

THE MAGAZINE FOR FILM & TELEVISION EDITORS, ASSISTANTS & POST-PRODUCTION PROFESSIONALS

CINEMAEDITOR

THE SUMMER BLOCKBUSTER ISSUE



In this issue *Ant-Man*

US \$5.95 / Canada \$8.95
QTR 2 / 2015 / VOL 65



Plus *Avengers: Age of Ultron*, *Terminator Genisys*, *Jurassic World*,
Mission: Impossible – Rogue Nation and much more!

CONTENTS

CINEMAEDITOR

QTR 2 / 2015 / VOL 65

stock footage

04
Letter from the Editor
Marketing the editor
BY EDGAR BURCKSEN, ACE

08
What's New!
News & Announcements
Short Cut Comic
BY JOHN VAN VLIET

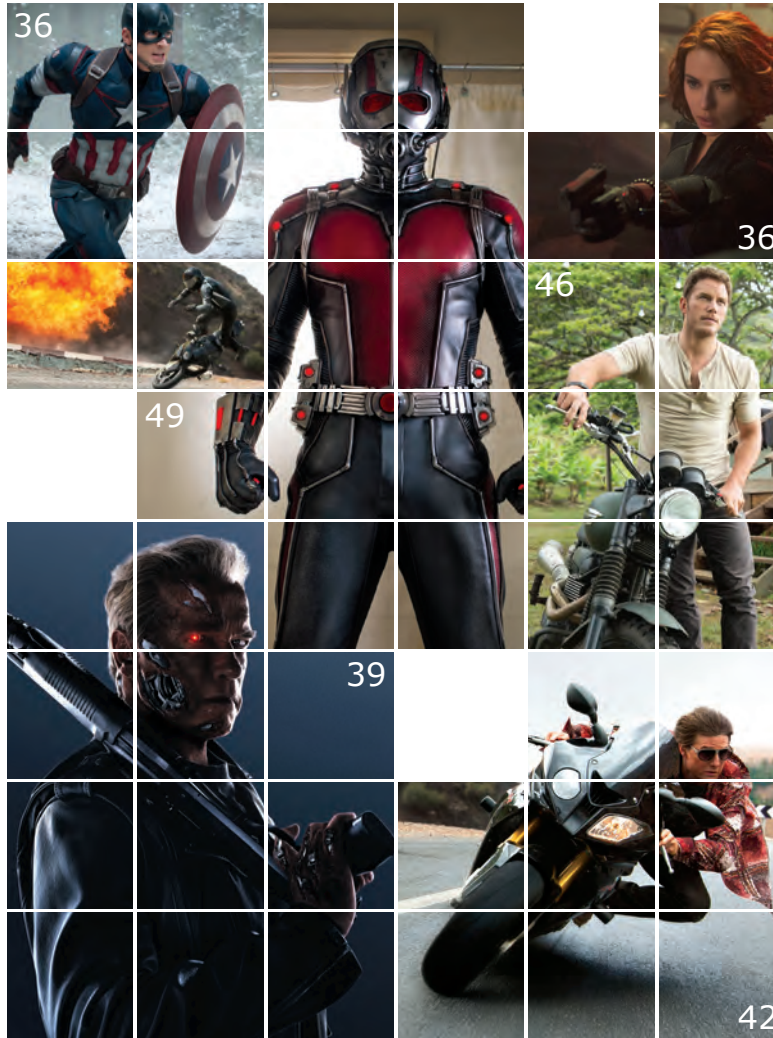
10
The Boardroom
Into the freezer
BY EDGAR BURCKSEN, ACE

16
Aspects Of Editing
Openings & Endings
BY EDGAR BURCKSEN, ACE

18
Tech Corner
Resolve 11: Baby steps
into the NLE world
BY HARRY B. MILLER III, ACE

20
ACE In Action
Michael Ruscio, ACE, and
Mark Hartzell talk mentorship
BY SUSAN MARIE KELLER

52
Cuts We Love
Under the Skin
BY ADRIAN PENNINGTON



features

36
**Avengers:
Age Of Ultron**
Jeffrey Ford, ACE,
and Lisa Lassek return
for the Marvel sequel
BY GREGOR COLLINS

39
**Terminator
Genisys**
Roger Barton
joins the franchise
BY SCOTT ESSMAN

42
**Mission: Impossible –
Rogue Nation**
Eddie Hamilton, ACE,
makes this mission, possible
BY ADRIAN PENNINGTON

