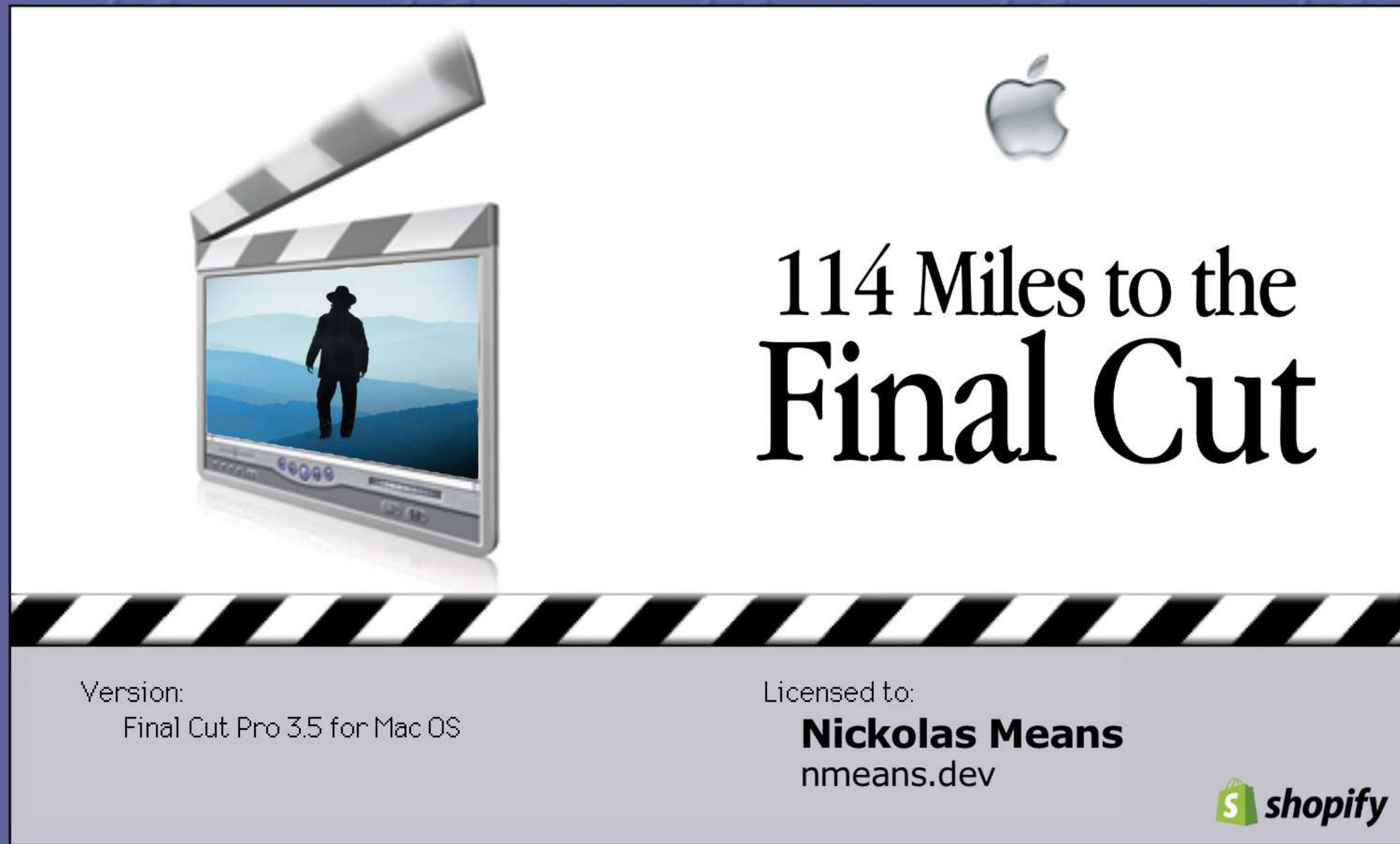
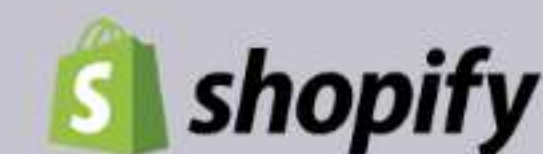




Version:
Final Cut Pro 3.5 for Mac OS

Licensed to:
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nmeans.dev



Macintosh HD

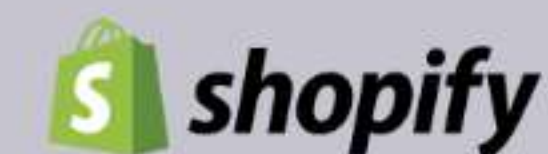
Final Cut Pro



114 Miles to the Final Cut

Version:
Final Cut Pro 3.5 for Mac OS

Licensed to:
Nickolas Means
nmeans.dev



Trash

Macintosh HD

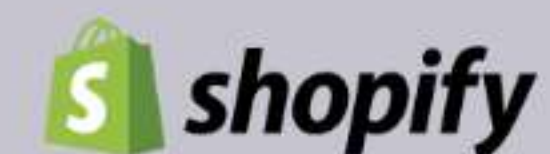
Final Cut Pro



114 Miles to the Final Cut

Version:
Final Cut Pro 3.5 for Mac OS

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Nickolas Means
nmeans.dev

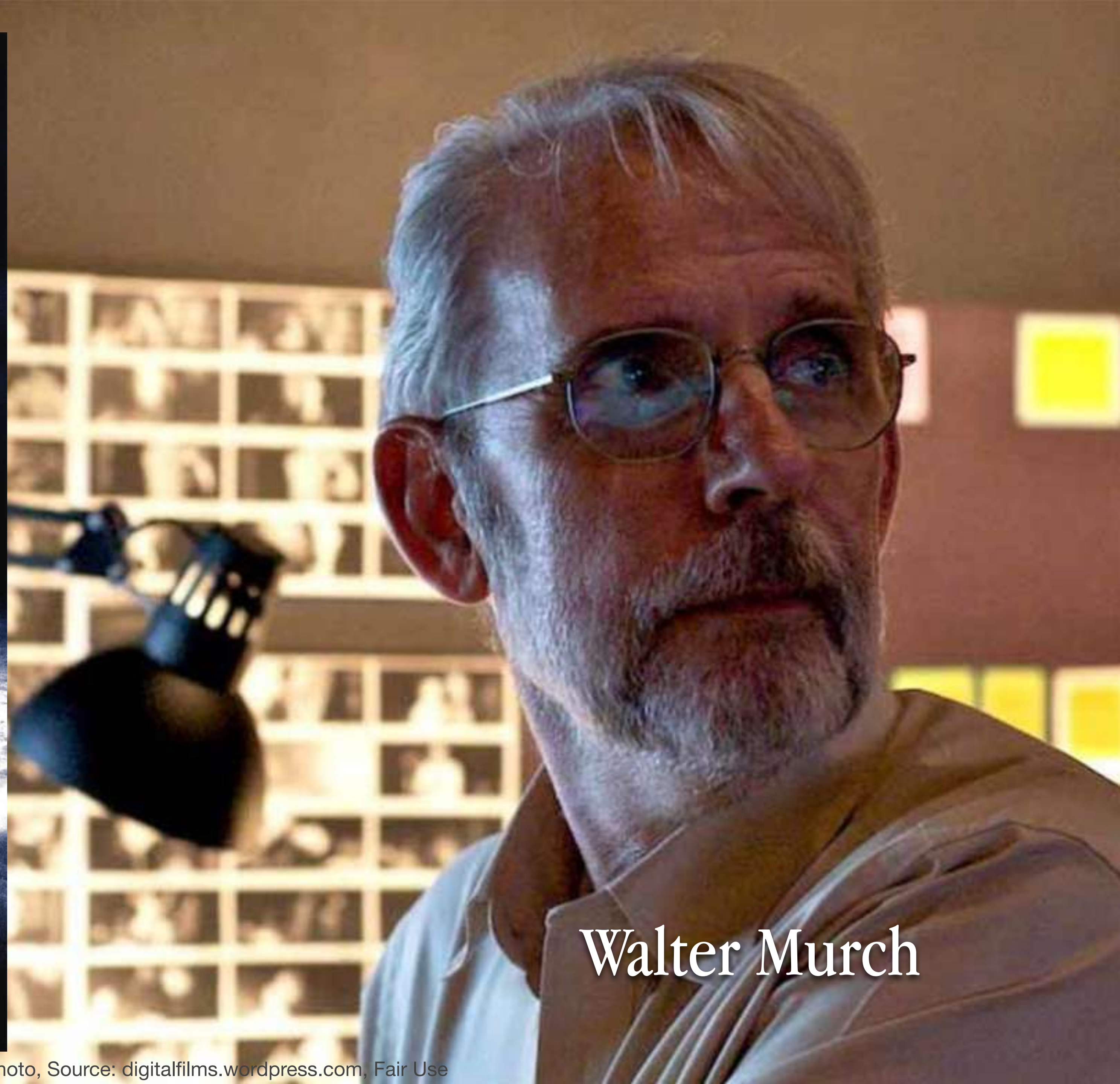


Trash

Soviet Submarine K-19



Photo: US Government, Public Domain



Walter Murch

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Macs, Lies & DV Tape

Oscar-winning director Steven Soderbergh cuts his first digital film.

by **Joe Cellini**

Why did Academy Award-winning director Steven Soderbergh, arguably the hottest director going, follow his unprecedented roll of critical and box office hits (“Traffic,” “Erin Brockovich” and “Ocean’s 11”) with a U-turn back to his indie roots? How would he make his indie hit “sex, lies & videotape,” if he could make it today? Here’s why, here’s how.

[Sex, Again](#)

Soderbergh drafts a select cast for “Full Frontal,” a digital sequel to “sex, lies & videotape.”

[Pro Active Post](#)

Crew and consultants design state-of-the-art postproduction workflow around Final Cut Pro, Cinema Tools and a shared area network with 1.2 terabytes of storage.

[Workflow](#)

How they did it, pitch to print, coast to coast.

[Tool Box](#)

In detail: cameras, computers, decks, networks, hard disks, peripherals, cables and applications.



I Am a Camera. “Steven not only directs, he also operates the camera,” notes producer Scott Kramer. “And working with the Canon XL1s allowed him a freedom he hadn’t experienced before.”

