

# australian | screen | editors

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## ASE Accreditation and Awards Night

By Walter McIntosh

Last year, 2007 was the sixth year that the ASE has awarded its prestigious accreditation to selected esteemed editors. It was also the third year that the event has been held at the Vanguard Hotel in Newtown, Sydney. Last year saw the launch of the ASE Elephant awards, to honour the best in editing each year over four different categories. Coming as it does just a

couple of weeks before Christmas, the Awards night is also an opportunity for Sydney editors to “let the hair down”, and celebrate the year past.

The night kicked off around 6pm with arrivals enjoying canapes, drinks and great conversation. In the packed house, people slowly made their way to their seats, ready for when the night officially started. Emma McCleave hosted the awards, and to the room’s amazement her opening speech was both funny - and formed with rhyming couplets. Much to the crowd’s pleasure, Emma would rhyme her way through the entire night - some of it was cheesy, but indeed, all of it was very clever.

Emma introduced the President of the Guild, Peter Whitmore ASE to give his opening address. Pete talked about our editing super powers, thanked our generous sponsors and congratulated the winners and accreditees before introducing Henry Dangar ASE to present the accreditees for 2007.



### breakfast club loses one of its finest

*Vale Hans Pomeranz  
Order of Australia Medal  
Recipient loses his battle  
Page 9*



Jason Ballantine ASE, Philippa Rowlands ASE and Bernard Garry ASE



Denise Haslem ASE, Cathy Li, James Bradley ASE, Stewart Young ASE and Kim Moodie ASE



Philippa Rowlands ASE, Bernard Garry ASE, Veronika Jenet ASE, Suresh Ayyar ASE and Jason Ballantine ASE

Cover story cont'd ASE Accreditation and Awards Night

As years pass, the number of editors receiving their accreditation becomes increasingly select. This year, accreditation has been awarded to just three outstanding editors - Jason Ballantine, Bernard Garry and Philippa Rowlands. Each of them will join the list of distinguished accredited members, and be able to put the letters "ASE" after their names. The three editors accredited this year have forged careers editing in quite different genres of production - Jason in feature films, Bernard in television commercials, and Philippa in documentaries - but all three have produced a solid body of work, respected by their peers.

Following the Accreditation part of the evening, the staff at The Vanguard provided an excellent meal, with a choice of menu for the assembly of editors which was now packing the Vanguard full-to-bursting.

There was more entertainment to come after dinner. Individual conversations were muted as the classy and rather surprising beginning to the song *The Rainbow Connection* came over speaker system. First sung by Kermit the Frog in 1979, it was now being performed live at The Vanguard by the dream team of Andrew Macneil ASE and Emma McCleave. This version of the song had rewritten lyrics, pertaining specially to editors, and was aptly re-titled *The Loggers, The Synchers and Me*. The crowd watched in absolute delight as Andrew and Emma proved themselves to be accomplished at the mic, as well as in the cutting room.

Presenting the "Elephants" this year were the winners from last year's inaugural awards. Hayley Lake, Ken Sallows ASE, Nick Beauman ASE and Dany Cooper ASE all took to the stage to present the winners with their certificates and accompanying Elephant statues, as did Jane St Vincent Welch ASE for the new category TV Non Drama. The winners of the ASE Editing Awards -

**"The Elephants"- for 2007 are:**

**Short Film**

Richard Greenhalgh - *25 cents*

**TV - Non Drama**

Philippa Rowlands ASE - *Jamie's Kitchen, Australia, EP 5*

**TV - Drama**

Veronika Jenet ASE - *Bastard Boys*

**Documentary**

Steve Robinson - *Choir of Hard Knocks*

**Feature Film**

Suresh Ayyar ASE - *Romulus My Father*

Following the presentation of the awards, our host Emma McCleave told us, still in perfectly rhyming couplets, that the official part of the evening had concluded, but that the assembled editors and their friends were welcome to stay on, soak up the Christmas cheer, and toast the accreditees and Elephant recipients.

It was a very enjoyable night. Many thanks must go to all those people who contributed and indeed, all those who came along - everyone was ready for a great time and certainly, a great time was had.



# The Loggers, The Synchers and Me

Lyrics by Andrew Macneil ASE  
To the tune of "The Rainbow Connection"

Andrew Macneil ASE and Emma McCleave perform their duet

How come there aren't many  
Songs about editors  
And what they do all day long?  
Could be the reason  
They're called unsung heroes  
And the reason we've written this song  
Post folk were often  
left out or forgotten  
In the dark days before ASE



Ray Quint, Veronika Jenet ASE, Sophie Carroll, Dean Sutherland, Geri Gardiner, Calvin Gardiner

Some day they'll find us  
In rooms without windows  
The loggers, the synchers and me  
Who'd pay fifteen dollars  
To watch uncut rushes?  
Those seats would not see many bums  
Without the skilled input  
Of a talented editor  
Most films would look pretty dumb  
Directors can get so  
Freaked out by production  
They can't see the wood for the trees



Nicole Bou-Samri, Bernard Garry ASE, Susie Douglas, Jodie Gallacher, Marieka Walsh, Elise Butt, Amy Hughes

That's when they seek us  
In rooms without windows  
The loggers, the synchers and me  
All of us under its spell  
We know post production is magic  
Have you been sound asleep?  
And have you been woken?  
A producer is calling your name  
The Director's new boyfriend  
Has notes from the screening  
Can you come in and work Saturday?  
Great work can get stuffed up  
At the last moment  
It happens quite regularly  
At least we'll all know that  
The cut once was brilliant  
the loggers, the synchers and me

La la la la la la  
La la la la la le la loo

# We're Growing <sup>Up</sup>

## President's Letter

By Peter Whitmore ASE

The Australian Screen Editors Guild is in its' 12th year this year.

Its final year before becoming a teenager. It is amazing how young it is given our industry is into its' 2nd century. But it's also amazing how quickly that time has gone. Childhood flashes before your very eyes.

In this short time at school we have structured our membership, created an Accreditation process, instigated our own Awards and developed a strong voice within the Australian Film and Television industry. No mean feat.

We should all be very proud parents, particularly our founders Jenny Ward, Sara Bennett and Henry Dangar ASE, for we are about to enter adolescence in a very healthy state.

And of course as we grow we need new clothes and with this newsletter we would like to show off our new look. This new look will flow through to our website, email messages and all other correspondence. Our thanks go to Yucel Celenk of Yconcepts for his design and wardrobe.

