



Day of the Gun EDIUS brings indie western feature to life



CUSTOMER

Jeff Herberger, JBH Video, Laurel, MD, US
Director of Photography & Editor, *Day of the Gun*
www.jbhvideo.net
www.dayofthegun.com

CHALLENGE

Production with multiple different cameras types and codecs, with VFX and a 5.1 audio mix

SOLUTION

EDIUS was able to handle all codecs and file formats on the timeline with no rendering or conversions required

BENEFIT

With EDIUS, there was no waiting for files to render or convert, meaning editing could take place instantly, without having to wait for technology



“We did not green light our visually complex Western feature *Day of the Gun* until DP Jeff Herberger proved to me that he could match the image of a variety of formats used to shoot our complicated action sequences. We had as many as five different cameras rolling for a given sequence — and Jeff, using EDIUS in post — made the visual integrity seamless. Even on a seventy-foot screen, the balance of hue and texture is nothing short of remarkable. In the hands of a talented editor, EDIUS is truly superior.”

Wayne Shipley, Writer/Director, *Day of The Gun*

Background

Day of the Gun. Just from the title, you can probably guess that it's a Western. Produced by One-Eyed Horse Productions (www.one-eyedhorse.com) of Jessup, MD, and released by Monarch Home Video, *Day of the Gun* is set in 1890's Montana, as a conflict between the widowed Maggie Carter (LaDon Hall) and cattle baron Cyrus McCall (Jim Osborn) escalates into a range war when McCall threatens her survival as a rancher by putting up a barbed-wire fence. The battle escalates when their children get involved and a mysterious stranger (Eric Roberts as Abraham Tanner) from Maggie's past comes back into her life.

With 25 days of principal photography with multicamera shoots (typically two for dialog and four or five for action scenes), Director of Photography and Editor Jeff Herberger of JBH Video relied on a variety of cameras throughout the production, with many different codecs.

These included Panasonic AG-HVX200 (DVCPRO HD), Panasonic AG-AF100 (AVCHD), Nikon D7000 (QuickTime H.264/AVC), Canon 5D (QuickTime H.264), Red Scarlet (REDCODE RAW bumped down to 1k QuickTime files), GoPro Hero (H.264/MPEG-4) and a Canon SK40HS (H.264/MOV).

“The use of different camera models and codecs was the biggest obstacle, but once we got into the edit process, I found that it was not a problem with EDIUS.”

Jeff Herberger, JBH Video, DP/Editor, *Day of The Gun*



“The Day of The Gun EDIUS project and timeline became the central hub for all creative parties involved in the making of the film.”

Jeff Herberger, JBH Video, DP/Editor, *Day of The Gun*

Solution

Herberger had worked with *Day of the Gun* Writer/Director Wayne Shipley on Shipley’s first feature, *One-Eyed Horse* (www.one-eyedhorse.com/OneEyedHorse.html) back in 2008, which was also re-cut and distributed as *Come Hell or High Water* (www.amazon.com/Come-Hell-Or-High-Water/dp/B001QFFBCU). This provided two benefits: a writer/director who had already worked closely with his DP/editor, and a person that would serve as both DP and editor to make sure that the shots the DP shot were the shots the editor would need.

“Working with Wayne is great,” said Herberger. We walk through each scene beforehand, discuss the coverage and we find a way to shoot it, it’s completely collaborative.” Even though it had been a few years since they last worked together, the two picked reconnected rather effortlessly, but this time on a much bigger scale.

“The use of different camera models and codecs was the biggest obstacle, but once we got into the edit process, I found that it was not a problem with EDIUS,” said Herberger. Although *Day of the Gun* was shot in many different codecs, rough cuts were done with no converting of the original files.

After almost six months in post, the final theatrical cut was mastered as a Grass Valley 1920x1080 HQX AVI file and from there a 1k DCP file was created for cinema screenings which included a pristine 5.1 audio mix by Matt Davies and Kevin Hill of Studio Unknown (www.studiounknown.com) of Baltimore, MD. AAF files were exported out of EDIUS to Studio Unknown, and integrated flawlessly with their ProTools software to produce the 5.1 mix.

Herberger also worked closely with Craig Herron of Herron Designs (services.creativecow.net/s/1398/herron-designs). “Craig did most of the special effects and we developed a file exchange system where he would send Apple ProRes files of his work to drop on the EDIUS timeline,” explained Herberger.

In addition, music composer Lucas Lechowski (www.lucaslechowski.com/lucas) composed the original soundtrack for the film. “I would send him QuickTime files and WAV audio as we developed each act for the film,” said Herberger. “As the film was being shot and edited, and it was a back-and-forth file exchange until the soundtrack was finished.”



“EDIUS is simply the best editing software on the market. The quality of the video using the Grass Valley HQX codec is outstanding.”

Jeff Herberger, JBH Video, DP/Editor, *Day of The Gun*

Benefits

Herberger started using EDIUS back in 2009, “and here we are six years later and I can’t imagine editing without it. I edit indie features, documentaries, commercials and music videos with EDIUS and I constantly receive comments on how good the video looks...it’s the HQX codec that just stands up to the multiply generations I put it through.

When Herberger started his career into nonlinear editing, he started with Pinnacle Liquid, Adobe and then on to Avid Xpress Pro. “All of these software packages seemed to have trouble with incorporating different codecs into their workflow,” said Herberger. “Then I found EDIUS and all was right in my editing world, because I could spend my energy on editing and not searching for ways to convert the footage to a codec I could work with.”

Herberger cuts on a Dell Studio XPS 9100 running Windows 7 Professional on an Intel Core i7 CPU at 3.20 GHz with 18 GB of RAM and four 8 TB drives. In addition to EDIUS, he used the NewBlue ColorFast for Windows Ver.3.0 plugin and Hitfilm 3 Pro for VFX work (in addition to the Adobe After Effect VFX files from Herron).

As an independent production, the principal production team did all they could to maximize the benefits of the cast and location. “During the filming of *Day of the Gun* we also shot additional footage on the same standing sets and created three short docudramas called *Tales of the Wild West*, explained Herberger. “They are included as extras on the DVD. All this material was edited in EDIUS and included much more graphic work than the feature required. The second episode, *The Day The Aces Got Trumped* is now permanently archived at The Baseball Hall of Fame in Cooperstown, NY (dcbaseballhistory.com/2012/08/the-day-the-aces-got-trumped).

The shorts can be seen at vimeo.com/80432947, vimeo.com/80433814 and vimeo.com/80436286.



GVB-1-0511A-EN-CS

WWW.GRASSVALLEY.COM

Join the Conversation at [GrassValleyLive](#) on Facebook, Twitter, YouTube and [Grass Valley - A Belden Brand](#) on LinkedIn.



Belden, Belden Sending All The Right Signals and the Belden logo are trademarks or registered trademarks of Belden Inc. or its affiliated companies in the United States and other jurisdictions. Grass Valley and EDIUS are trademarks or registered trademarks of Grass Valley, Belden Inc., Grass Valley and other parties may also have trademark rights in other terms used herein.

Copyright © 2015 Grass Valley USA, LLC. All rights reserved. Specifications subject to change without notice.