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Walter Murch





Brilliant True-to-Life Color Television

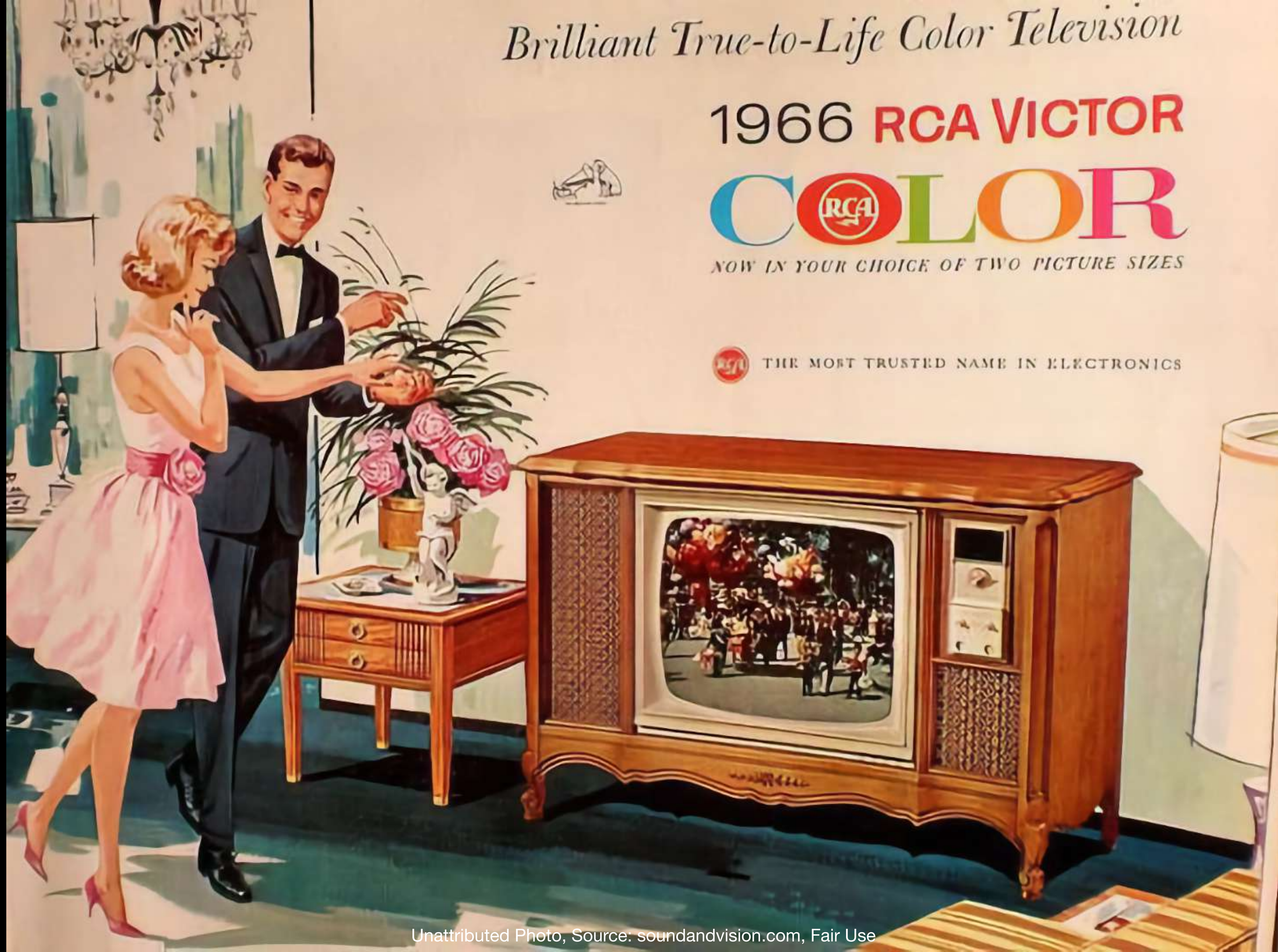
1966 **RCA VICTOR**

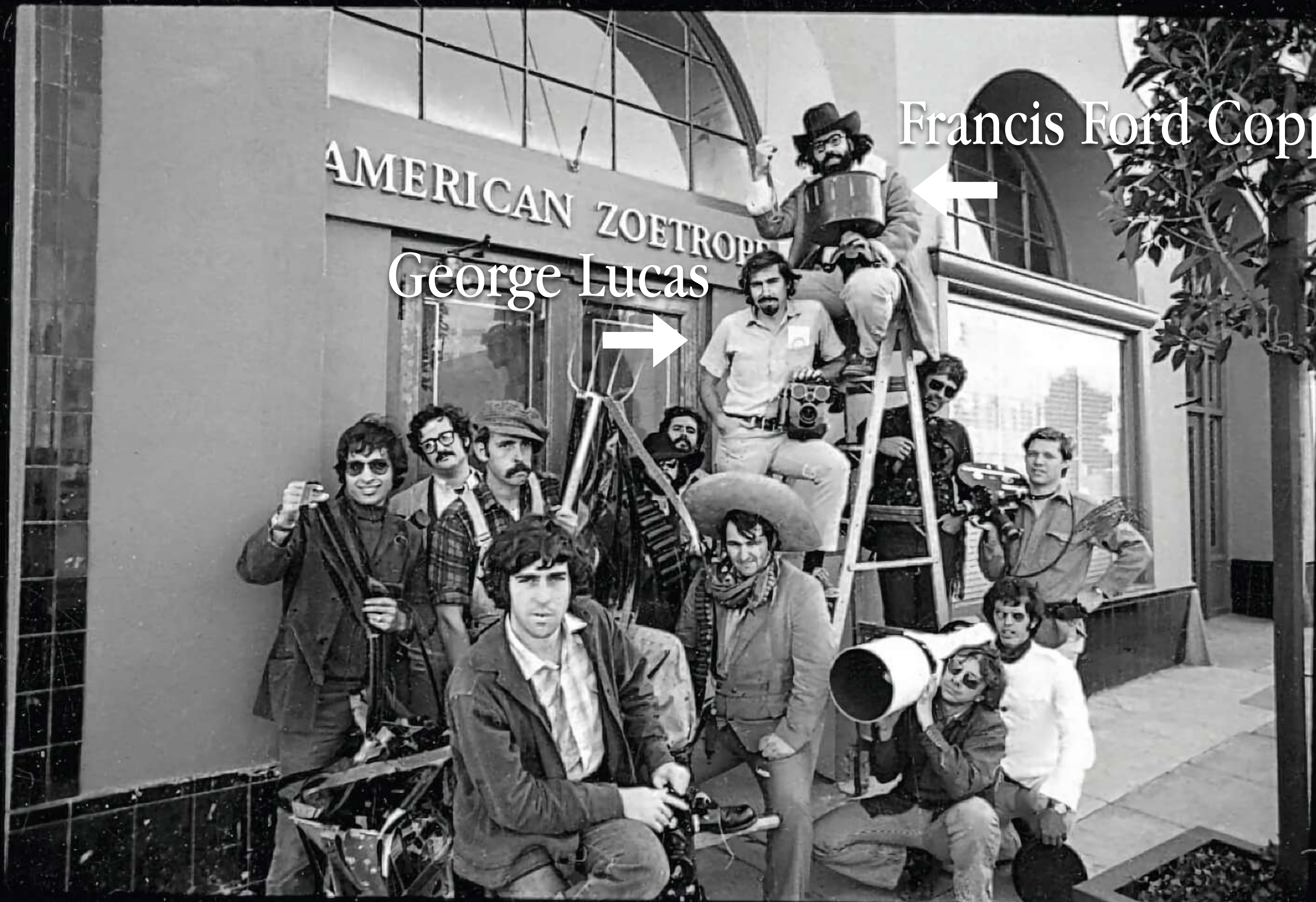
COLOR

NOW IN YOUR CHOICE OF TWO PICTURE SIZES



THE MOST TRUSTED NAME IN ELECTRONICS





George Lucas

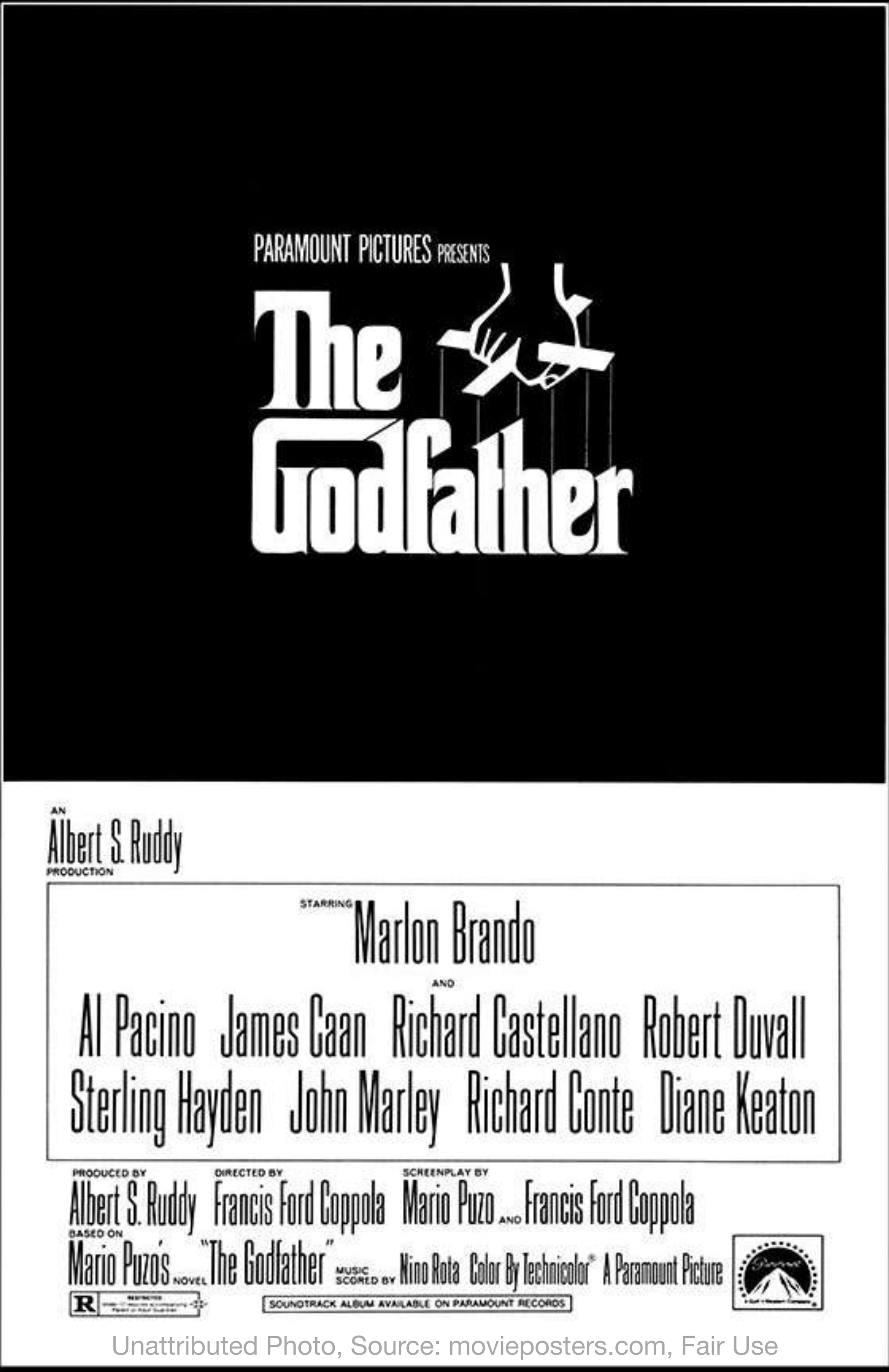


Francis Ford Coppola





1972



Unattributed Photo, Source: movieposters.com, Fair Use

1973

American Graffiti

Where were
you in '62?

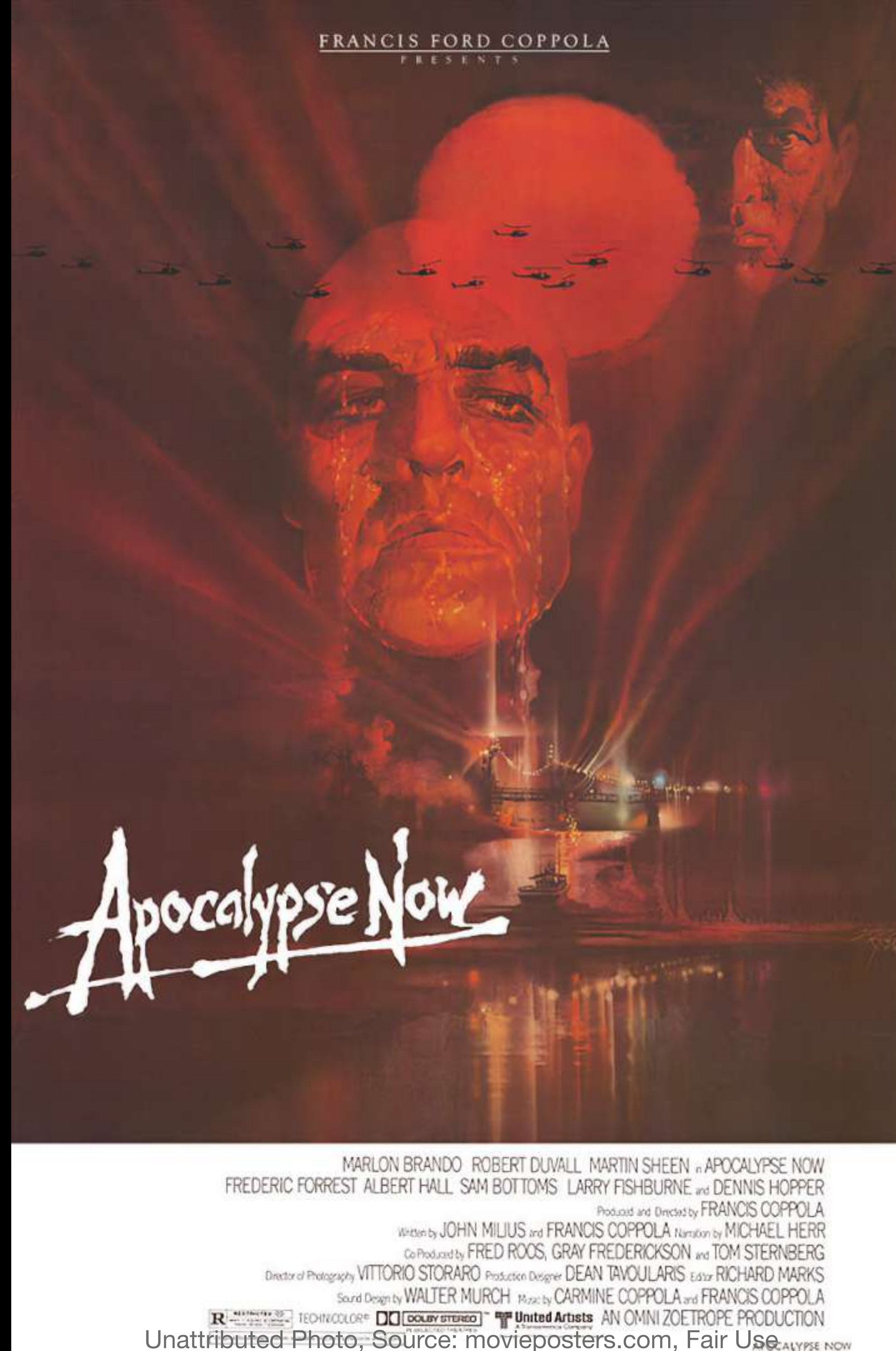


"AMERICAN GRAFFITI" • A LUCASFILM LTD. / COPPOLA CO. Production • Starring RICHARD DREYFUSS • RONNY HOWARD
PAUL LE MAT • CHARLIE MARTIN SMITH • CANDY CLARK • MACKENZIE PHILLIPS • CINDY WILLIAMS • WOLFMAN JACK
Written by GEORGE LUCAS and GLORIA KATZ & WILLARD HUYCK • Directed by GEORGE LUCAS
Co-Produced by GARY KURTZ • Produced by FRANCIS FORD COPPOLA • A UNIVERSAL PICTURE • TECHNICOLOR®