Well enough of the childish analogy, but before I go I would like to say thank you to all the editors who have contributed to the development of our Guild over the years. To the committees in both Melbourne and Sydney and to all those who have been with us throughout the years in Australia and overseas supporting the Guild, thank you.

And as technology evolves at such an extraordinary rate, who knows what editing and post-production will look like in years to come. So stay onboard and help us grow. Use the forums on our website to share and exchange ideas and offer technical tips to support each other.

Whether our Guild will become a passive or rebellious teenager will be up to us.



**Julie Green, Emma Hay ASE, Laura Zusters, Mary Jane St Vincent Welch ASE, Nick Meyers ASE and Franz Vandenburg ASE**

# EDITORS ON EDITORS

Stuart Morley talks to Alexandre de Franchesci ASE about editing

*The Painted Veil.*

When I gave this interview I hadn't seen Alexandre for about 6 years. I'd forgotten how welcoming he was. He exudes genuine warmth and is passionate when talking about editing. He has a homely, lamp-lit edit suite, at his company "Guillotine", with books and art, and scene cards neatly arranged on a large wall-board. In our pre-interview conversation, he tells how he had a great time in L.A. editing *The Painted Veil* and stresses that Australian editors should know that it is possible to aspire to cut a big studio picture... He says the editor is very highly regarded in the USA. This makes me feel good as I start my recorder and settle in to some questions.

**DM:** *The Painted Veil* is the third film you've cut for director John Curran. Tell me about your shared history with John?

**AdF:** I met John about 20 years ago, the year I started my business. He was this young American copywriter in advertising, the cleverest creative at the time with this big jacket and his lumberjack boots, loud and opinionated, very funny. Very smart. We clicked immediately and I was fortunate to cut his work as a writer, with some great directors like Alex Proyas and Alan White. This went on for a few years till one day John decided to become a director himself and started directing ads and music videos. I think I cut all of them. Then he wrote and directed a short film called "*Down Rusty Down*" founded by the FFC. It was a fantastic short, shot by Dion Beebe, with Noah Taylor, Tex Perkins and Bob Ellis. Very funny, very dark. It won some award at the Sundance film Festival and got John his ticket to direct a feature film, *Praise*.

**SM:** How long did you spend on *The Painted Veil*.

**AdF:** We cut for 54 weeks. I know it sounds like a lot but it took some time to find the film. One of the best things that happened to us was that the studio was very supportive. They knew there was a good film in there. John



had always wanted to make a beautiful cinematic film, a la David Lean, and *The Painted Veil* had that opportunity but it involved a certain pace. Once we cut the scripted film to shape, the biggest problem we faced was that test audiences were finding the film too slow. We finally discovered that what was perceived as a pace problem was actually a structural problem. The script started like the book, with the first scene being Kitty Fane (Naomi Watts) committing adultery in China. Then it went into flashbacks to tell us how she got there. And from there it went into the present and the result of the adultery: the punishment, Walter Fane (Edward Norton) taking Kitty through the mountains to a cholera-infested village. What happened with the original structure is that most viewers became really interested in the film once our characters take the trip to the mountains, which was 40 minutes in as scripted. Because the original script had quite a few flashbacks and flash-forwards we found ourselves with endless possibilities on how to alter the exposition of the first act.

**SM:** And so the trip to the mountains was what scene in the original script?

**AdF:** Scene 36. We start the film on Scene 36 then we move to Scene 9. Then 11 to 13. Then back to 36. A big chunk with Scenes 14 to 26. Then 37 to 40 (continuation of the travel) and finally we get to the original opening, Scenes 3 to 8.

**SM:** On cutting all of the films you've done, can you identify a definite point of closure or have there been times when you've thought, I just want to keep cutting this and the studio or something is stopping me?

**AdF:** (Laughs) What do they say, you never finish a film, you abandon it? ... No doubt, comes a point on a film where everyone gets sick of it, loses perspective. The director, the producer. There is a whole army of people that just wants you to lock the cut so they can get on with their jobs. And there are always problems with money. Yet as the editor, you can never give up. You have to make sure you save some energy for the time when you have to tell people the film is not finished and you need to keep going.

**SM:** Did you leave much out of the edit?

**AdF:** Quite a bit. We had to cut the character of the Amah (Kitty's servant) out. And then there were two separate wells in the story, both contaminated with cholera. We ended up combining both, nobody noticed. Some beautiful scenes with the kids in the orphanage had to go.

**SM:** One of the first things I thought when I saw *The Painted Veil* was that it had a lot in it. I mean did it feel like a big film to cut compared to your other films?

...the geography, the technicality and the continuity of the scene, of the film. That is "Cutting". And then there is "Editing" which is about the pace, the breathing...

**AdF:** I never saw it any bigger than the others. Every film you make is a tremendous emotional journey and therefore big per se. I think when you see *Painted Veil* on the big screen, you think 'Oh, there's some big thing in it', but when you're cutting, you're just concerned about getting it right and making it work. There are different challenges to different films but the process feels the same as you work. And then all films are complicated in their own way. *Painted Veil* wasn't a big budget, it looks big and the actors are big names, but it wasn't a big budget.

**SM:** Something I really liked in *The Painted Veil* was that your scene transitions felt really tight and succinct and kept driving the story forward. Is that something you constantly and consistently try to achieve in all your films?

**AdF:** Very much. I try to be economical and simple. There are two things that I have constantly in mind and which I try to avoid when editing: melodrama and useless, lost time. Lost frames. I see a lot of films out there and think that shot could be tighter, even if it's 2 frames, very often it's 24 frames or more... I think that comes from my commercial side, you cannot waste a frame when you only have 30 seconds to tell the story. So I try to avoid that and I'm very conscious of changing scenes. I try to just give you enough to realise you're changing location without letting you think about it.

**SM:** Obviously you enjoy telling a story, but do you get a big kick out of essentially rewriting it in the cutting room?

**AdF:** That's the biggest challenge of editing for me. There are two stages to it. First you work out the geography, the technicality and the continuity of the scene, of the film. That is "Cutting". And then there is "Editing" which is about the pace, the breathing and the told story as opposed to the written story. Playing with that is a lot of fun.

**SM:** Does John Curran storyboard heavily?

**AdF:** No. Not at all. His films are about emotions, not special effects. He works out the scene on the day and he is very intuitive and improvisational.

