

About Schmidt

Written by Mark Shaffer
Monday, 10 February 2014 14:10



Two-time Oscar winner Arthur Schmidt to receive Jean Ribaut Award for Excellence in Film Editing

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"The essence of cinema is editing. It's the combination of what can be extraordinary images of people during emotional moments, or images in a general sense, put together in a kind of alchemy."

– Francis Ford Coppola, Director, *The Godfather*

Coal Miner's Daughter. Who Framed Roger Rabbit? Back to the Future 1,2 &3. Cast Away. The Last of the Mohicans. The Birdcage. Pirates of the Caribbean: Curse of the Black Pearl. Forrest Gump. All of these films (and a good many more) have something in common.

Their stories and characters all came together in Arthur Schmidt's editing room. Much of Schmidt's impressive resume is synonymous with the work of Robert Zemeckis, a Director known for pushing the boundaries of conventional filmmaking. Arthur Schmidt – Artie to his friends – has been instrumental in crafting some of the most memorable cinematic moments and performances of the last few decades.

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Film editing was sort of the family business, although Schmidt never intended to take up the trade. His father, Arthur P. Schmidt cut classics like *Some Like It Hot*, *Sabrina*, *The Spirit of St. Louis* and *Sunset Boulevard* for legendary director, Billy Wilder.

Artie Schmidt has a house full of awards for film editing, including Oscars for *Who Framed Roger Rabbit* and *Forrest Gump*.

He'll add a Ribaut to the mantle after being honored for his body of work at the 8th annual Beaufort International Film Festival. This marks his first trip back to the Lowcountry since working on Gump twenty years ago . . .

Mark Shaffer: What sort of memories spring to mind from working on location for that film?

Arthur Schmidt: The night that I arrived they were shooting the hurricane scene with Lt. Dan up at the top of the mast. I got to the set where they were spraying the water and it looked incredibly real and incredibly dangerous (laughs). I felt like I should get out of there because it was a little too real.

I didn't have a lot of time to travel around Beaufort because I was only there for a couple of weeks and I had to go back to Los Angeles on a family emergency. Most of my time there was spent in the editing room. But just before I had to leave they moved me into a very nice house in a development outside of town with beautiful grounds, lovely trees and ponds and lakes. My most vivid memory was going out for a walk in the morning, which is what I do in anticipation of sitting in an editing room all day. I passed one of those ponds and there was an alligator – it is an alligator, right?

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Forrest Gump



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