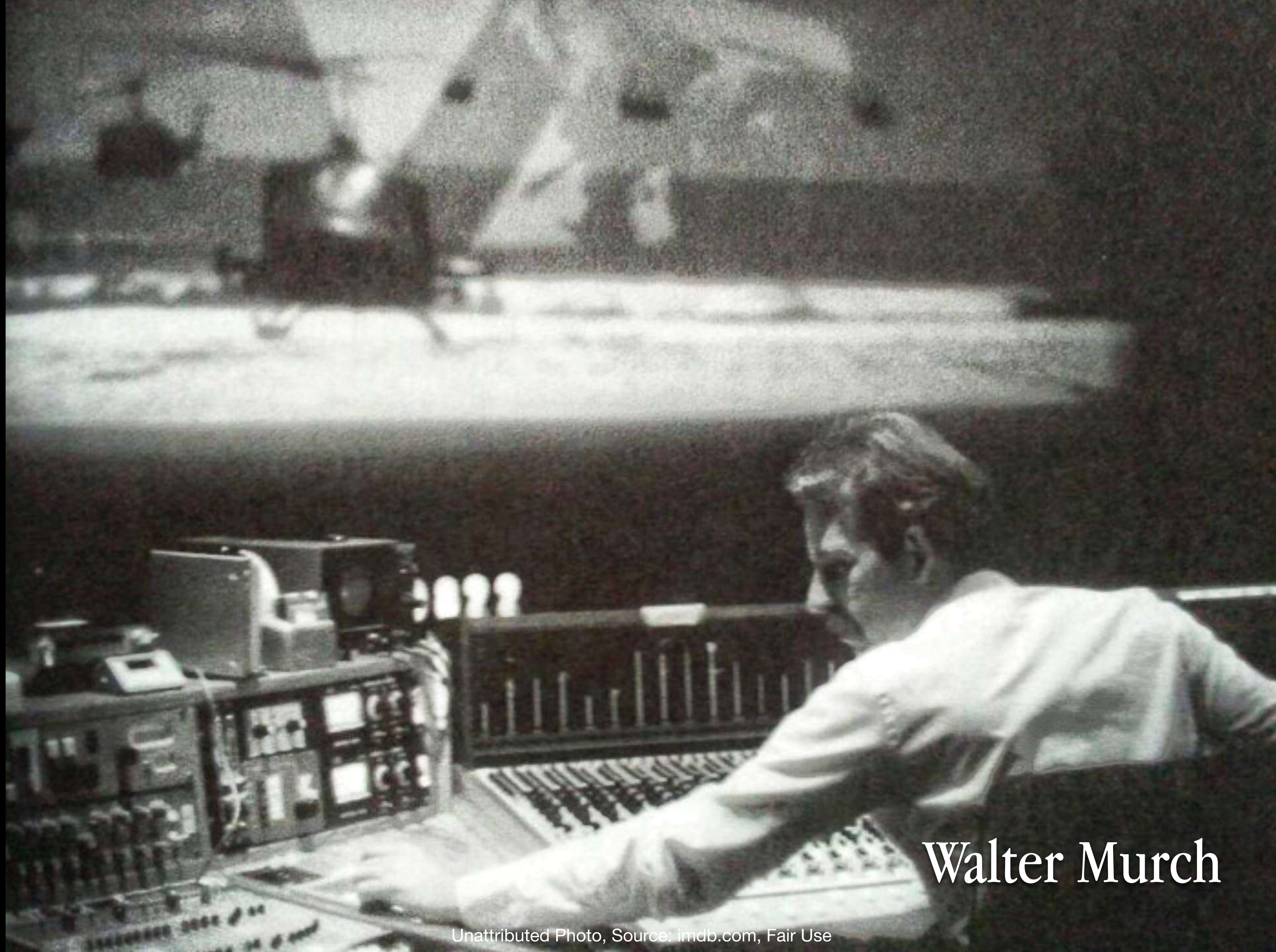
Original Soundtrack Album & Tapes available exclusively on MCA Records

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE
SUITABLE FOR PRE-TEENAGERS

1979

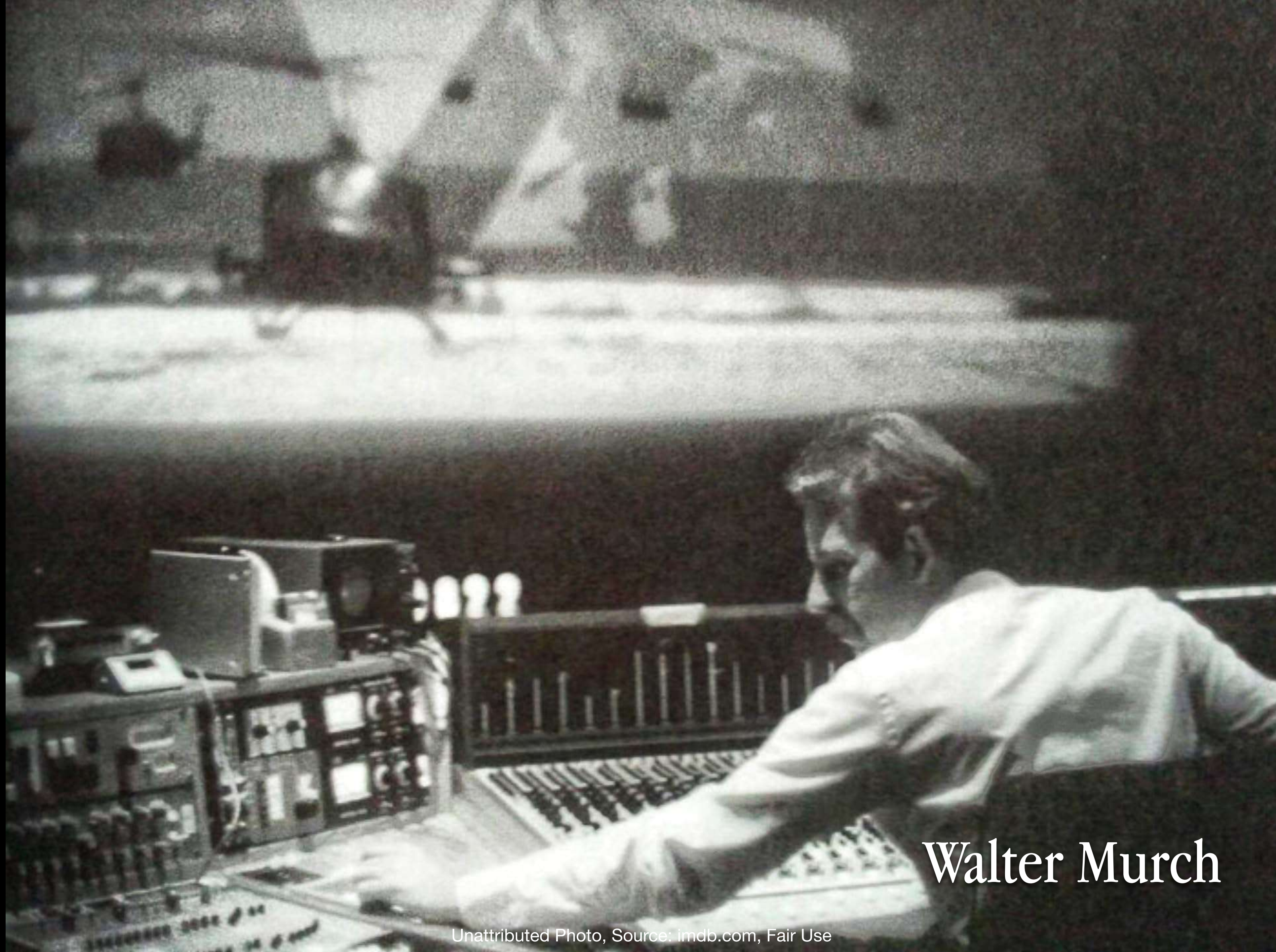


Unattributed Photo, Source: movieposters.com, Fair Use



Walter Murch

Unattributed Photo, Source: imdb.com, Fair Use



Walter Murch

Unattributed Photo, Source: imdb.com, Fair Use

1979 Academy Awards



Walter Murch

Photo: ©1980 Disney / ABC, Fair Use

Zaentz Film Center



Unattributed Photo, Source: designing-sound.org, Fair Use



Anthony Minghella

Photo: ©2004 Gerhard Kassner / Berlinale, Fair Use



The English Patient

Unattributed Photo, Source: eBay seller OneClick2Save, Fair Use

1996



Photo: ©1997 AP, Fair Use

The Moviola

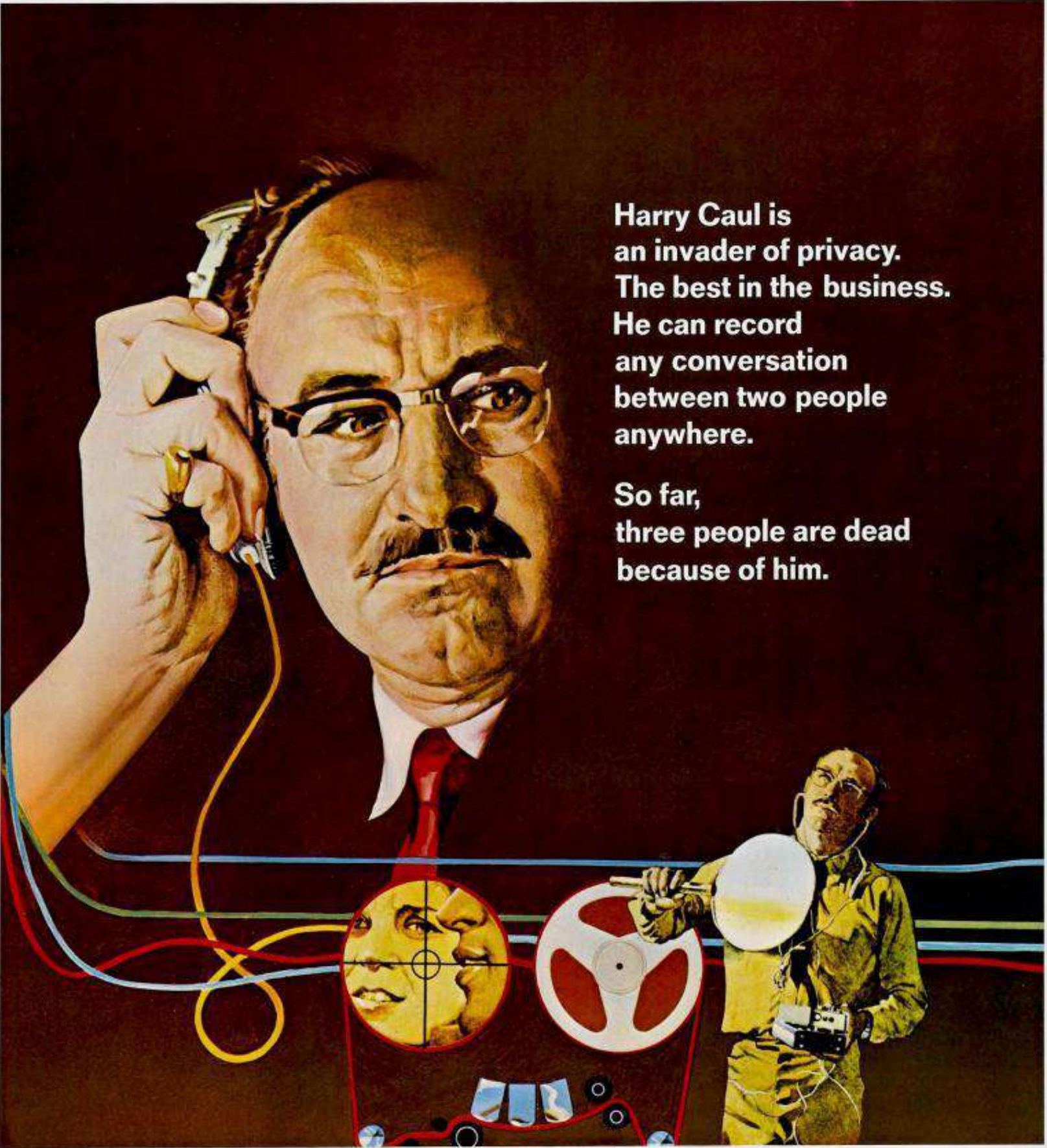


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Guillotine Splicer



Photo: Wikimedia Commons, Public Domain



Harry Caul is
an invader of privacy.
The best in the business.
He can record
any conversation
between two people
anywhere.

So far,
three people are dead
because of him.

The Directors Company presents

GENE HACKMAN

in

“THE CONVERSATION”

Co-starring JOHN CAZALE · ALLEN GARFIELD · CINDY WILLIAMS · FREDERIC FORREST

Music scored by
DAVID SHIRE · Co-producer
FRED ROOS · Written, Produced and Directed by
FRANCIS FORD COPPOLA

Color by **TECHNICOLOR®** · A Paramount Pictures Release

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE
SUITABLE FOR PRE-TEENAGERS