**SM:** So, do you ever get into an edit for him and think, "Oh, I wish I had a close up of that...?"

**AdF:** No, John really shoots for the editor. He covers his scenes from as many angles as he can, with as many takes as he can, with very subtle variations in performances. Then he works it out in the cutting room.

**SM:** So, what sort of a shooting ratio would it have been on *The Painted Veil*?

**AdF:** I think they would have shot about 200 hours of 35mm. I seem to remember there was quite a bit of footage.

**SM:** When you edit a film, do you feel like you adopt the spirit of the story in such a way that it can affect your every day mood?

**AdF:** Yes. Most definitely. You fall in love and in hate with the film and the characters. Of course, one is aware that after all it's only a film, but you're living with it. You take to bed every night with you. It's quite exhausting. I try to keep fit to compensate, swim a lot.



Stuart Morley with Alexandre de Franceschi

**SM:** I noticed you have a French accent. Can you still speak French?

**AdF:** Absolutely. (Laughs). And not just French. I have a funny background. I was born in Spain to a French mother and an Italian father, so I have three languages other than English, but I can't get rid of the French accent.

**SM:** And the final question: Are you a pen and tablet man or a mouse man?

**AdF:** (Laughs) I'm a keyboard man actually – at the beginning of using Avid's, I got some RSI and so I got rid of my watch and started using both hands on the keyboard so I was balanced. And I discovered that you can work very fast on a keyboard.

**SM:** Now, I've got a camera with me and we've got to take a photo of ourselves.

**AdF:** Sure.

*This interview was conducted by Stuart Morley. Stuarts' film 'Men's Group' directed by Michael Joy has just had its' premiere screening at the Sydney Film Festival.*

*Alexandre de Franceschi ASE has edited, among others, 'Praise, In the Cut and Little Fish', for which he received an AFI award. His latest film, 'Disgrace', is due for release soon. He is currently working on 'Bright Star' for director Jane Campion.*



# Victorian

## notes

BY Mark Atkin ASE

***After reviewing "Vic Notes" in the last couple of newsletters, it's worth following up on the events and initiatives that were forecast – those that did go ahead and the ones that didn't.***

Of the proposals that have not happened as yet, three stand out; a forum on low budget "bedroom" editing, a Q&A series with high profile editors, and a panel looking at the experience of local special effects teams. These events were put on hold for a variety of reasons and will be under consideration for this year. One of the factors that will influence our future choices will be feedback from the membership. This year we hope to get a clearer sense of what guild members want by more actively seeking feedback and opinions. One example is an online forum at the ASE website that the Vic Committee is helping to create as part of the site's refurbishment.

We also had a proposed mentor scheme with VCA film school, which, after meeting with the Dean and teaching staff, was also put on hold. At the meeting it became apparent that the VCA had expectations that the Vic Committee later decided were problematic. These included the guild organising editors to attend the school as volunteer consultants at scheduled times. The committee's view was that this was not appropriate. Instead, we offered to put interested students in contact with editors prepared to give advice and on-going support including industry placement. This offer was left with the staff to consider, but it was explained to me that the course structure at VCA makes this difficult to accommodate. This is a shame given that other media courses, such as at Deakin, include industry placement and the connection between individual students with industry practitioners, including editors, as part of their course work. For example, in the last twelve months I have had two students work with me over the period of a semester. This has given them experience, contacts and someone they can continue to call on for advice and support.

On the positive ledger, we have had a couple of successful events that give us some clues about how best to serve the interests of the membership. The first was the "HD Pathways" talk given by online editor, Chris Dea, at Digital Pictures on November 20. He was supported from the sidelines by the company's head of post-production, Pamela Hammond. A packed house, including a large number of guild members and experienced editors, attended to learn more about the various HD formats and post-production workflows. Chris made impressive use of their new full HD projector to illustrate the different HD formats and as a jumping off point for discussing the numerous, somewhat overwhelming, technical issues and pitfalls. Chris fielded a lively series of questions and opinions from the audience. It was clear that this event, by providing up-to-date information about a new and developing technology, served a practical purpose that attracted the membership.

If you're interested in viewing edited video clips of Chris Dea's talk, an ASE Youtube page is being set up by Vic Committee member, Chris Andrews. The clips will be posted online in coming weeks. Trevor Holcomb has also edited highlights from the Young Editors night that will be posted on the page. We intend to record more of our future events on video for the same purpose. You'll find the page at: [www.youtube.com/asevic](http://www.youtube.com/asevic) or from a link on the ASE website.

At the end of 2007, we threw a Christmas party with the Directors' Guild at The Motel in South Melbourne. The venue, with its indoor bar area and outdoor rooftop, was an ideal location. Numbers of editors were down, but made up for by the directors and their partners who came along. The notion of having a "mixed" crowd was terrific. It also makes sense when there are so many parties being thrown in the weeks leading up to Christmas.

This year we have, so far, organised one event; the Young Editors Night on April 10. This has become a regular fixture in both Melbourne and Sydney. This time the venue was generously provided by Tide, a swanky editing facility in Port Melbourne with views of the bay! It's one thing for editing rooms to have windows, but to have vistas of the bay is quite incredible. As with previous nights, the evening was attended by a cross-section of students, up-and-coming editors and a handful of "senior" editors. Dynamo committee member, Tommy Meadmore, hosted a "show and tell" session of people's work with style and humour. The work on view, that included everything from TVCs, music videos, short films and documentary clips, was very impressive. And I suspect that a couple of young editors are going to offered work after wowing the crowd. As usual, it was great opportunity for some networking. A Scottish editor, who had recently arrived in town, came along and has since been following up on his introductions. An American media student and editor, here for a semester of study, enjoyed the chance to meet other like-minded Australians. So, once again, this event was a terrific success and one we intend to repeat.

As we look forward at the calendar for the year, please take the time to ponder ideas and issues you'd like to see us tackle. You can contact committee members directly, or check out the website and tap out your thoughts in the new forum. We hope to see you in the coming months.

# WINE CHEESE SMOKE & MIRRORS

The ASE Sydney is presenting a mini programme of short films and commercials.

Come and see what your fellow editors have been up to and catch up over a glass of fine wine.

Each presentation will be introduced by its very talented editor and there will be a chance to ask questions afterwards.