46
Jurassic World
Kevin Stitt, ACE,
meets the dinosaurs
BY WALTER FERNANDEZ JR.

49
Ant-Man
Dan Lebental, ACE, and
Colby Parker Jr., ACE,
debut a micro Paul Rudd
BY ISABEL SADURNI

editor's cut

12
In Memoriam
Harry Kaye, ACE
BY JACK TUCKER, ACE

14
Paper Cuts
Book Review
REVIEWED BY
JACK TUCKER, ACE

22
**The 65th Annual
ACE Eddie Awards**

26
**Invisible Art,
Visible Artists Attracts
Capacity Crowd**
BY ERIC KENCH

29
**Anna Gustavi Named
2015 Karen Schmeer
Film Editing Fellow**
BY NANCY JUNDI

30
The 2015 ACE Interns
How to start a career in editing
BY EDGAR BURCKSEN, ACE

33
NAB 2015
Creative Master session
and Norman Hollyn's
exhibition round-up

Mission: Impossible/Rogue Nation

Eddie Hamilton, ACE, makes this mission, possible | BY ADRIAN PENNINGTON



This may very well be our last mission. Let's make it count," says Jeremy Renner's character, William Brandt, in *Mission: Impossible - Rogue Nation*, in reference to this, the fifth outing, for Paramount Pictures' highly successful action series. *Mission: Impossible - Ghost Protocol* earned nearly \$650 million globally in 2011 injecting fresh critical acclaim as well as new box office clout into the franchise.

Rogue Nation is the first *Mission* directed by Christopher McQuarrie, although as writer, producer or director McQuarrie has

become one of star and producer Tom Cruise's most-trusted collaborators with work on *Valkyrie*, *Jack Reacher* and *Edge of Tomorrow* as well providing uncredited revisions on the *Ghost Protocol* screenplay.

MI5 sees Cruise, Renner, Ving Rhames and Simon Pegg reprise their roles for a story in which Ethan Hunt (Cruise) and his crew take on a highly-skilled rogue syndicate intent on destroying them.

Filmed on location in Vienna, Rabat (Morocco) and London, the Skydance and Bad Robot production includes several set-piece stunts including a high-speed

motorcycle chase on a Moroccan freeway and another in which Cruise hangs onto the external door of an Airbus A400M plane at takeoff.

No stranger himself to studio blockbusters, Eddie Hamilton, ACE, was attending the final mix of 20th Century Fox's *Kingsman: The Secret Service* for director Matthew Vaughn when he got the call about *MI5* from his U.S. agent.

Hamilton had previously cut Universal's *Kick-Ass 2*, was co-editor on Fox's *X-Men: First Class* (with Lee Smith, ACE), co-editor on *Kick-Ass* (with Jon Harris and

Pietro Scalia, ACE) and soloed on Sony Pictures' *Resident Evil: Apocalypse* in a 19-year career which spans over 20 features (both indies and studio movies), TV drama, documentaries and shorts.

"The call to action on *Rogue Nation* was an incredibly exciting one to get," says Hamilton who found himself cutting *Kingsman* on weekends and *MI5* during the week in a short period of overlap.

"I'm a great fan of the other (*Mission Impossible*) films," he says. "I admire the director's work and I'm a huge fan of Tom Cruise and his work ethic as one of the hardest working producers and actors in the industry. I love that he wants to give the audience the greatest possible experience and I share that sensitivity. When I work on a film it's all encompassing and I often find myself lying awake at night thinking of ways to improve it and to keep the audience on the edge of their seats."

Hamilton met McQuarrie at Leavesden Studios, Hertfordshire, UK in June 2014 although at that stage the script was under wraps. "We chatted for about an hour and a half about movies in general. I asked about the set pieces he was imagin-

ing but to be honest we didn't discuss any specifics," recalls the editor.

"Chris told me he was a fan of Brian De Palma's *Mission: Impossible* (1996) and that he wanted to give the film an analog feel by doing a lot of the action in-camera. There's a lot of high tech on display but there's a scene early in the film featuring a vinyl turntable which I think illustrates tonally where Chris wants to be."

A few days later Hamilton got a call from Bad Robot post-production supervisor Ben Rosenblatt and a follow-up meeting in person a few weeks later with Paramount president of post-production Stephanie Ito who rubber stamped his involvement.

From the start of shooting on Aug. 21, the production schedule was intense. Only after the crew had returned from location in Austria and Morocco did the director get a chance to review sequences at any length but there was no time for a customary director's cut.

"When the footage started rolling in I put it together the best way I could having watched Chris' other movies and based on our 90-minute conversation," says Hamilton. "He was just so busy that he didn't have time to see a cut although

he did want feedback on what I thought and what was, perhaps, missing. The important thing is to stay up to camera in terms of what you are cutting and keep good communication with the set to suggest shots they might need to pick up."

After the Morocco shoot Hamilton put together a 90-second sizzle reel of "all the good stuff" for the cast and crew "to get a feel of what they had shot and the bigger picture they were working toward."

Robert Elswit, ASC, shot the film on anamorphic 35mm with one, occasionally two, cameras, apart from one sequence filmed underwater using the ARRI Alexa 65 at 6K resolution to accommodate data for VFX. Dailies were shipped back from location for developing at i-dailies in London. Grading and a first color pass were made at CO3, uploaded as Avid DNxHD 115 MXF files and sent to the cutting rooms at Leavesden over Aspera. There, Hamilton's team would sync the files with those from the sound recordist and group clips for each scene before he would begin to cut on version 8.3 of Avid Media Composer.