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74/142

KEM 8 Plate Editor



Avid Film Composer

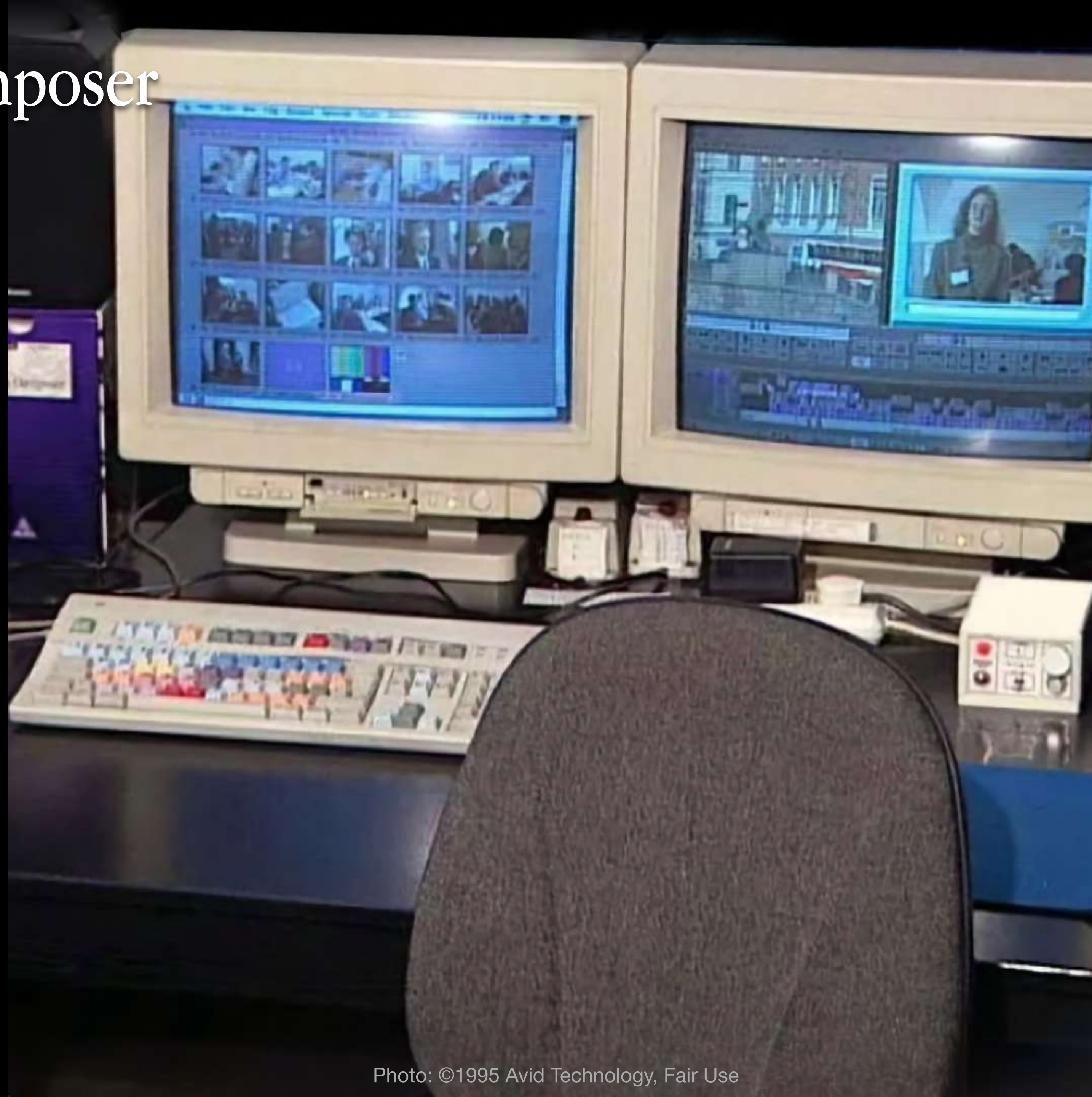
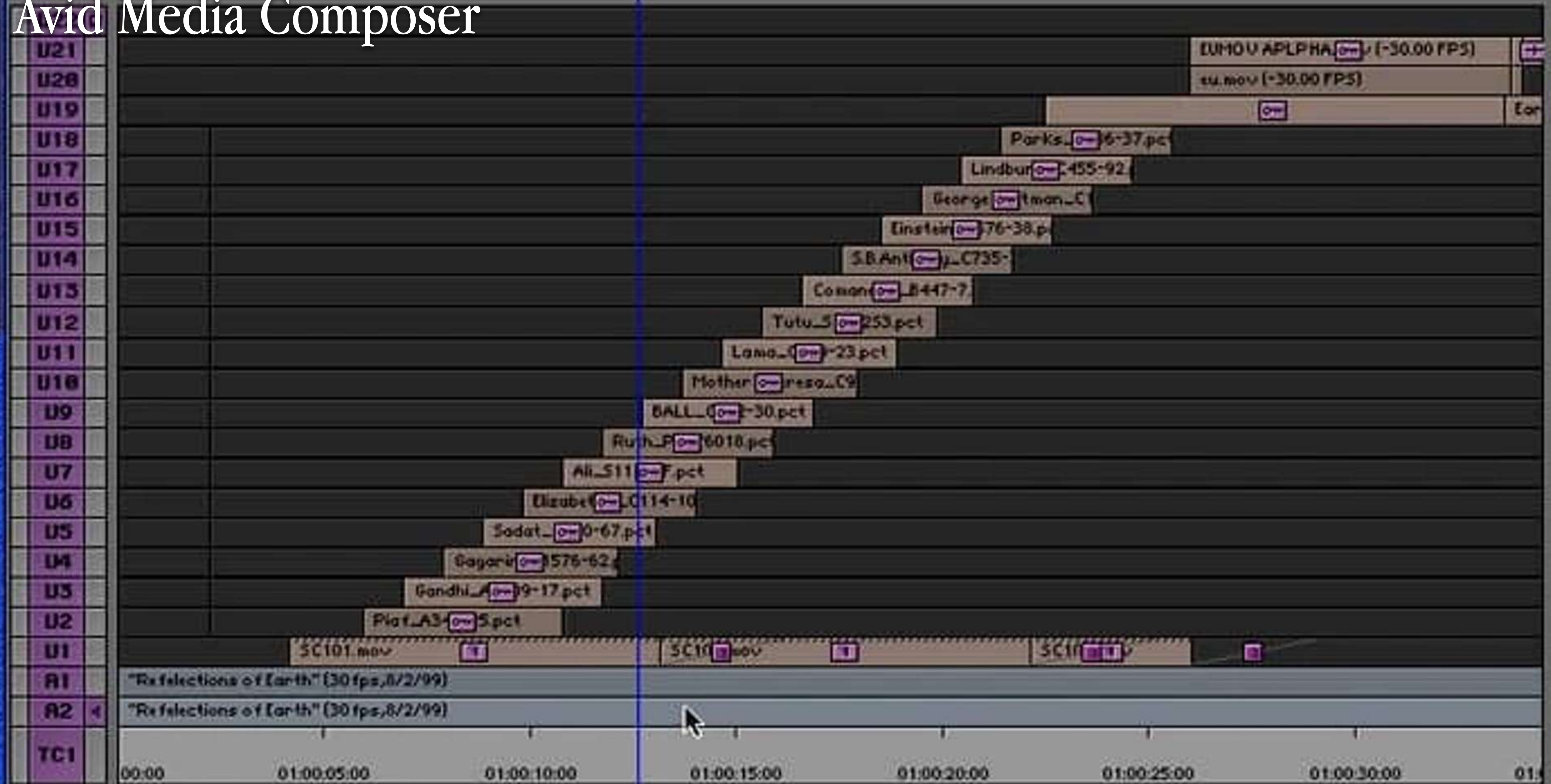
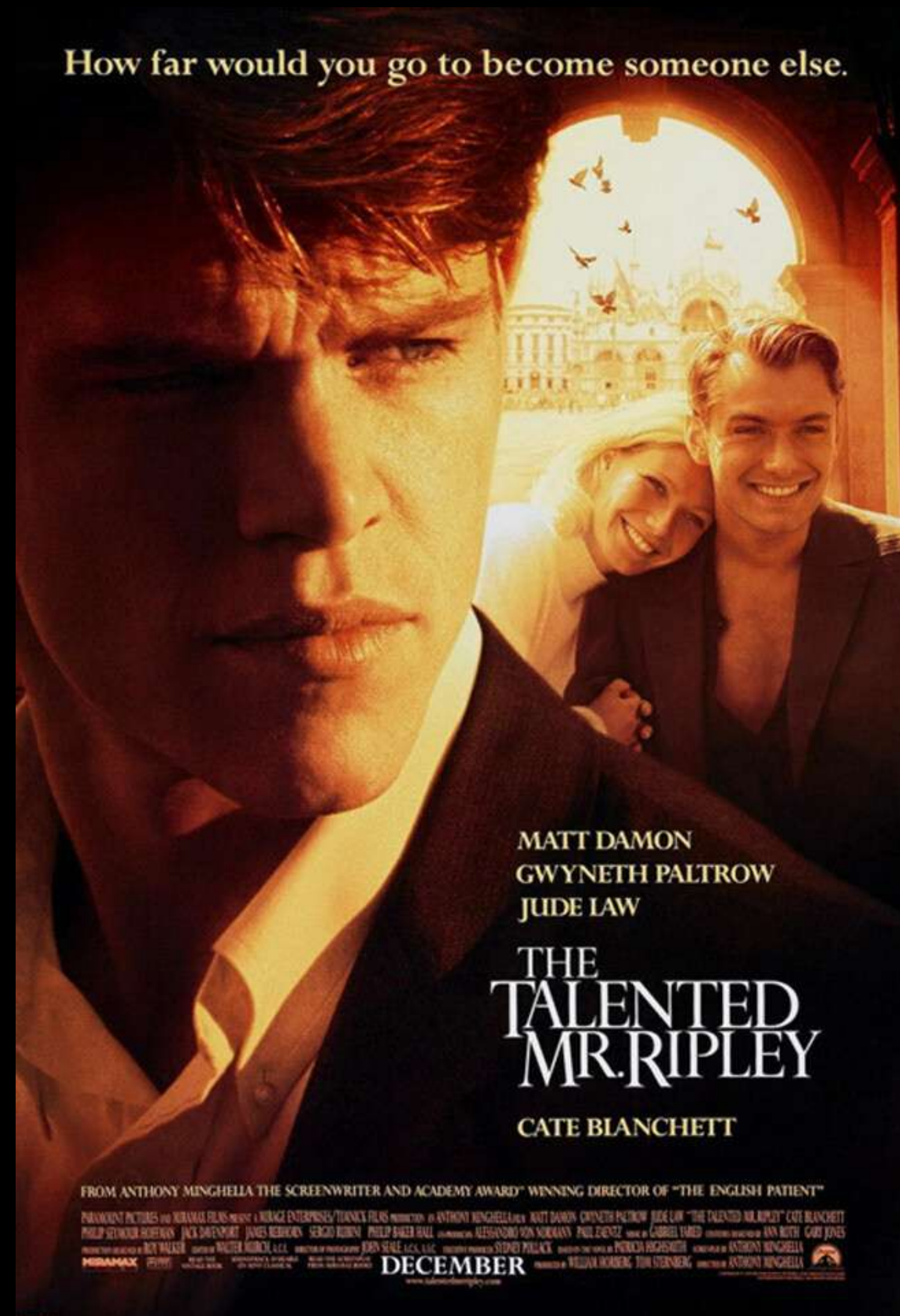