So if you have a short film or commercial that you would like to present and it is no longer than 45mins, **please contact Henry Dangar ASE, 0409 124 167 or [hdangar@inet.net.au](mailto:hdangar@inet.net.au)**

As this is a mini festival on a Saturday afternoon we will only have time to present six to eight short films and commercials, depending on length. So it's first in best dressed if you would like to screen your work. We would like to see it!

## The Where and When

AFTRS,

130 Bent Street, Entertainment Quarter, Moore Park.  
Saturday 5th July, 2008

The first film will screen at 2.00pm sharp and it will all be over by 6.00pm  
So come and join us and spread the word.

## Ase Monthly Sundowner Drinks

By Chris Mill

The ASE Monthly Sundowner kicked off for 2008 at the "Courthouse" in Newtown. It was a beautiful summer's day and everyone who made it down had a great day catching up with old colleagues and meeting new members.

We are hoping to build on the great response from last year and, as said before, everyone is welcome, especially non-members.

It's a chance for editors to get together for a casual catch-up, the odd cold beverage and a bite to eat. New or non-members are encouraged to come down to discuss questions they have about starting out in the industry, creative questions about the art of editing or to just let off some steam about a recent job experience.

We plan to go around different areas in Sydney throughout the year so please email us your suggestions. The Sundowners are held on the first Sunday of each month and we will advise you through email as to where the next Sundowner will be held. If there are any problems with finding us on the day please call fellow committee member Mel Annan or myself.

**CHRIS MILL: 0420 361 500**

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## Vale Hans Pomeranz OAM



### Vale Hans Pomeranz OAM By Ian Barry

The late 50's found Hans Pomeranz sitting in a waiting room of the now defunct, but once legendary film lab, COLOURFILM. He was currently employed in a printing company, but trying to break into the film business, and Colourfilm was looking for lab assistants. Another hopeful sitting alongside (who turned out to be Gordon Lansdowne, later to run the ABC Cinematography department) struck up a conversation. He introduced himself, and when Hans reciprocated, Hans was given a tip; "don't tell them your name's Hans. If they think you're a new Australian, it could go against you." "Hmmm..." thought Hans, "what do you suggest?" "Try 'Harry' ," was the reply. "Harry Pomeranz," HP thought, rolling it 'round for size. Then, moments later, in front of his prospective boss's desk, when asked his name, HP said; "H.....hyyyyyyyy Harry Pomeranz." He got the job and though he never again used his alias, there was often, on his trips to Colourfilm as the CEO of Spectrum films, some old lab guy who would yell to him down the corridors; "How's it going Harry?!"

It was going well. Hans knew the art of survival. He started at the tender age of three, hiding out from the Third Reich, a little Jewish boy in the caretaker household of a Dutch Anglican Minister. He went on to survive the turbulent, competitive and fickle world of filmmaking and grew to become one of the largest and most respected leaders in the post-production business. He survived heart attacks and a triple bypass in his early forties. Ten years later he survived lymphoma. And another ten years on, he survived complete cardiac breakdown when he became a heart transplant recipient, for which he never stopped expressing his gratitude.

He became my friend in the early sixties, when the editor I was working for, Russel Toose, took me to the first Spectrum Films, a small two room outfit in North Sydney, to introduce me to his then flatmate. Hans had already been through the ABC experience, having moved on from his role of "Harry of Colourfilm" to join the government broadcaster two or three years earlier. He'd established a strong network of film and journalistic contacts and had set out on his own, as a pioneer in the burgeoning field of private post production practitioners.

In 1971, Hans' belief in the ascendance and rights of the battling under dog, found expression in the feature film *Stockade*. Journalist Ken Cook of *Wake in Fright* fame adapted a musical drama about the Eureka Stockade. To a great extent financed by Hans, the production was staged and filmed at the Independent Theatre. Hans directed and edited the movie and Columbia agreed to exhibit and distribute. Hailed by the SMH's theatre critic, Harry Kippax, *Stockade* subsequently ignited a political and commercial battle that nearly ruined Spectrum. Readied for release, Columbia downgraded the deal and Hans set about fighting the injustice.

Cook and Pomeranz went to the media. Australian audiences were to be denied seeing an Australian film part funded by AFDC and about the Eureka Stockade. *Stockade* became a national political controversy: current affairs and talk back radio hosts relished it. NSW Ministers backed the film, but when it came to a proposed premiere in the Civic Centre Orange, the Chief Secretary, Eric Willis, rediscovered NSW exhibition laws involving health and safety issues. Every venue would have to be licensed and films could not be publicly screened within several hundred metres of existing cinemas. The media bullied Willis into a meeting with Pomeranz, but beforehand Hans incautiously remarked to a reporter that he and Cook were up against "slush funds" both political parties received as donations from American cinema interests. An "outraged" Mr Willis, appalled at this "offensive remark" immediately (and no doubt gratefully) cancelled the meeting.

There were questions in Federal and State Parliaments but the film, although well reviewed, remained a costly outcast. Service providers still had to be paid. Hans premiered the film in Ballarat and then four-walled it around the rest of Victoria, solo, on the road, for several months and eventually no supplier or contractor on the film went unpaid.

After forty-two years of friendship, there is for me, much that remains enigmatic about HP. It was never through reluctance to disclose, more that there was so much to know. By the time I became personally connected in a business venture, Hans had moved the rapidly expanding Spectrum Films to the address at which it grew to become internationally known as a force to be reckoned with. Hans had already become a key player in the making of movies like *Newsfront*, *My Brilliant Career*, *Caddie* and *Storm Boy*. These were landmark films. My first movie was an action thriller, originally *The Man At the Edge of the Freeway*. Hans, as he had with several films beforehand, became an investor. He'd seen a short film I'd made about a blind film director getting a come back movie via direct cerebral audio-visual interlacing. As with others, he became my patron, my supporter and in a very grounded way, my inspiration. When it came to release the film, the Producer David Elfing and the Distributors were worried about the width of cinema fronts, and the need for a shorter title. Hans came up with the perfect title; *Chain Reaction*.

