With a great turn out we comfortably filled the Theatre Studio at Melbourne's Soundfirm, and so were all sitting exactly where the film's final mix had happened.

Gary Woodyard (film editor), Amelia Ford (assistant and associate editor) and Paul Pirola (sound designer) took us through various excerpts of the film. Played off DVD, which gave fast access to scenes, and projected on a large screen with full Dolby Digital surround, it made for a great film experience. Apparently the smell of pizza's in the background were reminiscent of the edit suite, so our speakers felt quite at home!

It was very obvious that this film was made on the basis of a collaboration between all departments, and that the director Paul Currie empowered everyone. He was open to ideas and wanted people not to be afraid to try something different. Paul Pirola said that it meant you just wanted to do your absolute best. This seemed to be the general feeling of all the post personnel.

Paul Currie had approached Gary Woodyard some five years earlier, with an idea for his feature while they had been doing a Reach youth documentary. So Gary and Amelia became quite involved at an early stage. They would meet up with Paul Currie and work on ideas for the film, developing the script. Subsequently, they went through 12 drafts of the script. With the usual rule of thumb that each page of a script is approximately a minute's screen time, the final draught ended up at 120 pages, but once cut on film ran at 200 mins.

Scenes like the concerts and raves were only half a page on paper but in reality



ran 6-8 minutes on screen. Also good performances meant that Gary and Paul Currie wanted to hold on to them for longer. However, it needed to be cut down in length so after cutting scenes and some characters out, the final film now runs 106 mins. Amelia and Gary mentioned that as there were a number of subplots. This made it tricky to drop characters and scenes. For example, Gary would have to cut around say a character that had been dropped, but was still in a scene that had to stay. Interestingly, when the film was running at 115 minutes, the script writer wrote up the cut and it was 74 pages (74 mins.) long, which they would never have been able to sell as a feature length film.

Originally the edit time was scheduled for 6 weeks during the shoot and then another 6 months in post. However, the edit ran out to 15 months! In that time they had explored 30 totally different cuts. The film had not been sold when they started cutting, so there were promos made to raise money. They also did a number of test screenings, with Amelia driving down to St.Kilda, picking up an audience of backpackers from various nations. As the film was cut at Tide Edit, of which Gary is a partner, they

had access to a number of edit suites. So consequently, they would run the film simultaneously in all the suites and fill them with backpackers and anyone else they dragged in who had nothing to do with the film. Screenings were also run out of Soundfirm.

They found the test screenings to be very beneficial as the film seemed to be able to take on different directions with different cuts. For example, at one point the film was becoming quite dark and some of the female feedback reflected this. Then it became too light. They found that you could feel the audience's sense of a character or lack of.

Of course the old question is, when is the cut finished? Gary felt this was always a hard one. As they were cutting at Tide, at one point they had the opportunity to put the film aside for a month while Paul Currie was trying to sell it overseas. When he got back, the time away gave them a chance to take a fresh look at it, which proved to be beneficial. Gary always felt that there was something more in there, and having this chance to continue without a harsh deadline, meant he could explore this.

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As mentioned earlier there was a lot of collaboration between departments. Paul Pirola had also been involved at a very early stage pre shooting. During the picture editing, Paul would often pop down the road to Gary's edit suite after his days work at Soundfirm, no matter how late it was, and just sit and watch. The sound was a very big part of the film and so Paul was doing a lot of sound work during the picture edit. Gary was cutting

from the EDITOR....

Hello hello! I've not edited this newsletter before, so if I've made a total mess of it...well, I suppose I'll just shift the blame onto Walter, who will probably smile quietly and plot my untimely demise...But that won't happen, cuz were doin' a great job, right?

Um, Right???

Hey, if you don't write in, we'll never know! Speaking of which, if you don't write in about what you are doing, your guild will never know! And we WANT to know what you're up to! The whole idea of this newsletter is to give you a voice - I've already got a big darn voice, anybody'll tell ya. So keep us in mind if you ever have something amazing, or terrible, or darn boring happen - even boring can be funny. Heck, I'm funny, and I'm very boring. Or maybe I'm just bored? Hmm. But in any case, keep us in mind, as we'd love to hear from you about your work. Because regardless of what you do, and how insanely pedestrian you think your work may or may not be, darn it, it's interesting for those of us who aren't doing it. We all have different areas of work and expertise, and we ought to share that with each other. Otherwise I'll be filling out these pages with dot-to-dot schematics of a standards converter.