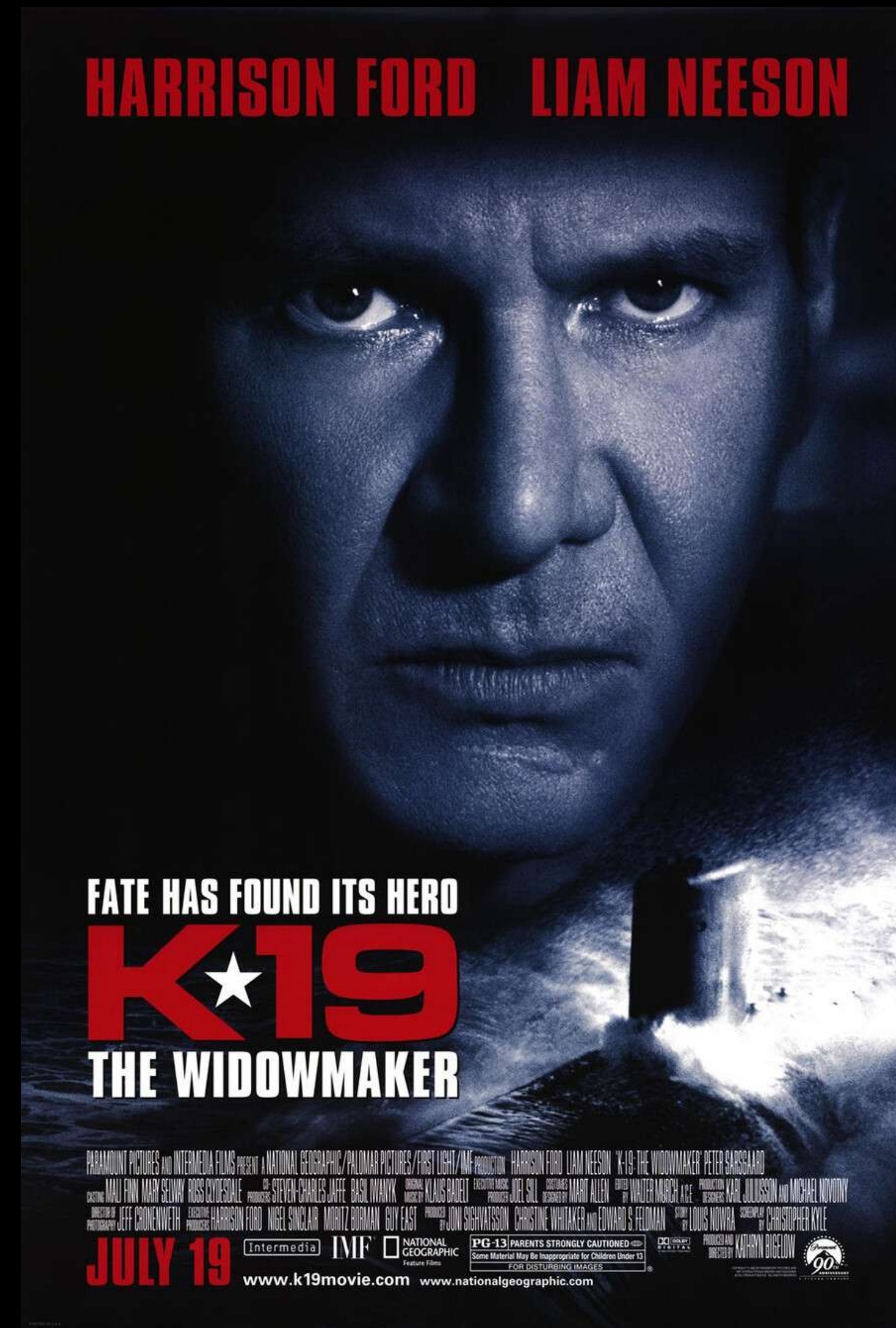
Photo: ©1995 Avid Technology, Fair Use

Avid Media Composer





The Talented Mr. Ripley
1999



K-11: The Widowmaker
2002



Final Cut Pro 2

The complete professional
compositing and
now real-time video

\$999

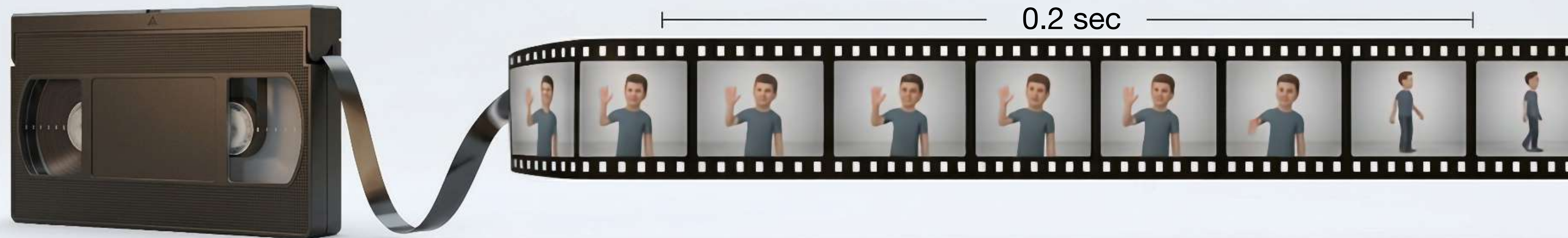
Power Mac G4



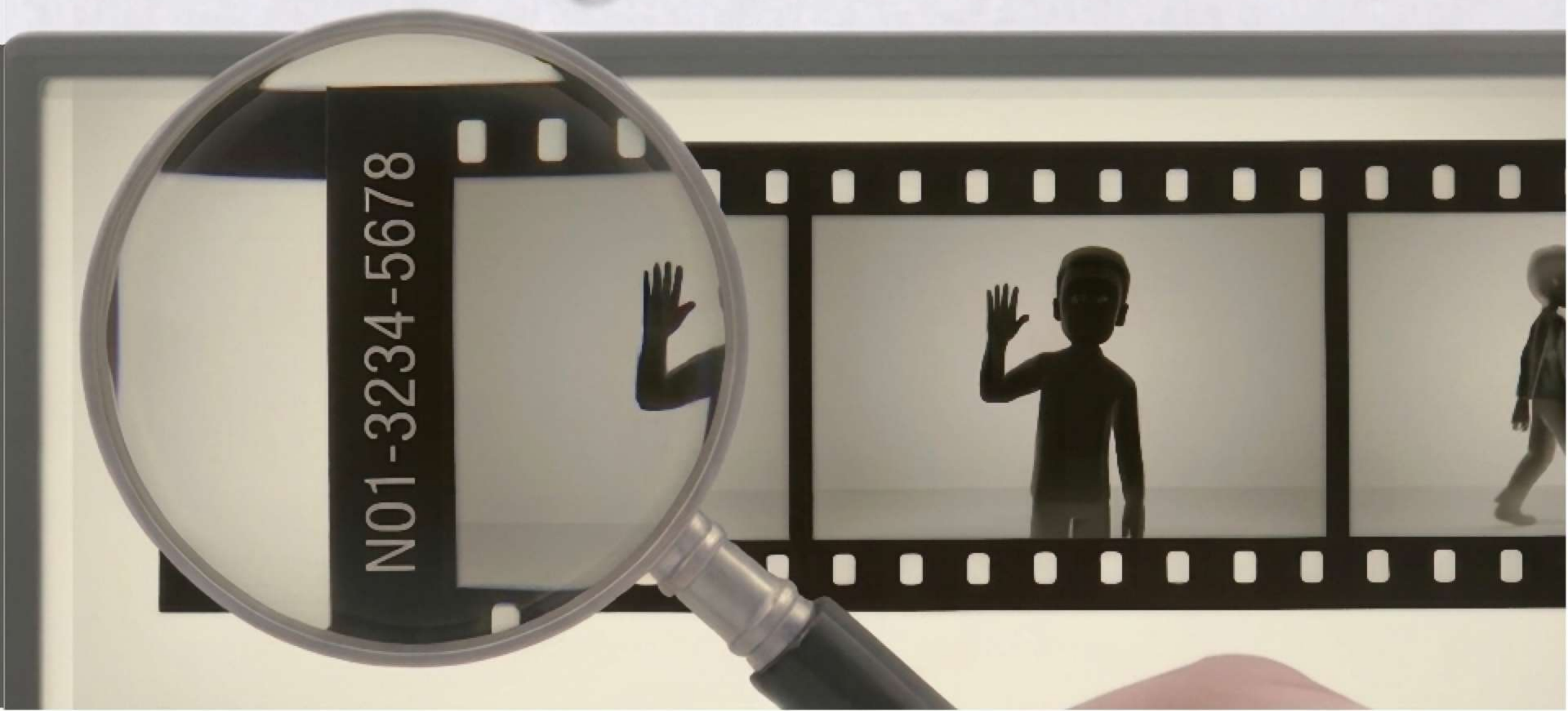
Film: 24 fps (frames per second)



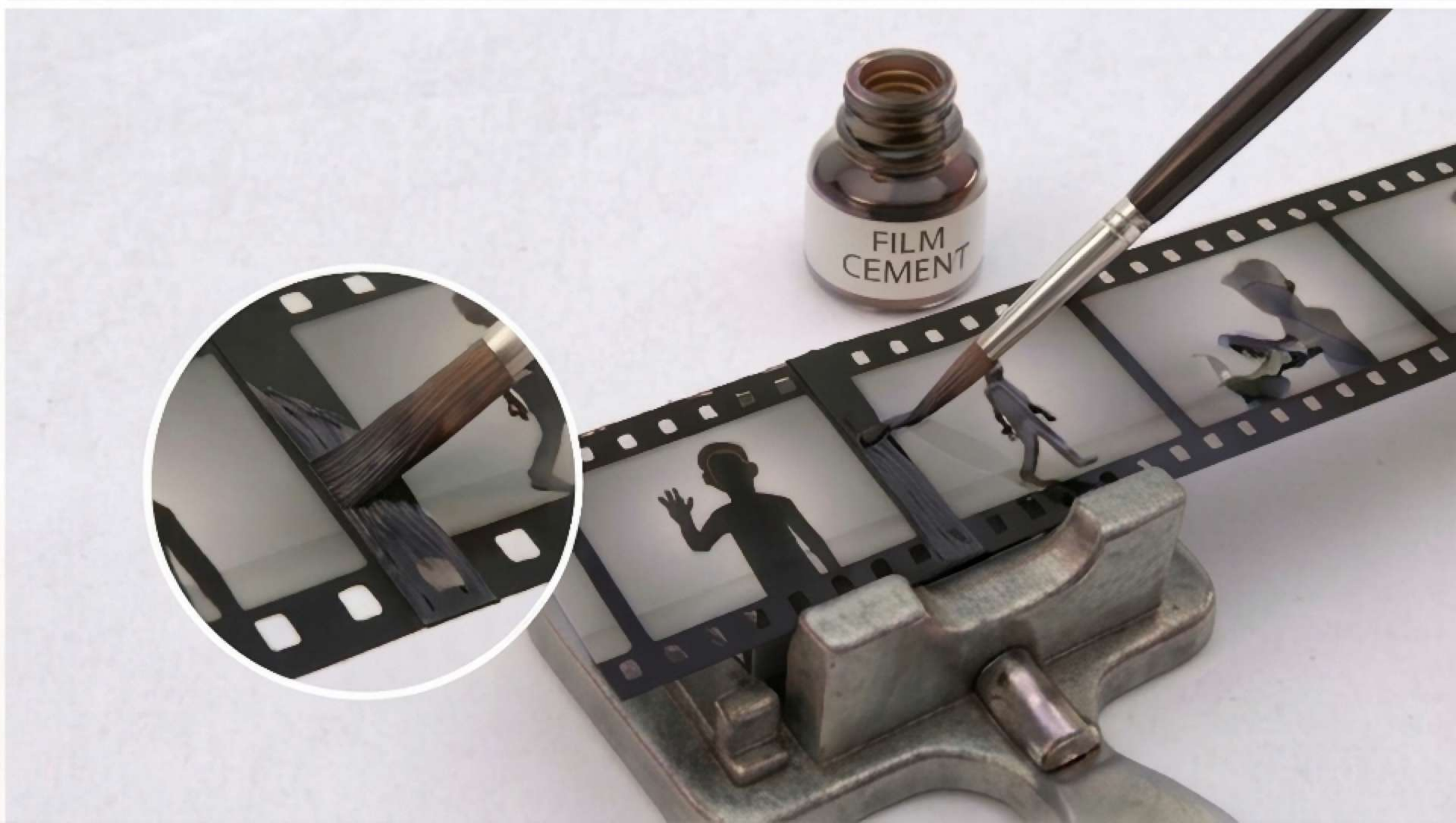
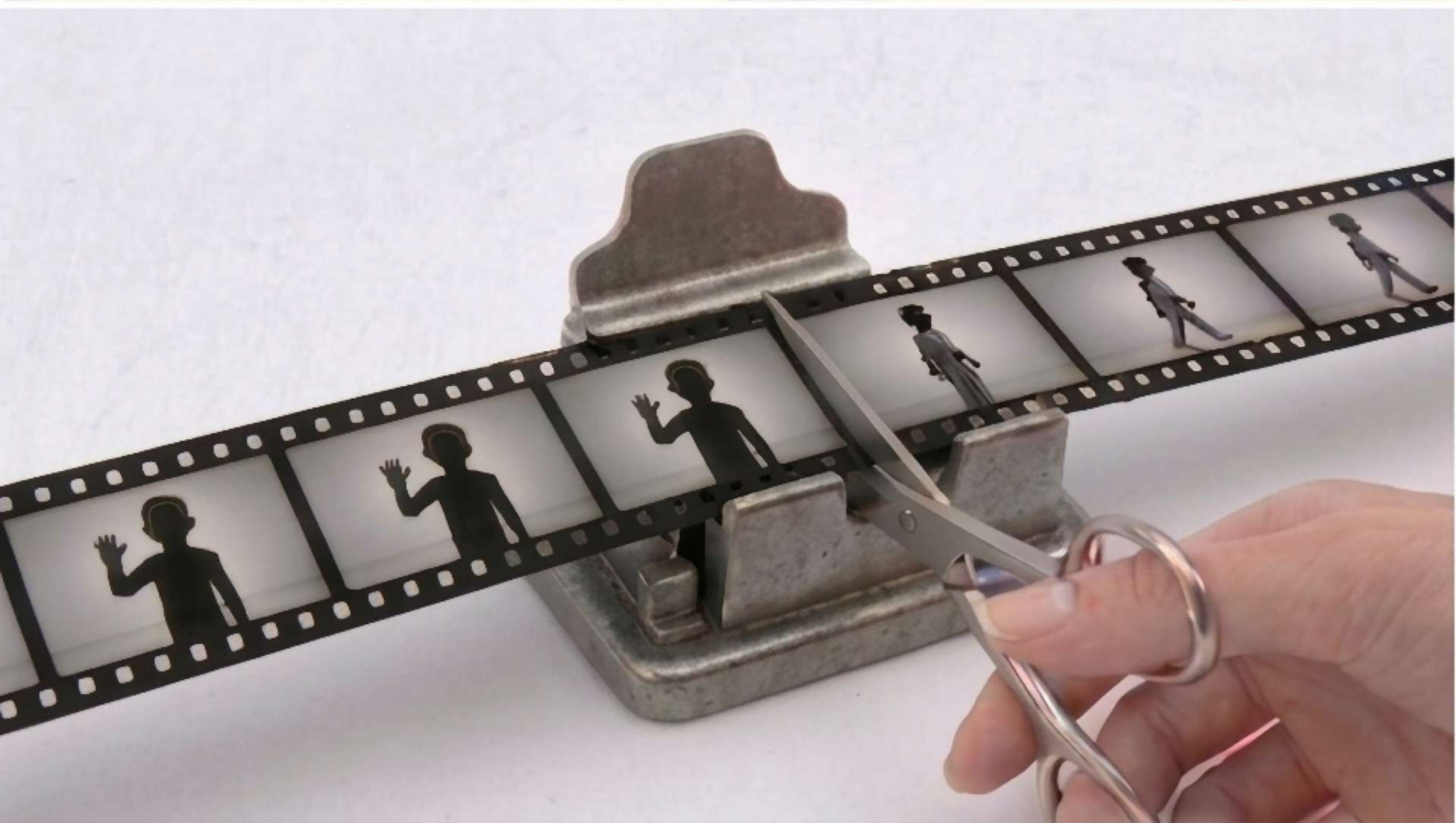
Video: 30 fps (frames per second)