Spectrum and Hans of course went on to become the Post Production hosts to literally countless movies and television shows. Miller's *Mad Max 2 & 3*, *Babe* and *Happy Feet*, the US *Matrix* and *Superman*, Peter Weir's *Last Wave*, *Year of Living Dangerously*, *Fearless* and *Truman Show*, Beresford's self avowed favourites; *Black Robe*, and *Fringe Dwellers*. Internationally acclaimed film makers like Armstrong, Noyce, Noonan, Proyas and Campion availed themselves of the Spectrum experience. The list groans under the weight of the multitudes of movie and television makers who beat a path to 141 Penshurst Street, Willoughby and then later to Spectrum 2 on the Fox lot. And all because HP upheld the belief that near enough was never good enough and that hospitality and family were part of the perfect business formula. It was never just business with Hans, it was love for the business. And so, in 2004 he was awarded an Order of Australia medal in an attempt to acknowledge a lifetime's dedication to a business that can be a notoriously hard master.

But HP wasn't only a business man, a soccer coach for Mosman and a one time dare devil pilot. He became something much more important. He became the ultimate mentor to myself and many others. HP would rarely turn a penniless filmmaker away. His facilities were often given gratis to the young, hopeful and aspiring. And not unexpectedly, with the gift of his new heart in '94, I saw HP transform into someone not only commercially adept and diverse, but a soul that celebrated every living moment. The ritualistic phone call he would make to me, every morning at 6:00am, was always from the kitchen at Spectrum and it was a wake up call to seize the day; hail rain or shine. Until the last tough months, HP would be in his beloved house of post, stacking the dishwasher with the debris from the late shift creatives the night before, prepping the vast assortment of breads ordered in from his favourite bakery and revving up the cappuccino maker. "Buon giorno!" he would shout down the line to me like a man who would never ever be done with celebrating life.

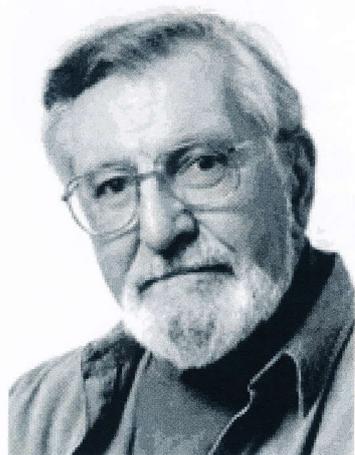
He fought every inch of the last 5 months in St Vincent's IC, the place of his earlier resurrection. HP was never ever a quitter. I grew to know him as the wisest of the wise. I cherished every last day that he gave me. And when he couldn't speak, he'd demand a reading from the SMH and spoon or two of heavily sweetened latte from the cafeteria downstairs.

Of course the business we both loved separated us in the end. Me in Mission Beach and HP still in IC determined to prevail. When I got the news, it wasn't unexpected; it just felt like the end of an era. I flew back for HP's last production and it was as he would have had it. A little skewed from the norm and the conventional. There was a large photo collage by his casket, reminiscent of the wonderfully evolving photo board of film "family" in the foyer of 141 Penshurst Street. And there was the vast throng of family, friends and industry, waiting for a celebrant who was terribly delayed in inclement weather. The throng at first solemn and introspective, became restless and respectfully communicative, then loud, boisterous and celebrative and in the end, the arriving celebrant had to cleave his way through what all funerals should be, and what HP's without a doubt was, A celebration.

HP leaves a loving family, (sons Josh and Felix, daughter Jacquie, ex wife Margaret and partner Janny Biltorf), an army of friends and colleagues and an industry eternally indebted. And of course; the 3 remaining members of the Breakfast Club, a small band of early diners who would gather with HP to solve the world's ills on Saturday's at the Quay.

*With acknowledgements to Brian Davies.*

## **"stacking the dishwasher with the debris from the late shift"**



By Walter McIntosh

Screen composer Tristram Cary passed away in Adelaide at the end of April, at age 82. He was born and worked mainly in the U.K. before re-settling in Australia in 1974. As well as his film composing work, he was widely regarded as one of the fathers of electronic music. His soundtrack credits include the Ealing comedy feature *The Ladykillers* (1955), science fiction classic *Quatermass and The Pit* (1967) and early episodes of the BBC's *Doctor Who*.

In the 1970s, Cary co-designed the VCS3 – which became one of the first synthesizers adopted by rock musicians, such as The Who, Pink Floyd, and Brian Eno. It was a direct competitor of the Moog synthesizer and equipped with scientific vernier dials for precise selection of frequency. A later model, the Synthi A was built, James Bond-style into a portable attaché case.

Tristram Cary first became interested in creating electronic music while working as a radar engineer during World War II. Following the war, Cary began building one of the first electronic music synthesizers, using a combination of equipment such as oscillators, mixers, and an early tape recorder.

In 1967 Cary set up the world's first electronic music studio at the Royal College of Music in London, and built his own electronic music studio at his home in Suffolk. It was this studio, which he eventually dismantled and brought out to Australia in 1974 when he was offered a teaching post at University of Adelaide's Elder Conservatorium of Music.

In Australia, Cary composed the music for Don Chaffey's 1976 feature film *The Fourth Wish* and the 1974 documentary *Good News Day*, as well as composing numerous pieces for concert performance. He was awarded a doctorate of music from the University of Adelaide and later was appointed honorary visiting research fellow. He was also awarded the medal of the Order of Australia for his services to Australian music in 1991. He is survived by his wife Jane, and three children.

Adelaide filmmaker Matthew Bate made a documentary *What The Future Sounded Like*, about Tristram Cary and the development of Electronic Music Studios (EMS) in 2006. The website for the documentary can be found at <http://whatthefuturesoundedlike.com>

# I'm All Fer IDFA

By Andrea Lang ASE

It's time for all you editors, particularly freelancers, to start thinking of your professional development. It's one thing to hire a stack of DVDs and buy two kilos of chocolate and fried chicken for a weekend long film festival in your lounge room. It's one of life's great pleasures. But there is a big world out there and credit card limits seem to be as high as the highest mountain nowadays.

If by lucky chance you are a documentary editor or any editor that loves great films in any form, do I have a festival for you. Late in the year, from late November to early December, the willowy people of Holland slide gracefully from their bikes and hold a magnificent documentary festival in Amsterdam. It's not the usual international festival with nothing but a scramble of hungry eyed producers working the room like a mob of ranging jackals, although there is plenty of that. It's also a fabulous line-up of freshly made documentary films and retrospectives collections that will make your heart sing and feed your artistic soul. Documentary is loud and proud over there.