With his regular assistants still busy on *Kingsman*, Hamilton's new team included





first assistants Martin Corbett and Tom Harrison-Read both of whom brought considerable experience with big-budget features. Both were first assistants on *Quantum of Solace*; Harrison-Read on *Captain Phillips* and *Prometheus*; Corbett on *Star Wars: Episode VII*. The second assistant was Robert Sealey with apprentice editor Christopher Frith.

“They were all fantastic, completely trustworthy and worked very hard,” says Hamilton. “Tom went out to Vienna and Martin visited Morocco to facilitate dailies screenings and provide on-set reference. I think it’s been invaluable experience for Christopher to realize how intense and pressured work on a film of this size can

be but I think we all felt he had the right attitude to succeed.

“You have to be honest with the studio about how your crew are faring under this pressure. When we needed additional crew we asked for them rather than soldiering on and potentially dropping behind the task.”

The film was slated for release in December until Disney announced its intention to bow *Star Wars: Episode VII* (coincidentally another Bad Robot production) at the end of 2015. Paramount executives flew to London over Christmas 2014 to view a two-hour assembly with two months left of principal photography to run. More than pleased with what they

were shown, the decision was taken to jump the release forward to July.

“That meant we were really under the gun and that a lot of processes had to happen in parallel,” says Hamilton. “We focused on cutting the VFX-heavy sequences first so the VFX editing team of Matt Glen and Wayne Smith could turn over shots to Double Negative as soon as possible. Concurrently, James Mather’s team was working on sound design and Mike Higham and John Finklea were working on the temp score for a friends-and-family test screening.

“John is working with composer Joe Kraemer to plan and record the score and we already have dubbing dates locked down,” says Hamilton, who caught up with *CinemaEditor* in early April. “There’s no question this is a very unique challenge but we all have our objectives and we are laser-focused on achieving them.”

According to Hamilton, Cruise is involved in every part of the process including receiving daily updates from McQuarrie on the progress of the edit.

“Chris and I work very intensely. He’ll come in at 9 a.m. and we’ll work through until 7 p.m. or 8 p.m. and we’ll go through every take and every cut in every sequence so that he has his fingerprints on the film. He understands the process and the evolution of the story in the editing room and he welcomes new ideas about approaching a sequence in a slightly different way. We’ll explore options and talk candidly about what scenes we like and others we feel are repeating aspects of the story told elsewhere.”

One of the biggest editorial challenges was putting together a complex, 18-minute sequence set at the Vienna State Opera house featuring a fight staged 60 feet in the air. “The challenge is to make sure it runs at a brisk pace but is also comprehensible because there are half a dozen characters with different agendas running around so we need to make sure that the audience isn’t confused,” says Hamilton.

For every two- to three-minute sequence, editorial was handling two to three hours of footage. To manage this, Hamilton tasked his team with compiling a huge select roll of line readings for all dialog sequences.



“ I’m careful not to cut for the sake of it but only when it matters for the story or for the story’s energy.”

“The select roll is every single take of every single line delivered in every scene from every camera angle whether on or off screen,” he explains. “All wides, all mediums and all close-ups of the same line delivery are grouped together. From that I can assemble a sequence very quickly because I can audition different takes and I’m not hunting around for an alternative. All the beats of the scene are laid out. When Chris comes in and says, ‘Show me what you have for X,’ I can quickly find options for the line reading.

“For action scenes I will try and build a rough template for the sequence from an idea of the choreography and then, from a select roll of all the angles for that sequence, I can figure out how it needs to be cut to make it clearer.

“I’m careful not to cut for the sake of it but only when it matters for the story or for the story’s energy,” he adds. “If I

can hold a shot because the choreography and movement in the scene is strong then I will let the shot run. Tom and Rebecca (Ferguson, who plays opposite Cruise) have rehearsed the choreography of their scenes really well so I will often leave them in a wide shot.”

McQuarrie prefers to build the film without temp music. “It’s a palate cleanser. Once you know it works without music then the soundtrack can only enhance it,” says Hamilton. “Some other directors do this to my knowledge but not many. Without a temp score you are freer to experiment in some ways.”

That said, for certain espionage-style scenes Hamilton used music queues from previous *Mission* films to give the scene a certain pace, only to remove it when McQuarrie came in to review.

“The score of this movie will, I suspect, be very careful and precise rather than wall-

to-wall,” he says. “I think this film will stand out in look and feel from the rest of this summer’s major releases. It’s got the big action set pieces but the narrative is driven by the conflict and friendships within the IMF team and the relationship that develops between Ethan Hunt; Rebecca’s character, Ilsa Faust; and the villain. Chris references ‘70s thrillers such as *The Parallax View* or *Three Days of the Condor*.”

Indeed there are nods to those classic movies in the film as well as ‘easter eggs’ for fans of the *Mission: Impossible* series. The first time Hamilton and McQuarrie will have watched the entire two-hour-50-minute first assembly will be at the friends-and-family screening. “We need to cut at least 40 minutes but when you sit and watch with an audience you get a good sense of where the film is working or flagging so I’m not worried about getting film down to length. That’s the fun part.” **CE**