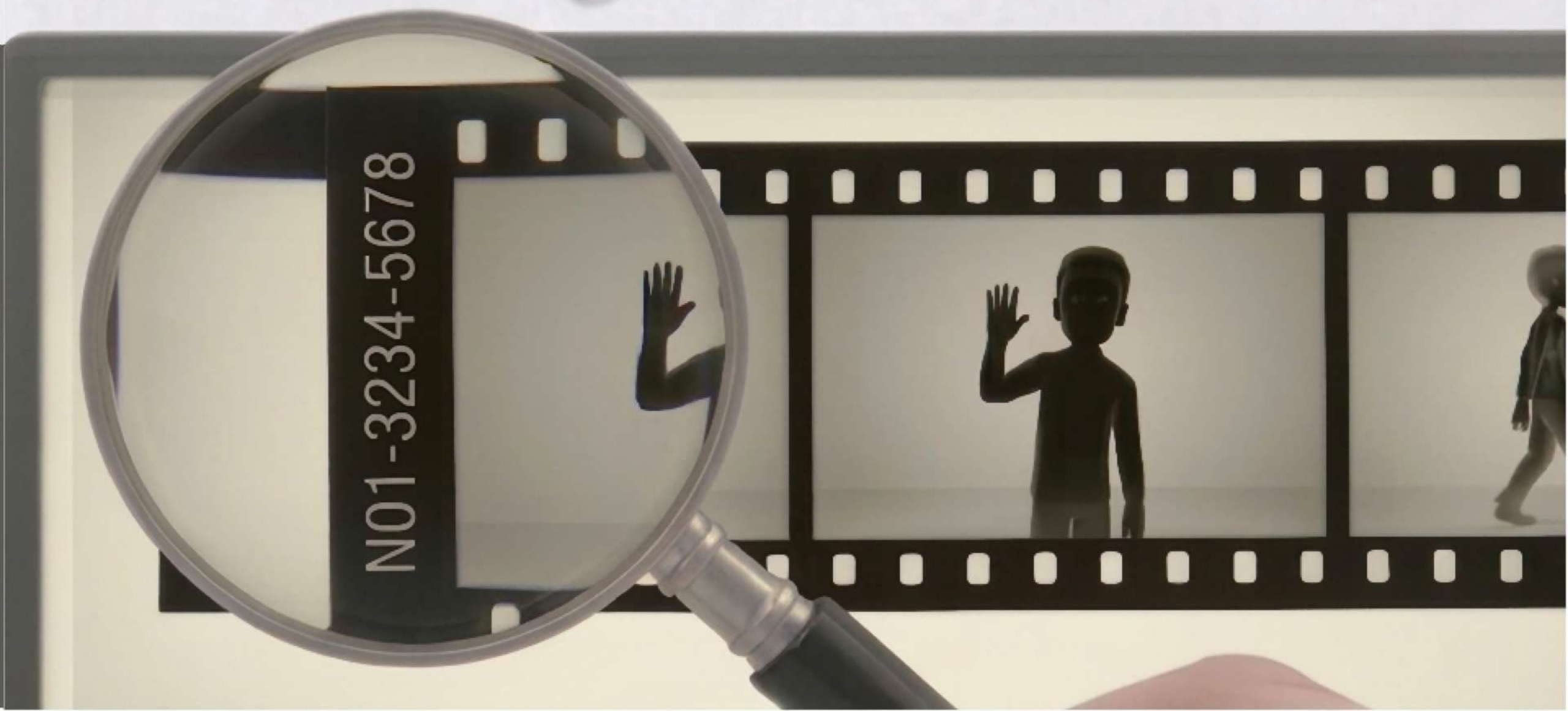
Conforming



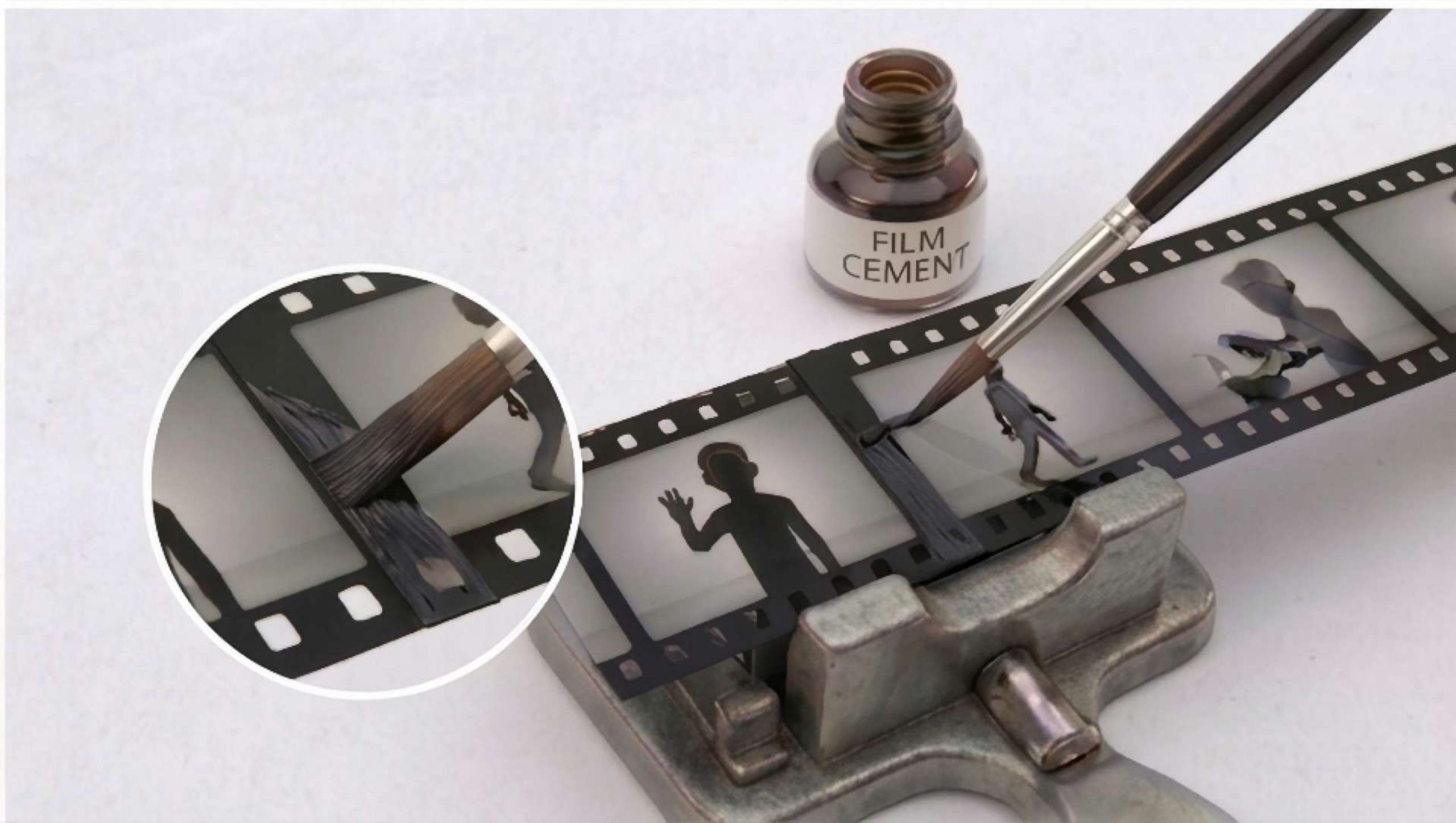
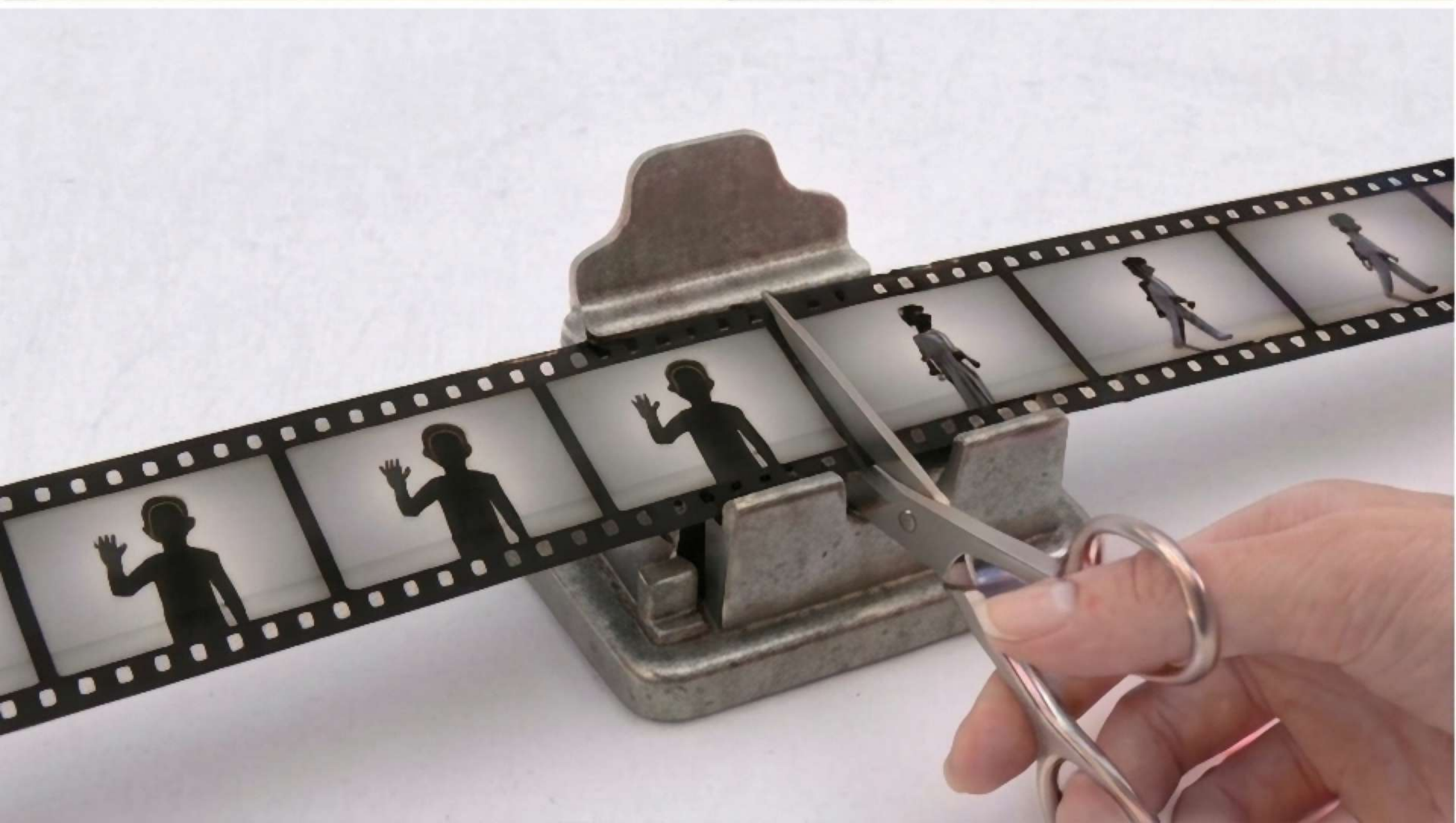
EDIT DECISION LIST			
Event	Time Code	Key ID	Note
001	01:00:30:00	N01-3234-5678	(RAVING)
002	01:00:00:00	M01-3234-3678	
003	01:00:10:60	N81-1234-5678	(RAVING)
004	01:00:10:00	N01-1234-5678	
001	01:00:10:00	N01-1224-5678	(RAVINCI)
002	01:00:23:00	N01-1224-5677	(RAVINOZ)
003	01:09:21:00	N01-1234-5678	
004	01:09:23:00	N01-1234-5878	(RAVINCI)
005	01:00:23:00	N01-3234-5678	(RAVINOZ)
006	01:09:23:00	N01-3234-5678	
007	01:09:39:05	N01-3234-5678	
.....			



Conforming



EDIT DECISION LIST			
Event	Time Code	Key ID	Note
001	01:00:30:00	N01-3234-5678	(RAVING)
002	01:00:00:00	M01-3234-3678	
003	01:00:10:60	N81-1234-5678	(RAVING)
004	01:00:10:00	N01-1234-5678	
001	01:00:10:00	N01-1224-5678	(RAVINCI)
002	01:00:23:00	N01-1224-5677	(RAVINOZ)
003	01:09:21:00	N01-1234-5678	
004	01:09:23:00	N01-1234-5878	(RAVINCI)
005	01:00:23:00	N01-3234-5678	(RAVINOZ)
006	01:09:23:00	N01-3234-5678	
007	01:09:39:05	N01-3234-5678	
.....			



DigitalFilm Tree



Ramy Katrib



Ramy Katrib



COLD MOUNTAIN

screenplay by
Anthony Minghella

Based on the novel by CHARLES FRAZIER

Mirage Enterprises and Bone Fide Films

Agents:
Michael Peretzian, CAA
Judy Daish, JDA

This revision: **February 2002**

Whoa.