I slid off the plane after the romping 27 hour flight, feeling like I'd already had a Hollywood film festival, through a reassuringly dazed and stoned looking security net into a pretty chilly city. Meeting first Mitzi Goldman and Michel Zwecker (producers) roaming the streets looking like the pair of seasoned pros they are, I bumped into the apartment we'd booked for the 11 days. Shortly afterwards we found Robert Nugent and Rachel Sanderson looking bleary with jetlag but with huge grins. We had all made a film *End of the Rainbow* and as Robert had directed the film he was in for a fabulous time of lauding. Mitzi and Michel were there to enjoy the festival and to WORK!!! I was there to watch as many films as the human body could stand.

Registering for a paltry 150 Euros enabled me to have a photographic pass, unfortunately taken while I was in the final throes of an edit so featuring a slightly cross-eyed, deranged, probably criminal face, and the crushing classification "Other Industry Professional". I was not prepared for the tragic social standing this put me in. I was there for the films and a chat. Most other participants were there for the possibility of raising finance for their film about their relationship with their mother, or the death of a famous conductor from a fatal bite by a kitty cat. No, stow the bitchiness. They were working TERRIBLY hard. I would arrive at a foyer with the posse and people's eyes would flicker to my pass and away with alarm, as they accurately foretold an hour or so of idle, useless banter while commissioning editors floated fatly by, cash spilling from their pockets. I felt like the kid at school with salami sandwiches at lunchtime. I considered changing my title with a felt tipped pen to "Extremely rich philanthropic film editor – prefers conversations about self" but it was the colour of the pass that was the killer. Damn that blue.

Anyway, the week was full of snatched conversations while artfully concealing my pass under a wallet stuffed with counterfeit guilder, but once I relaxed and people began to realize the futility of their mission to secure funding for their 'decade in development' film projects it all became extremely fun and congenial.

And then there were the films. Sorry it's taken so long to get there. Hundreds of documentary films. Projected in 4 - 5 cinemas around the centre of Amsterdam. Beautiful cinemas. There was a competition for best documentary, any of which you could have edited and then died knowing your life's work was done. Films were in a variety of styles, all were unabashedly feature length, and cinematic. There was not a whiff of television format although quite a few of these films are appearing on SBS and ABC as well as arriving as cinema releases in Australia. In this festival in Europe there is no divide between cinema and television.

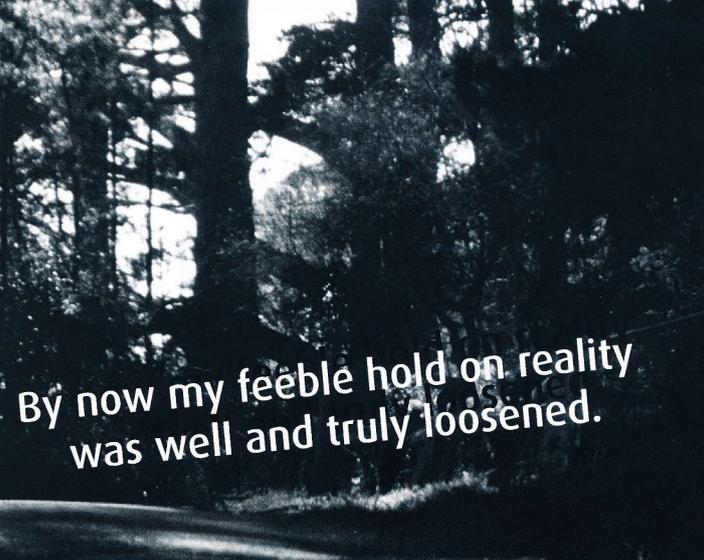
When I was editing the documentary *End of the Rainbow* the French commissioning editor from ARTE discussed the film as cinema and indeed as art at the screenings. She even wanted to talk about what the film meant. She trusted that we would get the structure etc right. She respected the director and when she suggested narration early on and he said no, that was it. It put me in shock. ARTE is, as you most probably know, a television channel.

The cinemas were often packed out. There were lots of documentary enthusiasts and of course, directors. Everyone looking for inspiration and finding it in spades.

There were animation docs, a section called Movies that Matter, lectures, rockumentaries, Docs around the Clock a movie marathon, the Best 20 Audience award from the last 20 years of the festival and so on and so on and so on. There was simply not enough time to see them all and when the effects of living in Amsterdam began to kick in as well it was difficult to keep mind and soul together. I made a pact halfway through the week to stop seeing films when I had started missing more than half of them by snoozing/passing out. The films started to overlap in my mind, alarming storylines involving severely disturbed children being loved back to the world but suddenly being eaten by white lions or grizzly bears. Love stories in Spanish prisons and then a plane would crash full of soccer players into the side of a grizzly bear in the Antarctic etc etc.

I could have easily earned my airfare by setting up a grief and loss booth outside the cinemas, putting producers on the long path back to their sanity and families now the madness of wanting to create a film about air inside dog's heads had been thoroughly explored.

Right in the middle of the festival the Australian election was held and we were scuttling around Amsterdam trying to get some kind of news. Found an Australian bar "Coco's Outback" - a pub modelled on a cave in Lightning Ridge. By now my feeble hold on reality was well and truly loosened. I don't know who Coco was but s/he surely loved plasma screens. Being only scantily Australian the staff knew nothing of the elections. They obligingly turned over to CNN for us; I don't know why we thought Larry King would be covering the Australian election.



By now my feeble hold on reality was well and truly loosened.

Back to the movies with big grins on our faces. A horrifyingly huge number of circled 'must see' films in agalloping narrowing time.

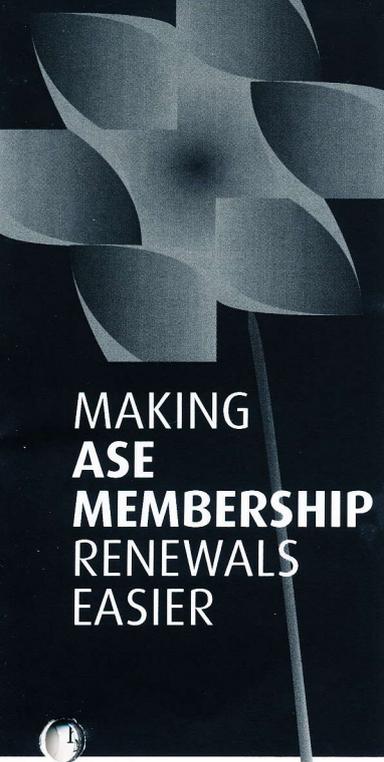
At the end of 11 days of these films, I was brimming with ideas, feeling fabulous about being in the editing game. Is there any job in the business that has such a distilled creative experience? I didn't care that I was "Other Industry Professional". The producers worked in the foyers while the food of their souls was being projected 10 metres away. No, we are the lucky ones.