**Submit all rantings to
newsletter@screeneditors.com - we'll
be very happy to hear from you!!**

Many Thanks,

Rachel Walls,
now an editor of another kind :-)

IN CASE you asked by Dominic Case

Q: My doco was shot on video at 25fps and then telecined to film for cinema distribution. Will it run longer (and with the audio lower in pitch), because of film running at 24fps - or is some whiz-bang technique used to compensate for this, by dropping a frame every second? "Speedy" Gonzalez

A: Not so fast, Speedy! (Couldn't resist that.) It wouldn't be telecine. That's for film to tape, not tape to film. Of course you knew that, didn't you. Didn't you? What you have in mind is "tape to film transfer" - or "kine" for the classical scholars among us.

But to your question. Yes, it's normal to transfer frame-for-frame, so that the duration will be extended by one twentyfifth, or four per cent. Some people argue that you normally cut a little faster for the small screen, so the slight slow-down in action is actually an improvement for the big screen. Others say the show would be better improved if it ran faster, not slower - and they could get home earlier. In fact, in the silent era, when cameras ran at about 16 fps, films were often projected at 20 fps or more for just that reason.

Going the other way, of course, theatrical films shot at 24fps are always transferred to video (on a telecine, yes, that's right) at 25fps, so they run faster than normal. Contractual obligations aside, that already gives you two and a half minutes every hour freed up for commercials.

As for the sound, yes again: your TV show will play two thirds of a semitone flat in the cinema. If that offends you, it's possible to re-pitch the soundtrack with a digital thingumibob. Mostly people don't bother. The last time I told someone that two thirds of a semitone wasn't enough to be bothered about, they turned out to be a professor of music. Oops! They didn't know what a telecine was though.



Q: Why is it so hard to hear the dialogue in features and high-end drama on TV these days? Are the sound designers mixing the audio for home theaters with Dolby 5.1 surround sound rather than my 20 year old Philips TV with its tiny mono speaker?

J Bogie Laird

A: Have you considered a hearing aid? No, of course not. Far better to blame digital technology. (Everyone else does). As far as cinema sound is concerned, the significant things about digital sound are one, you can record it louder, and two, you get much, much better separation between left, right, surrounds etc. Now the mixers (let's blame them too) don't mix everything louder: that would be a bad thing to do. We all know how loud people talk, so dialogue is always mixed at that level. But now that there's good separation between channels, they can heap a load more effects in, as loud as you please (well, as loud as they please), but put it all - the traffic noise, crunching leaves, gunfire, kitchen noises, and passing tanks - in the surrounds. Humans have binaural hearing, and can distinguish sounds from different directions, so you can still hear the dialogue distinctly even at its natural level. Provided you are in a cinema playing 5.1 sound (yours at home, or a real one). Oh! - and provided the manager hasn't turned the sound down because the matinee audience don't like noisy films.

Unfortunately your 20-year-old single speaker TV can't separate the centre-channel dialogue from the surrounding music and effects. May be time to get a new one. Or you could make a real feature of that TV. Invite friends around to watch re-runs of Dynasty. Dressed for the period of course, in their padded shoulders and Boy George haircuts. Turn the sound right up and have a party.

VALE TIM BURSTALL

renaissance filmmaker

20-4-1927 - 19-4-2004



from L to R, Tim Burstall, David Williamson and Rob Copping.

Australia has lost one of its greatest and most courageous filmmakers in Tim Burstall, who died in April. Burstall, who defied the prevailing ethos that Australians wouldn't go to see Australian features, made 15 of them during a career spanning four decades. Many, such as *Stork and Petersen* were great successes, with *Alvin Purple* being the first Australian film to have worldwide distribution (due, in part, to a young Alan Finney's involvement), making over a million dollars. Before *Schepisi*, before *Beresford* and before *Weir*, Tim was hocking his Arthur Boyd paintings to finance such films as *2,000 Weeks* which, despite being unsuccessful, did not deter him from his iconoclastic vision of creating Australian characters and stories.

On Friday 30th April around 300 friends, relatives and film-lovers all but filled ACMI Cinema 2 at Federation Square to hear Ross Dimsey, Alan Finney, Jack Thompson, David Williamson, Jacki Weaver, John Waters and cameraman, Rob Copping, amongst others pay tribute to Tim. True to Tim's nature, the mood was celebratory rather than mournful. John Waters' evocation of the rabid

passion Tim displayed; with wild hair and eyes like a man possessed, yelling directions - even in intimate scenes - was particularly amusing. Others reminded the gathering, which included ex-wife and La Mama Theatre founder, Betty, just how argumentative and belligerent Tim could be. But all agreed, he was the master, and all deferred to his 'sheer force of intellect', as biographer and close friend, Roland Perry put it.