COLD MOUNTAIN

screenplay by
Anthony Minghella

Based on the novel by CHARLES FRAZIER

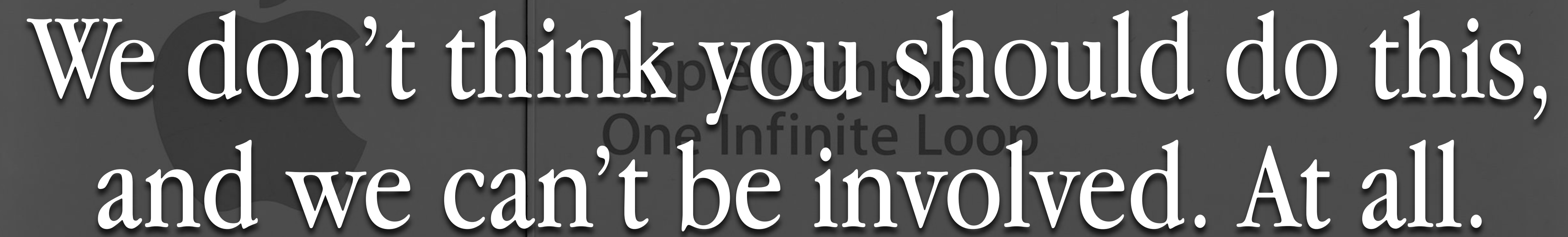
Mirage Enterprises and Bone Fide Films

Agents:
Michael Peretzian, CAA
Judy Daish, JDA

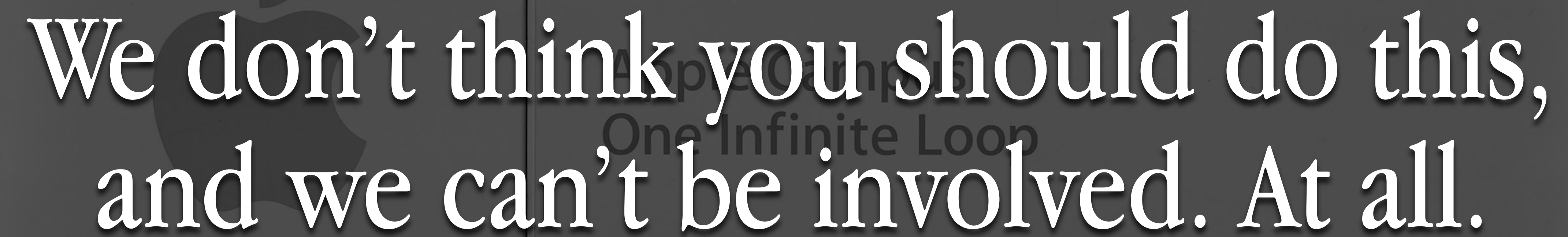
This revision: **February 2002**



Apple Campus
One Infinite Loop

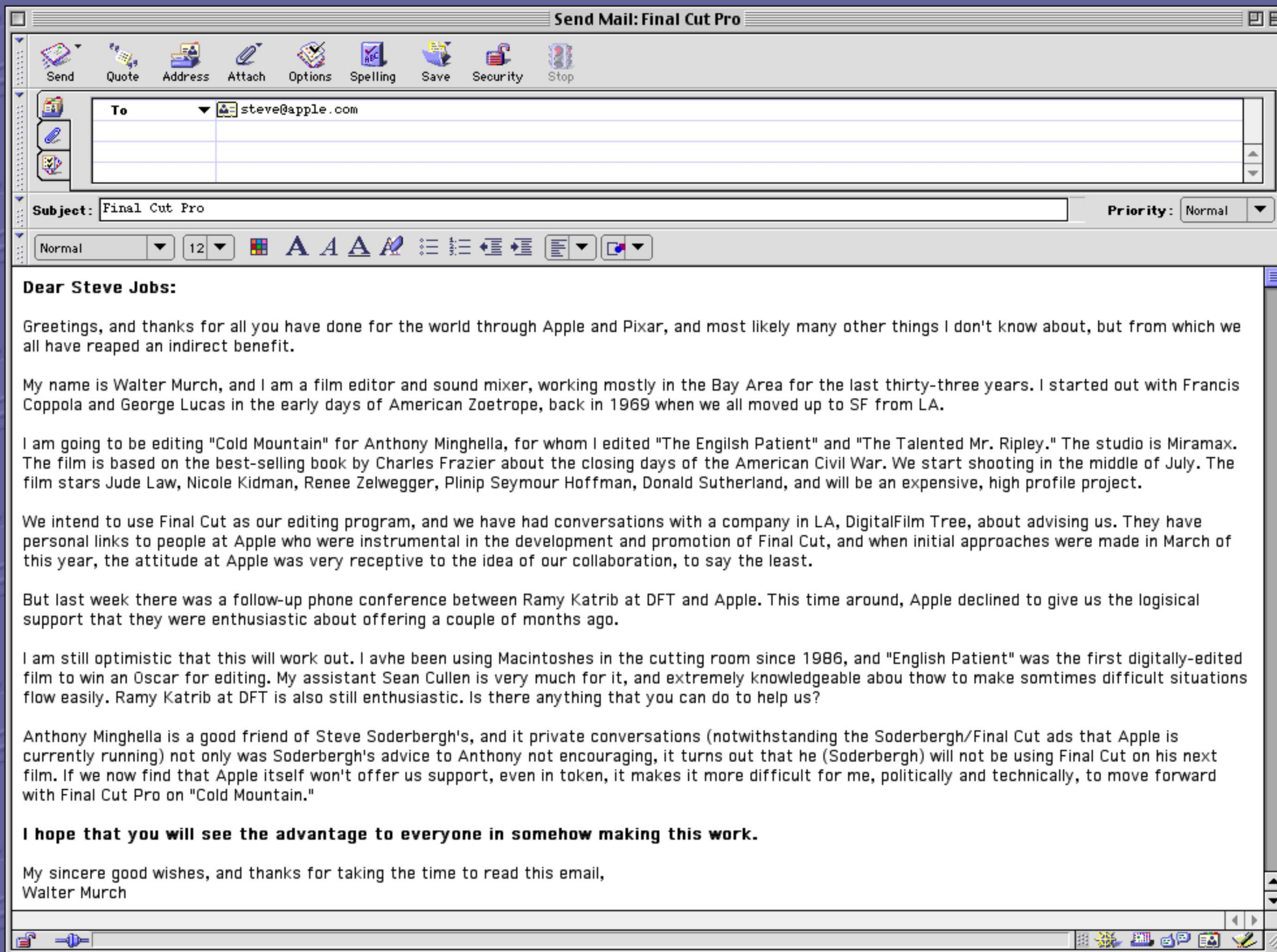


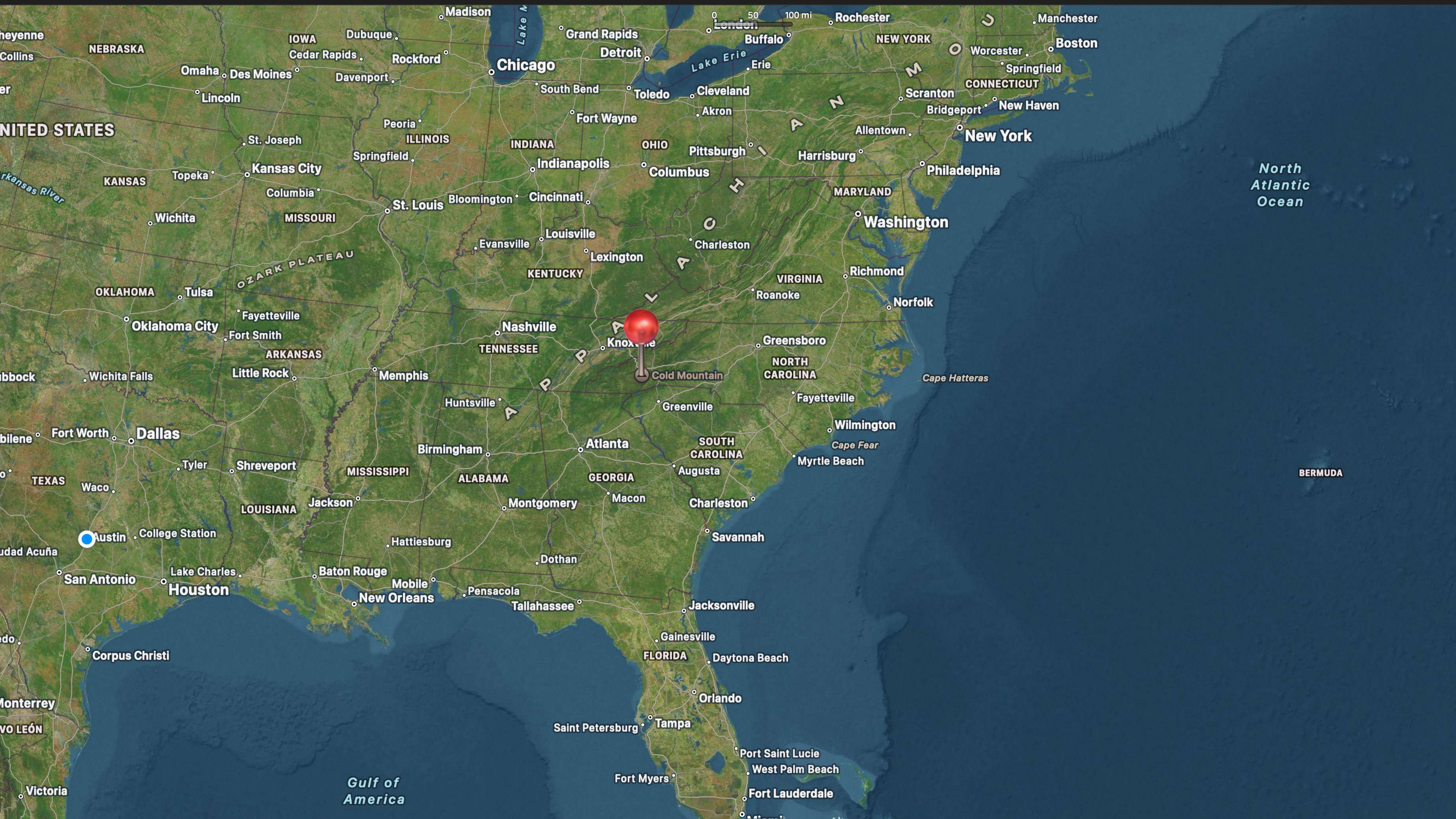
We don't think you should do this,
and we can't be involved. At all.

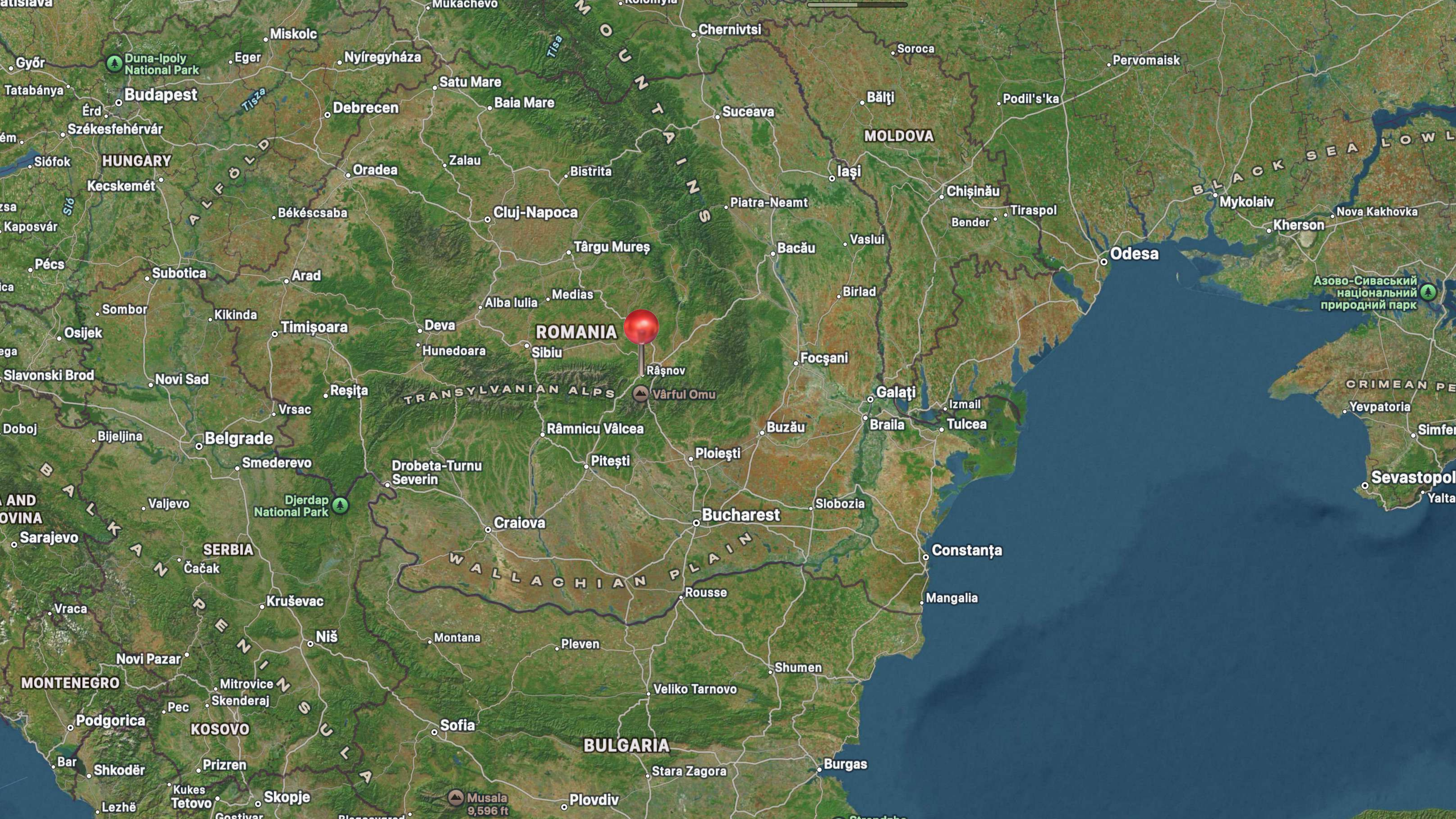


We don't think you should do this,
and we can't be involved. At all.

What if I want to do it anyway?







INK
KEY

KEY
INK

Buckaroo → London →

SF →

July
15

shooting
dailies
+
first assembly

Dec
15

Feb
15

March
15

containing
- 36

claus
55

Jan
15
also
direct
on

- post -

MAY
15

2:50

preview
+
temp mix

Aug
15

final mix

+
Negative cut

Oct
15

Walter

June 18
Berkeley USA

Râsnov, Romania





Photo:DigitalFilm Tree, Fair Use



\$135,911





The Moviola



Unattributed Photo, Source: eBay seller OnlinePhotoStuff, Fair Use

IN
THE
BLINK
OF
AN
EYE

Nothing is as fascinating as spending hours listening to Walter's theories of life and cinema and his countless tidbits of wisdom, which he leaves behind him like Hansel and Gretel's trail of bread: guidance and nourishment. —FRANCIS COPPOLA

A PERSPECTIVE ON FILM EDITING
2ND EDITION

WALTER MURCH

COLD MOUNTAIN

screenplay by
Anthony Minghella

Based on the novel by CHARLES FRAZIER

Mirage Enterprises and Bone Fide Films

Agents:
Michael Peretzian, CAA
Judy Daish, JDA

This revision: February 2002

~5½ hours

COLD MOUNTAIN

screenplay by
Anthony Minghella

Based on the novel by CHARLES FRAZIER

Mirage Enterprises and Bone Fide Films

Agents:
Michael Peretzian, CAA
Judy Daish, JDA

This version: February 2002

~5½ hours
30% Rule

COLD MOUNTAIN

screenplay by
Anthony Minghella

Based on the novel by CHARLES FRAZIER

Mirage Enterprises and Bone Fide Films

Agents:
Michael Peretzian, CAA
Judy Davis, JTA

This revision February 2002

• ~5½ hours
• 30% Rule
< 2½ hours

COLD MOUNTAIN

screenplay by
Anthony Minghella

• ~5½ hours

Based on the novel by CHARLES FRAZIER

30% Rule

• < 2½ hours

Agents:
Michael Peretzian, CAA
Judy Daish, JDA

This revision: February 2002

-55%

597,000 ft.