Not as lucky as Victor. Victor was the talk of the pitching forum. He was Russian and had raised 1 million euros in less than 10 mins of pitching. He was wheeled out one night late in the festival to recount his priceless pitch to us. I roused myself from the doze that seemed to overtake me whenever the lights went down. Whether it was him or me, I didn't understand a word he said. Seemed that his idea entirely consisted of putting a stick thru the world and using a GPS to film in exactly the locations at each end of the stick at the same time. I didn't get it, still don't and probably will be completely embarrassed when it becomes film history in a year or so.

The whole dizzying experience cost an airfare, about \$1700 AUS, the registration fee \$240 AU accommodation - we rented an apartment between five of us who were staying at various times. Ended up costing about \$240 AUS per night for the whole 3 berth funky apartment right in the thick of it. An utter bargain for a great shot in the arm.

The only disappointment in the whole exercise was that, as far as I could ascertain, there is absolutely no Australian financial assistance available for 'other' industry professionals to attend film festivals. Even if a film they have worked on has been selected. This is certainly true in NSW, although I gather Film Vic has some arrangement in place. My inquiries were met with amazement. Writers yes, editors no. Their official rationale is only producers, directors and writers get to go because they are there to generate more work for the industry. On the ground that is only part of the reason people attend festivals. Maybe we should all lobby as a Guild to make Other Professionals eligible to apply for the same grants producers, directors and writers can. I think it is a crucial part of our artistic development, and through we Others, the development of the Australian film industry.

Check it out at <http://www.idfa.nl/industry>



## MAKING ASE MEMBERSHIP RENEWALS EASIER

The ASE is growing and we want to make it easier for you to renew your membership. We know how busy you are at being creative and not having time to think about sending off your annual ASE renewal. We will look after this for you. You will not have to think about filling out that form again. The process will be automatic.

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So it's very important to keep your contact details up to date. If you move, change your phone number, or change your email address, let Margaret know. She does like a good old chat anyway.

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Now, if you no longer want to continue as a member of the ASE all you have to do is inform Margaret before payment is due. But you won't receive any more nice letters or other benefits of being a member of the ASE. Benefits such as receiving the newsletter, ASE events, discounted courses, the mentorship scheme and entry into the ASE Awards to mention just a few. And we'll miss you.

You can always rejoin at a latter time. If you go to our website you will find an application form along with other great news and information. You'll find our website at [www.screeneditors.com](http://www.screeneditors.com). Don't forget to check out the forums section.

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I've found that traditional film people tend to describe everything that you can't hold up to the light to examine, as "video", while traditional video people tend to lump high end digital processes such as the Digital Intermediate as "film".

But even though Mike missed an obvious opportunity to pick up one of the most famous quotes in screen history, I'm glad to see he couldn't resist another: the Variety headline in 1956, when Ampex announced their new video tape recorder: that's when the Hollywood bible first declared "film is dead".

Well it's a mighty long time in the dying.

**Q2: A friend says that 3D is the coming thing, and I'd be mad not to look for a gig editing a 3D film. But I don't get it. What's different about editing in 3D?**

Oh dear, here's another terminological minefield. Unfortunately, the latest wave of 3D (the stuff you watch with the glasses, not the animation software that is as 2D as anything else if you save it as one stream of frames and show it on a flat screen) isn't really 3D at all. You haven't got 3D unless everyone in the cinema gets a slightly different view of the scene depending on where they are sitting. Really what we have is just stereo. But the soundies poached that term half a century ago.

What we've got now is really just binocular (two eyes) vision. When you think about it, it doesn't matter where you sit in the cinema, everyone's right eye gets the same view, and everyone's left eye sees the same, slightly different view. Any object in the image that's in the same place in both images appears to be on the screen. Things that are displaced appear closer or further away: in front of or behind the screen.

it doesn't matter where you sit in the cinema, everyone's right eye gets the same view,

This opens up new layers of film grammar. What happens with a pull-focus shot? As the cinematographer shifts my attention to a more distant character, should he (or she) appear further away – behind the screen? Then if you cut to a close-up of that further character, should they appear closer than in the wide shot – back onto the screen plane? Is the audience going to get seasick?

The cinematographer can set the convergence (the distance that appears to be at the screen plane) for each shot, but you are going to have to fiddle with it or your audience is going to get exhausted and cross-eyed very quickly, adjusting for every shot. One technique is to shift the convergence in the last few frames of a shot to prepare the eyes for the incoming shot. Another is to bias the convergence in every shot with the good guys, to bring them slightly out in front of the screen.

Which would have been just so-o-o good in Woody Allen's *The Purple Rose of Cairo*. The leading man steps out of the cinema screen into the audience and causes chaos. That's what I love about film – the razor sharp observance of the human condition, the infinite flexibility of its characters. Real life is sometimes so dull and . . . lifeless.

Now what was the other question?