*True to Tim's nature,
the mood was celebratory
rather than mournful.*



Guests arrive at ACMI Cinema 2 for the memorial

After the initial successes of *Alvin Purple* and Australia's first million-dollar budgeted film, *Eliza Fraser*, Tim went on to make *Kangaroo*, *Attack Force Z* with recent NIDA graduate, Mel Gibson, *High Rolling* (with Judy Davis) and one of my favourites, *The Last of the Knucklemen*. He also wrote and directed the mini-series, *Great Expectations*, *The Untold Story*, a number of other television productions, and no less than 35 short films.



Australia's film and television industry were very well represented at the 'wake' afterwards

In a way, Tim had turned full circle when he had a massive stroke during a retrospective of his work at Eltham. His journey took him from England as a child to Geelong Grammar, Melbourne

University, the US, where he studied script-writing, back to Australia and Eltham, where he built a mud-brick house and raised a family. His two sons, Tom and Dan, both have successful film careers. Just three weeks prior to his death Tim was in Sydney, conducting (some suggested, writing!) interviews with stars and collaborators on many of his films for the inevitable

DVD releases. One of the participants, Stork's Bruce Spence, remarked that he was eagerly looking forward to meeting up with Tim again in Melbourne three weeks on, but as he put it, 'Not like this'.

It is unlikely Australia will be again be blessed with another like him.

Leon Burgher

The writer's parents were friends of the Bustalls during the early seventies

Conversations with EDITORS

Walter McIntosh reports on a recent “Conversations With Editors” event - Editors Working Outside The Cutting Room - featuring Denise Haslem ASE and Andrea Lang.

Recently two ASE past presidents have been involved with projects that have seen them spend considerable time outside as well as inside the cutting room. Andrea Lang and Denise Haslem ASE, both very experienced documentary editors, have combined their editing skills with other key roles in the production. Denise cut as well as produced the hour-long ABC documentary Lonely Boy Richard, and Andrea was editor, sound-recording and co-producer for the four episode ABC series Our Boys. They each found the experience to be very intense, but ultimately were rewarded by the increased level of involvement that multiple roles in the production gave them.

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Are tighter budgets leading editors to take on multiple rolls?

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On Thursday, 11th of March the ASE held its first Conversations with Editors event for the year. In the comfortable environment of the Paddington RSL, Denise and Andrea showed clips from both programs and addressed some of the pitfalls and joys they experienced by taking on multiple roles. The aim of the event was also to look at a trend in the industry, especially in documentaries, for filmmakers to take on multiple roles. Increasingly picture editors are being asked to do more than just edit the picture. Is it tighter budgets and faster turnaround times that are leading editors to having to sound edit and often online their own material? Or is it also a creative choice, where easier to use technology means that boundaries of demarcation between production roles can be less defined?

Denise Haslem had combined producing and editing roles for Lonely Boy Richard's director Trevor Graham before, on the award-winning Mabo: Life Of An Island

Man. After many years as an editor, her desire to produce came out of a feeling of wanting to get out of the cutting room and have more engagement with the characters and shooting situation of the documentary. For the filming of Lonely Boy Richard, Denise and Trevor lived for ten months among an aboriginal community in the Northern Territory. Denise brought an AVID with her and did much of the editing during the shoot period. This was particularly useful to enable the community to trust the filmmakers, and have the mechanics of the filmmaking process open and accessible to them. Denise would show footage to people in the film who were able to come and go from the editing room as she was cutting. Denise found one of the most difficult things was trying to balance the work of cutting during the day with completing the producer's tasks in the evening – doing budgets, cost reports, getting release forms signed etc.

On Lonely Boy Richard, Denise and Trevor had the unsettling experience of losing the story for their documentary right at the beginning of shooting. They had set out to make a film that examined the issue of mandatory sentencing for certain crimes in the Northern Territory. However, this legal regulation was

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Denise took an AVID to Arnhem Land to edit during the shoot.

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overturned just before they arrived at their location. Therefore they had to find a new subject around which to structure their film. The process took a long time, and editing the material was an important part of this. Thus it was valuable to have Denise involved in the project during the shoot so that she could work with the material that Trevor was filming and give him feedback. The two of them

could discuss the direction in which the documentary was heading as Trevor found the character of Richard and followed how his alcoholism was leading him into trouble with the law.

.....

You can lose stuff – important details that need to be put in the set-up – by having the editor already very familiar with the backstory

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Both Andrea and Denise commented on the difference that being present on the shoot made to their perspective when cutting. There was the danger of deciding against using characters who might be fine on the screen, but who they didn't like because of some personal interaction they had with them on the shoot. Andrea found that because she had been on the shoot she was already familiar with the lives and nuances of the characters when she started editing. This was a big time-saver – especially as she had 250 hours of rushes to work with. However this could also be a disadvantage because it meant that she did not have a fresh “editors eye” when sitting down to edit. This meant that you could lose stuff – important details that needed to be put in the set-up – by having the editor already very familiar with the backstory rather than approaching it from the point of view of the viewer. Andrea also feels, however, that having been on the shoot led her to be more confident when editing the material, manipulating and trying different things because she had been a part of the situation when it was filmed.