114 Miles

$109\frac{1}{2}$ hours $\rightarrow$ $2\frac{1}{2}$ hours



The Old Chapel Studio





5:04:17





Oct. 1

Oct. 15

Nov. 1

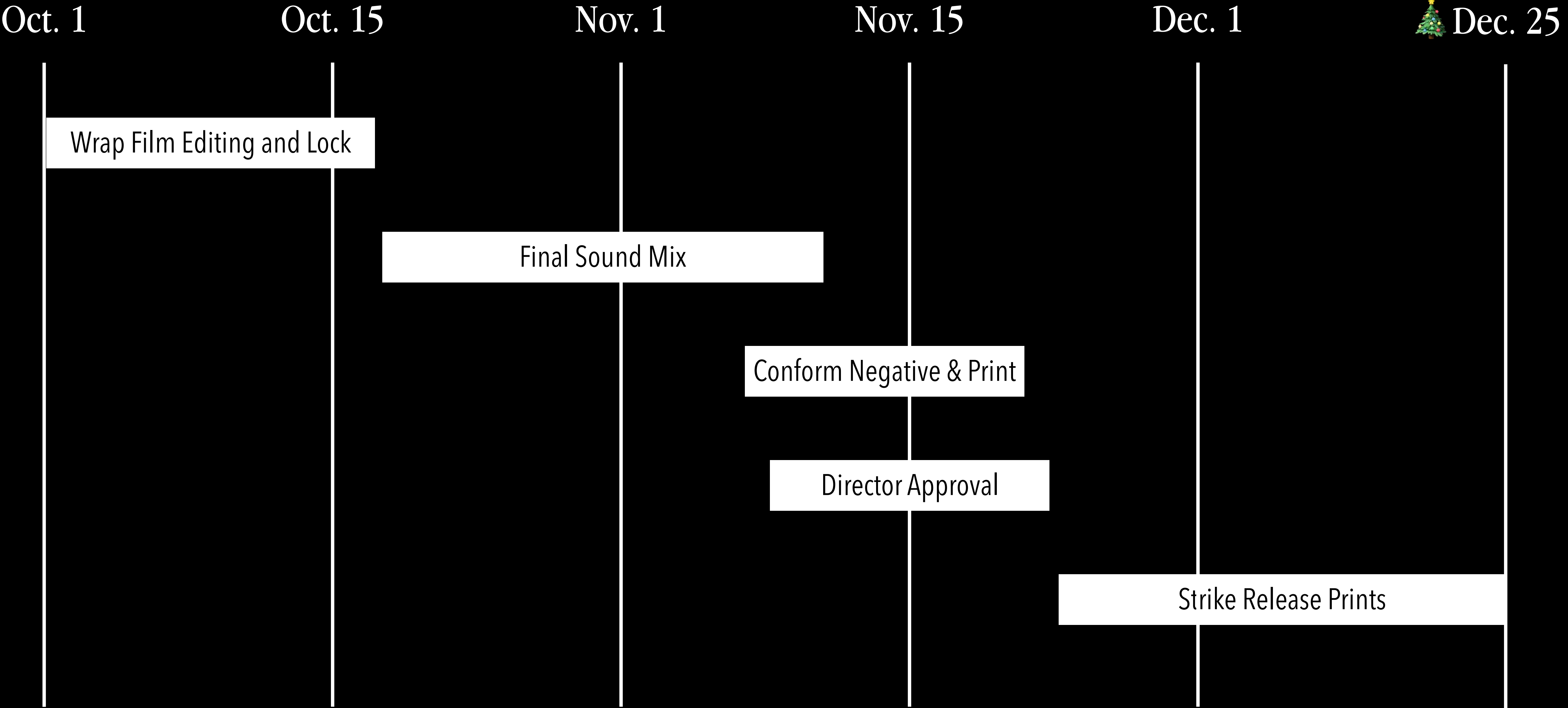
Nov. 15

Dec. 1

 Dec. 25

Conform Negative & Print

Strike Release Prints









LACPUG Next Meeting -February 25, 2004- - Classilla

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LACPUG
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-February 25, 2004-

"Moton Graphics and Effects and Walter Murch"



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It was "Motion Graphics and Effects Night" where we introduced the faithful to the world of Compositing and Motion Graphics, a huge part of Final Cut Pro and a part only few really understand. Plus a rare and very special appearance by Academy Award Winning Editor, Walter Murch.

Appearing tonight were **Alex Lindsey** from [dvGarage](#) who talked about what you need to know about Visual Effects BEFORE you shoot your movie. He be covered the topics Photogrammetry, Blue/Green Screen keying, HDRi lighting, Matchmoving and more.

Also appearing was **Kevin (Telly) Monahan** who showed tips and tricks from his now shipping book, ["Motion Graphics and Effects in FCP."](#)

AND special guest, Academy Award wining Editor **Walter Murch** who spent over 2 hours sharing his "experiences" on using FCP to edit the movie, "Cold Mountain." And sharing tips and his thoughts on editing film. Amazing night.

Agenda

<http://www.lafcpug.org/tutorials.html>

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-February 25, 2004-

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Agenda

<http://www.lafcpug.org/tutorials.html>





What You Use

What You Make

What You See

Fragile

What You Use

What You Make

Durable

What You See

Fragile

What You Use

What You Make

Durable

What You See

Fragile

What You Use

What You Make

Durable

What You See

Fragile

What You Use

What You Make

Durable

What You See

What Murch Saw

What Murch Saw

Leverage

Leverage

Lærbøger

←

→

ChatCoworkCode

+

🔍

📁

💬

🗂️

⚙️

114 Miles to t... / Structuring a Cold Mountain editing presentation

Ok, it's time to start building this talk in earnest. Please give me a suggested set of story beats for a 30 minute presentation, reserving ~5 minutes at the end for application. If the copy of the book you're referencing doesn't have page numbers corresponding to the physical book, just use dates as the book is chronologically ordered as signposted by Murch's journal entries. Rough outline is Murch's background, figuring out if it was even possible to do Cold Mountain on FCP and pre-production problems, problems encountered during actual shooting, struggles during the edit, and resolution at the Final Cut + Oscar nomination. You should include some interesting stuff about film editing and challenges cutting Cold Mountain down to the desired size, not just technical details.

Mar 15🔄✎📄

Let me start by reviewing your existing notes and the source material.

Searched memory >

Now let me search for a few more specific details I want to include

Reply...

+

📄

Opus 4.6📄

Claude is AI and can make mistakes. Please double-check responses.

👁️

</>

Story beats · MD

Copy

⌵

🔄

✕

114 Miles to the Final Cut (and Apple Wishes You'd Stop)

Story Beats — 30-Minute Talk

ACT 1: WHO IS THIS GUY? (~4 min)

Beat 1 — Cold open: The trapeze artist discovers there's no net
Date ref: Late July 2002

Open in Bucharest. Murch has just received the Will Stein letter from Apple — the one that says there is "**almost no chance**" that any fixes to Final Cut Pro will ship in time for Cold Mountain. Murch genuinely believed that once he was "in country" and actually using the software, Apple would come through. With this letter, that door closes. He later describes feeling like a trapeze artist who discovers mid-performance that tonight's show will be done without a net. There's nothing to do but swallow hard, trust your instincts, and not look down.

The audience doesn't yet know why this matters. Hold that tension.

Beat 2 — Rewind: Who is Walter Murch? Background, pre-2002

Now back up and establish the man. Three Oscar wins. The only person in history to win Academy Awards for both sound mixing and film editing. Co-inventor of 5.1 surround sound with Coppola on *Apocalypse Now* (Coppola paid out of his own pocket to rewire theaters across the country). His editing Oscar for *The English Patient* was the first ever

←

→

ChatCoworkCode

114 Miles to t... / Structuring a Cold Mountain editing presentation

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Mar 15

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Searched memory >

↓

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Reply...

Opus 4.6

Claude is AI and can make mistakes. Please double-check responses.

</>

Story beats · MD

Copy

↻

✕

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Please read each presentation in project context thoroughly. Understand how each one is structured, what story beats I tend to hit, how I structure my talks towards a reveal at the end about what they're really about and then how I present the lessons and takeaways including the kinds of evidence and resources I cite. Please also see what you can find about my storytelling approach online including podcast interviews etc. I would like you to put together a document detailing my approach to building talks. Focus on finding things all my talks have in common, things I might not have noticed. This doc will be a resource for me as well as an input to an agent I'm collaborating with on building my next talk. If the doc ends up being lengthy, please provide a summary at the top appropriate for my limited human attention span.

Let me start by reading through all five presentations in your project files, and then I'll kick off research to find your podcast interviews and other public commentary on your storytelling approach. Let me dig into the slides first.

Reading the PDF-reading skill to know how to extract content from the presentation PDFs >

Since these are slide-deck PDFs, I'll rasterize  pages to understand the visual structure and also extract text. Let me work through all five presentations systematically.

Reply...



Opus 4.6





Please read each presentation in project context thoroughly. Understand how each one is structured, what story beats I tend to hit, how I structure my talks towards a reveal at the end about what they're really about and then how I present the lessons and takeaways including the kinds of evidence and resources I cite. Please also see what you can find about my storytelling approach online including podcast interviews etc. I would like you to put together a document detailing my approach to building talks. Focus on finding things all my talks have in common, things I might not have noticed. This doc will be a resource for me as well as an input to an agent I'm collaborating with on building my next talk. If the doc ends up being lengthy, please provide a summary at the top appropriate for my limited human attention span.

Let me start by reading through all five presentations in your project files, and then I'll kick off research to find your podcast interviews and other public commentary on your storytelling approach. Let me dig into the slides first.

Reading the PDF-reading skill to know how to extract content from the presentation PDFs >

Since these are slide-deck PDFs, I'll rasterize  pages to understand the visual structure and also extract text. Let me work through all five presentations systematically.

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114 Miles to the Final Cut / Story beats and visuals for talk

Please give me story beats and suggested visuals for this talk. Use the framework in the "talk_notes.md" doc in your context for the conclusion. Disregard the previous set of story beats developed as they don't match my speaking style.

I'll start by reading the project files to understand the current state of the talk, the working notes, and the framework Nick has developed.

Viewed 2 files, searched memory

Now let me search the book for key narrative beats I need — the early career, the decision to use FCP, the DigitalFilm Tree setup, and Romania production details.

Searched memory

Now let me search for the Will Stein letter and Apple's initial resistance, which is key to the conflict arc.

Searched project for "Will Stein letter Apple won't partner nervous calamity reputa

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Claude is AI and can make mistakes. Please double-check responses.

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114 miles story beats · MD

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114 Miles to the Final Cut

Story Beats & Visual Suggestions

Target length: 30 minutes (building ~35 minutes, cutting to 30-32)

Structure: ~20 minutes story, ~5-10 minutes conclusion/framework

ACT I: OPENING & SETUP

Beat 1: The Opening

Timing: ~0:00–1:30 Purpose: Warmth, promise, permission to listen. Drop the audience into a specific sensory moment.

Content: Thank the emcee by name. Thank the conference. Then: "Alright, I need to take you somewhere. It's early January 2002. West Hollywood, California. A man named Walter Murch is standing at an Avid editing console—and I mean standing, he always works on his feet —cutting a submarine thriller called K-19 starring Harrison Ford. His assistant, Sean Cullen, walks in during a pause and asks a question that's going to change the film industry. 'Walter... what do you think about this Final Cut Pro thing?'"

Pause. Let the question land.

"Murch thinks about it for a moment. And he says: 'Hmm. Let's keep an eye on it '"

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114 Miles to the Final Cut / Story beats and visuals for talk

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I actually think that really harms the flow of the talk. I think we leave the 5.1 surround detail in Beat 2, then we do a quick overview of Murch’s history as an innovator as a “Why FCP” explainer in Beat 4.

That's a better instinct — Beat 3 should stay clean as a "how editing works" section for the audience, not a Murch highlight reel. And putting the innovation pattern in Beat 4 reframes it as motivation rather than digression. It answers "why would the most respected editor in cinema risk a \$79M film on \$999 software?" with "because that's what he's always done."

Let me revert Beat 3 and restructure Beat 4.

Viewed a file, edited a file

Now revert Beat 3 back to the clean editing-technology-overview version:

Reverting Beat 3 to clean editing technology overview without Murch innovation details

Now rewrite Beat 4 to be the "Why FCP" explainer with the innovation pattern:

Viewed a file, edited a file

Now let me verify the pivot still works with this new structure — Beat 4 now does the setup

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Soviet Submarine K-19



Photo: US Government, Public Domain



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114 Miles to the Final Cut / Story beats and visuals for talk



I'm having a really hard time finding a picture for the intro. I really like starting with K-19 because it lets me make a self-deprecating joke about resisting the temptation to talk about the K-19 story, but I'm not finding any good images of Avid editing suites that are from the right era that don't have people who are not Walter Murch in them. Maybe I start with a photo of the K-19 submarine and use it as a jokey way in? Still feel like I need that edit suite picture though.

A few thoughts on this:

The K-19 submarine photo is a strong opening image — it's visually dramatic, it lets you do the self-deprecating joke ("and I promise I'm not going to tell you the story of K-19, even though I really want to"), and it drops the audience into a specific world before they know where they're going. That's very much in the canon. You could hold the submarine image while you set the scene, then advance to the edit suite photo when you get to "his assistant Sean Cullen walks in."

For the Avid suite, a few options:

The book has a photo captioned "Walter Murch edited the motion picture *K-19: The Widowmaker* on an Avid editing system in 2001." That's literally the exact image you need — Murch's actual Avid suite from the moment the talk opens. It's in Chapter 3's

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NM

Use
Make
See

Use

Make

See

"Walter Murch walked 114
miles of film to his Final Cut.

Yours is out there too.

Go find it."

"Walter Murch walked 114
miles of film to his Final Cut.

Yours is out there too.

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AI is commoditizing skills
you've spent years building.

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But it's multiplying the value of your
taste and judgement.

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But it's multiplying the value of your
taste and judgement.

Our taste and judgement are the
foundation of ~~the rest of~~ our careers.



Macintosh HD

Final Cut Pro

Trash