By Dominic Case

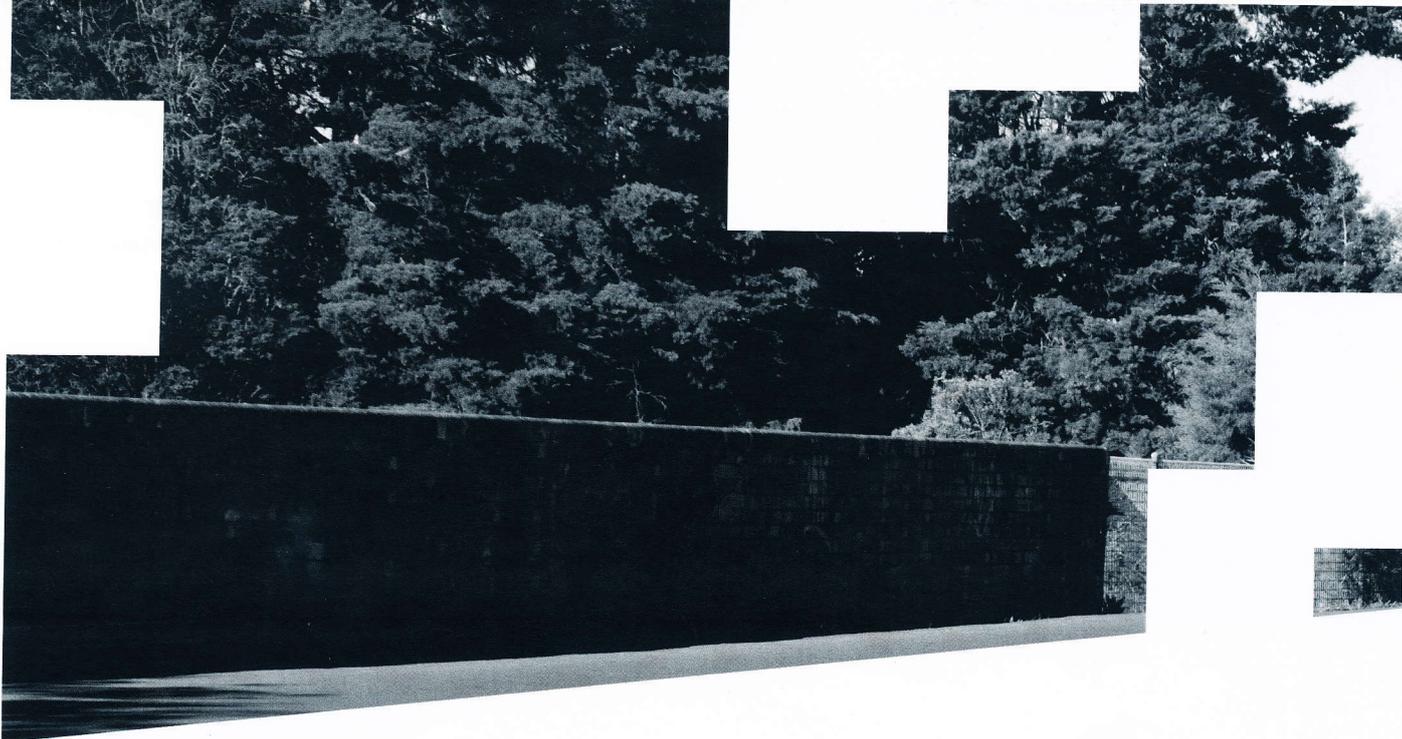
## IN CASE YOU ASKED

**Q1: I LOVE the look of video, I love the aesthetic of video. I see film and it just seems soft and dull and lifeless to me. I see the razor sharpness and the infinite flexibility of video, its density and dynamism and I think nothing but 'film is dead'." What do you think?**

All but the last four words of this statement are the words of Mike Jones, Head of Technological Arts at the Sydney International Film School and blogger extraordinaire at ([www.digitalbasin.net](http://www.digitalbasin.net)).

Cinematographer John Brawley responded, and Bill Russo posted links to both pieces on ASE's own forum at [www.screeneditors.com/forums](http://www.screeneditors.com/forums), describing Mike's piece as "provocative". Well yes it is. Read it, and read John's response. But I'm disappointed. A truly provocative article would have started out "Video, son. Nothing else in the world looks like that. I love the look of video in the morning."

My problem is, I don't know what video is any more. What is Jones talking about? Razor sharpness? Infinite flexibility? Dynamism? Clearly not video. Modern digital data capture and storage is nothing like the old analogue PAL or NTSC video: in every way it is much more like film. The great thing about the very best of *digital*, is that it more or less doesn't have a look. But it still doesn't have razor sharpness, and while it is very flexible, it's only as flexible as the finite range of the data that has been captured.



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NEWSLETTER ISSUE 71

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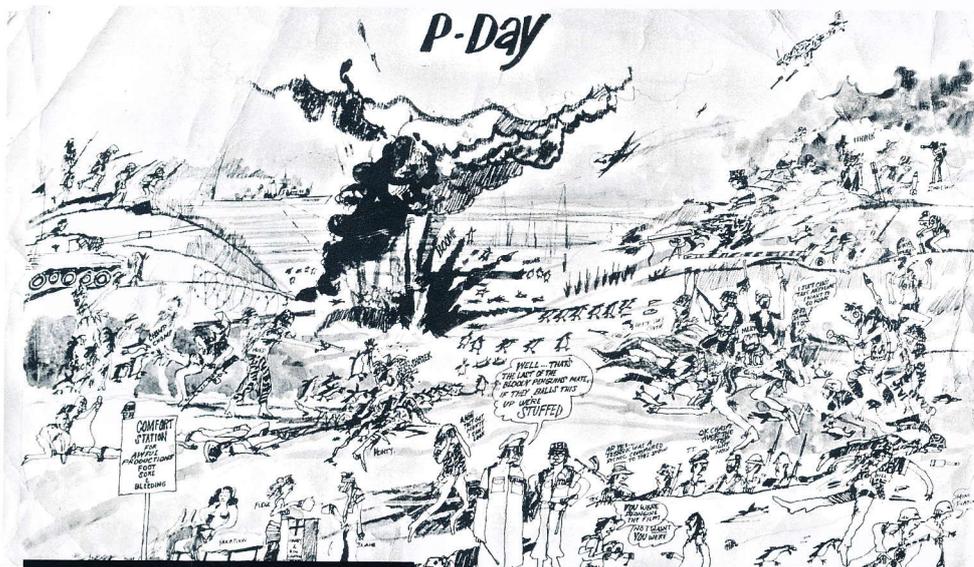
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Deadline for next issue: 22 August 2008



## something from the attic

Depicting the chaos that occurred on the first day of shoot for the film *The Hands of Cormac Joyce* a Hallmark Hall of Fame film about a small fishing community on the west coast of Ireland caught in a tragic storm.  
Starring Stephen Boyd, Colleen Dewhurst, Dominic Guard and Cyril Cusack.

The American agency Foote Cone and Belding had commissioned Crawford Productions back in the summer of 1971-72 to shoot the film on Phillip Island as it best represented the west coast of Ireland which was unsuitable for filming at the time, in the middle of a northern European winter.

The chaos of that day continued for a week until finally a more experienced crew arrived in convoy mainly from Sydney to complete the filming. This was a landmark film in Australia as it was one of the first if not the first feature length film contracted to an Australian production company for the American market.

Edited by 'The Phantom' Mervyn Lloyd

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