Andrea and the director Kerry Brewster had worked together on a documentary called Demons At Drivetime before making Our Boys and had become friends, which was one reason Andrea felt she

could commit to taking on multiple roles on a project that stretched over 18 months. She had been a sound recordist early in her career and enjoyed the process of re-learning to use the sound



Are editors working outside the cutting room taking jobs from colleagues in other craft areas?



gear and taking it on the shoot. Another reason for Andrea performing multiple roles was to make it financially viable for her to be involved in the project for such a long term. The terms of her salary on the project was presented as a package – this much money if you do all these roles.

During the question and answer session at the end of the evening, an important ethical issue was raised - by editors working outside the cutting room are they taking jobs from experienced professionals in other craft areas? Andrea and Denise acknowledged that this was an important

issue that the ASE would have to think about in the future. It was pointed out however, that with technology making filmmaking equipment easier to use, it seems likely that boundaries between craft areas would become increasingly blurred. Filmmakers will be asked, and may even want to take on roles in other areas in the future. Andrea would readily admit that her sound recording ability would not be as skilled as someone who had many years experience in doing it, and her producer Kerry would acknowledge that her work with the camera is not as



If you're going to go into it, work out for yourself exactly what it is you want to do, and what you're going to get out of it.



good as someone who has long experience of being a professional cinematographer. However, they both feel that for the type of long-term observational project they

were doing, their approach to getting out there and doing it themselves was the correct one. The important point has to be made that it was a compromise, however, and ease of using the technology should not be seen by film and TV funding bodies as making it okay to cut program budgets to the point where a director has to do everything themselves.

In conclusion, it seems likely that technology will make filmmaking equipment more accessible and easier to use. The industry experiences of most editors give them a good knowledge of more areas of film making than just what happens in the edit room, and Denise and Andrea found their experiences taking on multiple roles on these two documentary projects to be intense but rewarding. "Being out on the shoot is a real pump!" Andrea says, "But if you're going to go into it, work out for yourself exactly what it is you want to do, and what you're going to get out of it." Denise agrees, "I would love to produce and edit again – but only if the project was right." WM



VERSION 2 FOR GENERATION Q *unleashed*

Fantastic new technology unlocks massive potential of Quantel next-generation systems



Soho, UK, version2 for generationQ has hit the road running very fast – and has been universally acclaimed. version2 is a platform-wide upgrade for all generationQ systems that adds many new tools and capabilities and takes teamworking and connectivity to a new level. The stunning array of new tools and capabilities includes the world's first multi-view compositor, combining blender, camera, schematic process and DVE axis views; unlimited layer compositing with unlimited processes on every layer; embedded plug-ins; and direct access custom transitions in the editor. Together they enable users to complete jobs faster and more creatively,

and significantly expand the range of work that can be undertaken on generationQ systems.

Already featuring one of the most powerful and flexible NLE toolsets on the market, V2 brings generationQ users a wealth of improvements that have been driven by its customers in the most demanding environments worldwide. Including:

- Complex trim
- Custom transitions and transition maker
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- Audio compression and limiter

- New simplified Qscribe user interface
- Significantly faster editing of rolls and crawls
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- Regional support for Indic, Hebrew & Arabic
- New Bezier tools
- Colour picker paint pots and image picker

"We are enormously excited about the version2 release and the competitive edge it gives our customers," says Nigel Turner, Quantel Marketing Director. "It enables them not only to do more but to do more faster, and we look forward to working closely with them in the future to continue pushing the boundaries of what is possible."

This and all Quantel press information can be found at www.quantel.com



Australian Screen Editors Guild

www.screeneditors.com

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Are you looking for a mentor?

Are there questions you would like to ask an experienced editor in your field?

ASE now has a Mentor Scheme up and running. We have senior editors willing to be mentors in both Melbourne and Sydney. They are skilled in features, commercials, TV drama and documentaries.

The scheme involves a minimum of three meetings over the course of 3 months to a year. It will not include work experience, attachments or job offers, but could be helpful in guiding your career and giving you a bit of confidence for the next step.

If you are interested in applying for a mentor, e-mail your CV, (Word doc., RTF or PDF) and a few lines explaining:

- a) what you are doing now,*
- b) why you feel a mentor would be beneficial to you*
- c) some of your goals and aspirations for the future.*

You need to be a financial full or student member of ASE

Send your e-mail & CV either to

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What are you waiting for?